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THE

READER'S HANDBOOK

OF

FAMOUS NAMES IN FICTION, ALLUSIONS, REFERENCES, PROVERBS, PLOTS, STORIES, AND POEMS

BY THE REV.

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AUTHOR OF

"THE DICTIONARY OF PHRASE AND FABLE," "A DICTIONARY OF MIRACLES," ETC.

A NEW EDITION

REVISED THROUGHOUT AND GREATLY ENLARGED

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PREFACE
TO THE REVISED EDITION

My father died on March 6, 1897, before he had finished correcting the proofs of the revision of this new edition. He left the work to me, and I should like to be permitted to thank all who helped in this labour of love.

The Librarians at the Nottingham, Lancaster, and Eastbourne Free Libraries must be specially mentioned. Mr. Briscoe, of the Nottingham Free Library, was a personal friend of my father's; he and his colleagues spared neither time nor trouble in searching out dates for the Bibliography, and in supplying much useful information.

I thank, too, most warmly, the proof-reader, who has shown so much patience, and has helped me in every possible way in what might have been a very hard task; he made it not only an easy but an exceedingly pleasant one.

To all my father's friends, known and unknown, who have written such kind and encouraging letters, I can only say from the bottom of my heart, "Thanks, and ever thanks."

NELLIE COBHAM HAYMAN.

Edwinstowe Vicarage, Newark,
September, 1898.

PREFACE
TO THE FIRST EDITION

THE object of this Handbook is to supply readers and speakers with a lucid but very brief account of such names as are used in allusions and references, whether by poets or prose writers,—to furnish those who consult it with the plot of popular dramas, the story of epic poems, and the outline of well-known tales. Who has not asked what such and such a book is about? and who would not be glad to have his question answered correctly in a few words? When the title of a play is mentioned, who has not felt a desire to know who was the author of it? —for it seems a universal practice to allude to the title of dramas without stating the author. And when reference is made to some character, who has not wished to know something specific about the person referred to? The object of this Handbook is to supply these wants. Thus, it gives in a few lines the story of Homer's *Iliad* and *Odyssey*, of Virgil's *Æneid*, Lucan's *Pharsalia*, and the *Thebaid* of Statius; of Dantê's *Divine Comedy*, Ariosto's *Orlando Furioso*, and Tasso's *Jerusalem Delivered;* of Milton's *Paradise Lost* and *Paradise Regained;* of Thomson's *Seasons;* of Ossian's tales, the *Nibelungen Lied* of the German minnesingers, the *Romance of the Rose*, the *Lusiad* of Camoëns, the *Loves of Theagĕnês and Charicleia* by Heliodorus (fourth century), with the several story poems of Chaucer, Gower, Piers Plowman, Hawes, Spenser, Drayton, Phineas Fletcher, Prior, Goldsmith, Campbell, Southey, Byron, Scott, Moore, Tennyson, Longfellow, and so on. Far from limiting its scope to poets, the Handbook tells, with similar brevity, the stories of our national fairy tales and romances, such novels as those by Charles Dickens, *Vanity Fair* by Thackeray, the *Rasselas* of Johnson, *Gulliver's Travels* by Swift, the *Sentimental Journey* by Sterne, *Don Quixote* and *Gil Blas*, *Telemachus* by Fénelon, and *Undine* by De la Motte Fouqué. Great pains have been taken with the Arthurian stories, whether from sir T. Malory's collection or from the *Mabinogion*, because Tennyson has brought them to the front in his *Idylls of the King;* and the number of dramatic plots sketched out is many hundreds.

Another striking and interesting feature of the book is the revelation of the source from which dramatists and romancers have derived their stories, and the strange repetitions of historic incidents. Compare, for example, the stratagem of the wooden horse by which Troy was taken, with those of Abu Obeidah in the

siege of Arrestan, and that of the capture of Sark from the French, p. 504. Compare, again, Dido's cutting the hide into strips, with the story about the Yakutsks, p. 182; that of Romulus and Remus, with the story of Tyro, p. 930; the Shibboleth of Scripture story, with those of the "Sicilian Vespers," and of the Danes on St. Bryce's Day, p. 1003; the story of Pisistratos and his two sons, with that of Cosmo de' Medici and his two grandsons, p. 849; the death of Marcus Licinius Crassus, with that of Manlius Nepos Aquilius, p. 434; and the famous "Douglas larder," with the larder of Wallace at Ardrossan, p. 297. Witness the numerous tales resembling that of William Tell and the apple, p. 1082; of the Pied Piper of Hamelin, p. 843; of Llewellyn and his dog Gelert, p. 410; of bishop Hatto and the rats, p. 474; of Ulysses and Polyphemos, p. 1156; and of lord Lovel's bride, p. 712. Witness, again, the parallelisms of David in his flight from Saul, and that of Mahomet from the Koreishites, p. 1035; of Jephthah and his daughter, and the tale of Idomeneus of Crete, or that of Agamemnon and Iphigenia, p. 544; of Paris and Sextus, p. 988; Salome and Fulvia, p. 955; St. Patrick preaching to king O'Neil, and St. Areed before the king of Abyssinia, p. 812; of Cleopatra and Sophonisba, with scores of others.

To ensure accuracy, every work alluded to in this large volume has been read personally by the author expressly for this Handbook, and since the compilation was commenced; for although, at the beginning, a few others were employed for the sake of despatch, the author read over for himself, while the sheets were passing through the press, the works put into their hands. The very minute references to words and phrases, book and chapter, act and scene, often to page and line, will be sufficient guarantee to the reader that this assertion is not overstated.

The work is in a measure novel, and cannot fail to be useful. It is owned that Charles Lamb has told, and told well, the *Tales of Shakespeare;* but Charles Lamb has occupied more pages with each tale than the Handbook has lines. It is also true that an "Argument" is generally attached to each book of an epic story; but the reading of these rhapsodies is like reading an index—few have patience to wade through them, and fewer still obtain therefrom any clear idea of the spirit of the actors, or the progress of the story. Brevity has been the aim of this Handbook, but clearness has not been sacrificed to terseness; and it has been borne in mind throughout that it is not enough to state a fact,—it must be stated attractively, and the character described must be drawn characteristically, if the reader is to appreciate it, and feel an interest in what he reads.

Two Appendices are added. The first contains the name, birthplace, dates of birth and death, and a pretty full list of works (first editions, dated) of our principal authors. In this appendix an effort has been made, by correspondence with publishers and authors, and by the help of books, to present an almost exhaustive list of the popular literature and paintings of the second half of the present century. Appendix II. contains the names and dates of the ancient Greek and Latin plays, with those of the best-known translations and imitations;

the names and dates of those French and German dramas which have been adapted to the English stage, or have been borrowed from our own dramatists; and the titles, names, and dates of some thousands of British plays. When the exact date of the first representation or edition of a play has not been ascertained, the dates of the birth and death of the author are given, except in the case of living authors, when the century of the "unknown date" has been substituted instead. More than twelve months of undivided labour have been given to these appendices.

Those verses introduced but not signed, or signed with initials only, are by the author of the Handbook. They are the Stornello Verses, p. 1048; the aspen tree (an epigram), p. 1130; Nones and Ides, p. 759; the Seven Wise Men, p. 987; the Seven Wonders of the World, p. 987; and the following translations: Lucan's "Serpents," p. 835; "Veni Wakefield peramænum," p. 414; specimen of Tyrtæos, p. 1154; "Vos non vobis," p. 1183; "Roi d'Yvetot," p. 1236; "Non amo te," p. 1237; Marot's epigram, p. 629; epigram on a violin, p. 1177; epigram on the Fair Rosamond, p. 932; the Heidelberg tun, p. 1145; "Roger Bontemps," p. 926; "Le bon roi Dagobert," p. 745; "Pauvre Jacques," p. 816; Virgil's epitaph, p. 1178; "Cunctis mare," p. 966; "Ni fallat fatum," p. 971; St. Elmo, p. 949; Baviad, etc., pp. 97, 652; several oracular responses (see EQUIVOKES, p. 327; WOODEN WALLS, p. 1227; etc.); and many others. The chief object of this paragraph is to prevent any useless search after these trifles.

It would be most unjust to conclude this preface without publicly acknowledging the great obligation which the author owes to the printer's reader while the sheets were passing through the press. He seems to have entered into the very spirit of the book; his judgment has been sound, his queries have been intelligent, his suggestions invaluable, and even some of the articles were supplied by him.

E. C. BREWER.

THE READER'S HANDBOOK

¶ indicates a parallel or similar tale, and has been adopted so that those who wish to find such duplicates may do so with the least possible trouble.

Foreign books which have been naturalised (with their English translations) have been introduced in the text.

A.

AA'RON, a Moor, beloved by Tam'ora, queen of the Goths, in the tragedy of *Titus Andron'icus*, published amongst the plays of Shakespeare (1593).

(The classic name is *Andronīcus*, but the character of this play is purely fictitious.)

Aaron (*St.*), a British martyr of the City of Legions (*Newport*, in South Wales). He was torn limb from limb by order of Maximia'nus Hercu'lius, general, in Britain, of the army of Diocle'tian. Two churches were founded in the City of Legions, one in honour of St. Aaron, and one in honour of his fellow-martyr St. Julius. Newport was called Caerleon by the British.

> . . . two others . . . sealed their doctrine with their blood;
> St. Julius, and with him St. Aaron, have their room
> At Carleon, suffering death by Diocletian's doom.
> *Drayton: Polyolbion*, xxiv. (1622).

Aar'iz (3 *syl.*), so the queen of Sheba or Saba is sometimes called; but in the Koran she is called Balkis (ch. xxvii.).

Abad'don, an angel of the bottomless pit (*Rev.* ix. 11). The word is derived from the Hebrew, *abad*, "lost," and means *the lost one*. There are two other angels introduced by Klopstock in *The Messiah* with similar names, which must not be confounded with the angel referred to in *Rev.*; one is Obaddon, the angel of death, and the other Abbad'ona, the repentant devil. (See ABBADONA.)

Ab'aris, to whom Apollo gave a golden arrow, on which to ride through the air. (See *Dictionary of Phrase and Fable*, p. 2.)

Abbad'ona, once the friend of Ab'diel, was drawn into the rebellion of Satan half unwillingly. In hell he constantly bewailed his fall, and reproved Satan for his pride and blasphemy. He openly declared to the infernals that he would take no part or lot in Satan's scheme for the death of the Messiah; and during the crucifixion he lingered about the cross with repentance, hope, and fear. His ultimate fate we are not told, but when Satan and Adramelech were driven back to hell, Obaddon, the angel of death, says—

> "For thee, Abbadona, I have no orders. How long thou art permitted to remain on earth I know not, nor whether thou wilt be allowed to see the resurrection of the Lord of glory . . . but be not deceived, thou canst not view Him with the joy of the redeemed." "Yet let me see Him, let me see Him!"—*Klopstock: The Messiah*, xiii.

Abberville (*Lord*), a young nobleman, 23 years of age, who has for travelling tutor a Welshman of 65, called Dr. Druid, an antiquary, wholly ignorant of his real duties as a guide of youth. The young man runs wantonly wild, squanders his money, and gives loose rein to his passions almost to the verge of ruin, but he is arrested and reclaimed by his honest Scotch bailiff or financier, and the vigilance of his father's executor, Mr. Mortimer. This "fashionable lover" promises marriage to a vulgar, malicious city minx named Lucinda Bridgemore, but is saved from this pitfall also.—*Cumberland: The Fashionable Lover* (1780).

Abbot (*The*), the second of three novels on the Reformation. The first, called *The Monastery*, is by far the worst; and the third, called *Kenilworth*,

is the best. The Abbot, Father Ambrose (*q.v.*), plays a very subordinate part, the hero being Roland Græme. The tale is this: Roland, a very young child, was nearly drowned by trying to save a toy-boat, but he was drawn from the river by Wolf, a dog of Lady Avenel's; and as Lady Avenel had no family, she brought up Roland as a sort of page. The indulgence shown by his kind patroness drew upon him the jealous displeasure of the rest of the household; and ultimately the spirit became so bitter that Lady Avenel, when he was between 17 and 18, dismissed him from her service. Roland, going he knew not whither, encountered Sir Halbert Glendinning, the husband of the Lady of Avenel, who took him into his service, and sent him to the regent Murray, who sent him to Lochleven, as the page of Mary queen of Scotland, who had been dethroned and sent to Lochleven as a state prisoner. He was there above a year, when Mary made her escape, was overtaken by the Reform party, and fled to England.

∴ Roland Græme is discovered to be the son of Julian Avenel and Catherine Græme. He married Catherine Seyton, a daughter of Lord Seyton, and was heir to the barony of Avenel. Mary of Scotland is excellently portrayed in this novel, and Queen Elizabeth in *Kenilworth*.

Abbotsford Club, limited to 50 members. It was founded in 1835, for the publication (in quarto) of works pertaining to Scotch history, antiquities, and literature in general. It published upwards of 30 volumes. Extinct.

Abdal-azis, the Moorish governor of Spain after the overthrow of king Roderick. When the Moor assumed regal state and affected Gothic sovereignty, his subjects were so offended that they revolted and murdered him. He married Egilona, formerly the wife of Roderick.—*Southey: Roderick, etc.*, xxii. (1814).

Ab'dalaz'iz (*Omar ben*), a caliph raised to "Mahomet's bosom" in reward of his great abstinence and self-denial.—*Herbelot*, 690.

> He was by no means scrupulous; nor did he think with the caliph Omar ben Abdalaziz that it was necessary to make a hell of this world to enjoy paradise in the next.—*W. Beckford: Vathek* (1786).

Adbal'dar, one of the magicians in the Domdaniel caverns, "under the roots of the ocean." These spirits were destined to be destroyed by one of the race of Hodei'rah (3 *syl.*), so they persecuted the race even to death. Only one survived, named Thalaba, and Abdaldar was appointed by lot to find him out and kill him. He discovered the stripling in an Arab's tent, and while in prayer was about to stab him to the heart, when the angel of death breathed on the would-be murderer, and he fell dead with the dagger in his hand. Thalaba drew from the magician's finger a ring which gave him command over the spirits.—*Southey: Thalaba the Destroyer*, ii., iii. (1797).

Abdal'la, one of sir Brian de Bois Gilbert's slaves.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Abdallah, brother and predecessor of Giaf'fer (2 *syl.*), pacha of Aby'dos. He was murdered by the pacha.—*Byron. Bride of Abydos.*

Abdal'lah el Hadgi, Saladin's envoy.—*Sir W. Scott: The Talisman* (time, Richard I.).

Abdals or *Santons*, a class of religionists who pretend to be inspired with the most ravishing raptures of divine love. Regarded with great veneration by the vulgar.—*Olearius*, i. 971.

Abde'rian Laughter, scoffing laughter, so called from Abdēra, the birthplace of Democ'ritus, the scoffing or laughing philosopher.

Ab'diel, the faithful seraph who withstood Satan when urged to revolt.

> ... the seraph Abdiel, faithful found
> Among the faithless; faithful only he
> Among innumerable false; unmoved,
> Unshaken, unseduced, unterrified,
> His loyalty he kept, his love, his zeal.
> *Milton: Paradise Lost*, v. 896, etc. (1665).

Abel Shufflebottom, the name assumed by Robert Southey in some amatory poems published in 1799.

Abellino, the hero of "Monk" Lewis's story, called the *Bravo of Venice*. He appears sometimes as a beggar, and sometimes as a bandit. Abellino falls in love with the niece of the doge of Venice, and marries her.

Abensberg (*Count*), the father of thirty-two children. When Henirich II. made his progress through Germany, and other courtiers presented their offerings, the count brought forward his thirty-two children, "as the most valuable offering he could make to his king and country."

> ¶ Cornēlia, the daughter of Scipio Africanus, is credited with similar sentiment. When a Campanian lady boasted in her presence of her magnificent jewels, Cornelia sent for her two sons, and said, "These are my jewels."

Aberdeen Philosophical Society, instituted 1840.

Abes'sa, the impersonation of abbeys and convents in Spenser's *Faërie Queene*, i. 3. She is the paramour of Kirk-rapine, who used to rob churches and poor-boxes, and bring his plunder to Abessa, daughter of Corcēca (*blindness of heart*).

Abif (*Hiram*), one of the three grand-masters of Freemasonry. The other two were Solomon and Hiram of Tyre. Hiram, like Pharaoh, is a dynastic name, and means *noble;* and *ab* of Abif means "father;" *ab-i* means "my father" (see 1 *Kings* vii. 13; 2 *Chron.* ii. 12–14).

Abney, called *Young Abney*, the friend of colonel Albert Lee, a royalist.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

Abou Hassan, a young merchant of Bagdad, and hero of the tale called "The Sleeper Awakened," in the *Arabian Nights' Entertainments.* While Abou Hassan is asleep he is conveyed to the palace of Haroun-al-Raschid, and the attendants are ordered to do everything they can to make him fancy himself the caliph. He subsequently becomes the caliph's chief favourite.

¶ Shakespeare, in the induction of *Taming of the Shrew*, befools "Christopher Sly" in a similar way, but Sly thinks it was "nothing but a dream."

¶ Philippe *le Bon*, duke of Burgundy, on his marriage with Eleonora, tried the same trick.—*Burton: Anatomy of Melancholy*, ii. 2, 4.

Abra, the most beloved of Solomon's concubines.

> Fruits their odour lost and meats their taste,
> If gentle Abra had not decked the feast;
> Dishonoured did the sparkling goblet stand,
> Unless received from gentle Abra's hand; . . .
> Nor could my soul approve the music's tone
> Till all was hushed, and Abra sang alone.
> *M. Prior: Solomon* (1664–1721).

*** Solomon had above 1000 concubines, from among the Moabites, Ammonites, Sidonians, and Hittites. The mother of Rehoboam, his successor, was Naamah, an Ammonitess (1 *Kings* xiv. 20, 21).

Ab'radas, the great Macedonian pirate.

> Abradas, the great Macedonian pirat, thought every one had a letter of mart that bare sayles in the ocean.—*Greene: Penelope's Web* (1601).

Abraham, calling his wife "sister" (*Gen.* xii. 11). The special correspondent of the *Standard*, writing from Afghanistan (March 12, 1888), says, "If a Mahometan's scruples are overcome to such an extent that he will permit a Christian physician to treat his wife, he will call her his "sister."

A'braham's Offering (*Gen.* xxii.). Abraham at the command of God laid his only son Isaac upon an altar to sacrifice him to Jehovah, when his hand was stayed and a ram substituted for Isaac.

¶ So Agamemnon at Aulis was about to offer up his daughter Iphigeni'a at the command of Artĕmis (*Diana*), when Artemis carried her off in a cloud and substituted a stag instead.

*** This ram was one of the 10 animals taken to heaven, according to Mahomet's teaching.

Abroc'omas, the lover of An'thia in the Greek romance of *Ephesi'aca*, by Xenophon of Ephesus (not the historian).

Absalom. The general idea is that Absalom, fleeing through a wood, was caught by the hair of his head on the bough of a tree, and thus met his death; but the Bible says (2 *Sam.* xviii. 9), "Absalom rode upon a mule, and the mule went under the thick boughs of a great oak, and his *head* caught hold of the oak, and he was *taken up* between the heaven and the earth." Apparently his chin was caught by a branch of the oak, and the mule ran off. There is nothing said about his hair getting entangled in the oak. Yet every one knows the doggerel—

> Oh Absalom, oh Absalom, my son, my son,
> Hadst thou but worn a periwig, thou hadst not been undone!
> *David's Lament for his Son Absalom.*

Ab'salom, in Dryden's *Absalom and Achit'ophel*, is meant for the duke of Monmouth, natural son of Charles II. (*David*). Like Absalom, the duke was handsome; like Absalom, he was loved and rebellious; and, like Absalom, his rebellion ended in his death (1649-1685).

Absalom and Achit'ophel, the best political satire in the language, by Dryden, in about 1000 lines of heroic verse, in rhymes. The general scheme is to show the rebellious character of the puritans, who insisted on the exclusion of the duke of York from the succession, on account of his being a pronounced catholic, and the determination of the king to resist this interference with his royal prerogative, even at the cost of a civil war.

The great difficulty was where to find a substitute. Charles II. had no legal male offspring, and, though he had several natural sons, the duke of Monmouth was

the only one who was the idol of the people. So the earl of Shaftesbury (Achitophel), an out-and-out protestant, used every effort to induce Monmouth (*Absalom*) to compel the king (*David*) to set aside the duke of York. Shaftesbury says, "Once get the person of the king into your hands, and you may compel him to yield to the people's wishes." Monmouth is over-persuaded to take up the cause "of the redress of grievances," and soon has a large following, amongst whom is Thomas Thynne (*Issachar*), a very wealthy man, who supplies the duke with ready money. When the rebellion grew formidable, the king called his councillors to meet him at Oxford, and told them he was resolved to defend his prerogatives by force of arms, and thus the poem ends.

∴ A reply in verse, entitled *Azaria and Hushai* (*q.v.*), was written by Samuel Pordage.

Mr. Tate has written a second part, which not only destroys the unity of the poem, but is of very small merit.

∴ The poem begins with a statement that Charles II. (*David*) had many natural sons, but only Monmouth (*Absalom*) had any chance of being his successor. He then remarks that no sort of government would satisfy puritans. They had tried several, but all had failed to please them. On the puritans' side was the earl of Shaftesbury (*Achitophel*), Titus Oates (*Corah*), and many others. On the king's side advocates of the "right divine," were the archbishop of Canterbury (*Zadoc*), the bishop of London (*Sagan*), the bishop of Rochester and dean of Westminster, the earl of Mulgrave (*Abdiel*), Sir George Savile (*Jotham*), Hyde (*Hushai*), Sir Edward Seymour (*Amiel*), and many more. Charles II. is called *David;* London, *Jerusalem;* catholics, *Jebusites;* puritans, *Jews.* France is called *Egypt;* its king, *Pharaoh;* and Holland is called *Tyre.*

Ab'solon, a priggish parish clerk in Chaucer's *Canterbury Tales.* His hair was curled, his shoes slashed, his hose red. He could let blood, cut hair, and shave, could dance, and play either on the ribible or the gittern. This gay spark paid his addresses to Mistress Alison, the young wife of John, a wealthy aged carpenter; but Alison herself loved a poor scholar named Nicholas, a lodger in the house.—*The Miller's Tale* (1388).

Absolute (*Sir Anthony*), a testy, but warm-hearted old gentleman, who imagines that he possesses a most angelic temper; and when he quarrels with his son, the captain, fancies it is the son who is out of temper, and not himself. Smollett's "Matthew Bramble" evidently suggested this character. William Dowton (1764-1851) was the best actor of this part.

Captain Absolute, son of sir Anthony, in love with Lydia Languish, the heiress, to whom he is known only as ensign Beverley. Bob Acres, his neighbour, is his rival, and sends a challenge to the unknown ensign; but when he finds that ensign Beverley is captain Absolute, he declines to fight, and resigns all further claim to the lady's hand.—*Sheridan: The Rivals* (1775).

When you saw Jack Palmers ir 'captain Absolute," you thought you could trace his promotion to some lady of quality, who fancied the handsome fellow in his top-knot, and had bought him a commission.—*Charles Lamb.*

Abu'dah, in the *Tales of the Genii*, by H. Ridley, is a wealthy merchant of Bagdad, who goes in quest of the talisman of Oroma'nês, which he is driven to seek by a little old hag, who haunts him every night and makes his life wretched. He finds at last that the talisman which is to free him of this hag [*conscience*] is to "fear God and keep His commandments."

Abu'dah, in the drama called *The Siege of Damascus*, by John Hughes (1720), is the next in command to Caled in the Arabian army set down before Damascus. Though undoubtedly brave, he prefers peace to war; and when, at the death of Caled, he succeeds to the chief command, he makes peace with the Syrians on honourable terms.

Abydos (*Bride of*). (See BRIDE.)

Acade'mus, an Attic hero, whose garden was selected by Plato for the place of his lectures. Hence his disciples were called the "Academic sect."

The green retreats of Academus.
Akenside: Pleasures of Imagination

Aca'dia (*i.e. Nova Scotia*), so called by the French from the river *Shubenacadie.* In 1621 Acadia was given to sir William Alexander, and its name changed; and in 1755 the old French settlers were driven into exile by George II. Longfellow has made this the subject of a poem in hexameter verse, called *Evan'geline* (4 *syl.*).

Acas'to (*Lord*), father of Seri'no, Casta'lio, and Polydore; and guardian of Monimia "the orphan." He lived to see the death of his sons and his ward. Polydore ran on his brother's sword, Castalio stabbed himself, and Monimia took poison.—*Otway: The Orphan* (1680).

Accidente! (3 *syl.*), a curse and oath used in France occasionally.

Accidente! ce qui veut dire en bon français: Puise-tu, mourir d'accident, sans confession, damne.—*Mons. About: Tolla* (a tale).

Aces'tes (3 *syl.*). In a trial of skill Acestês, the Sicilian, discharged his arrow with such force that it took fire from the friction of the air.—*Virgil: Æneid*, v.

Like Acestes' shaft of old,
The swift thought kindles as it flies.
Longfellow: To a Child.

Achates [*A-ka'-teze*], called by Virgil "fidus Achates." The name has become a synonym for a bosom friend, a crony, but is generally used laughingly.

He, like Achates, faithful to the tomb.
Byron: Don Juan, I. 159.

Acher'ia, the fox, went partnership with a bear in a bowl of milk. Before the bear arrived, the fox skimmed off the cream and drank the milk; then, filling the bowl with mud, replaced the cream atop. Says the fox, "Here is the bowl; one shall have the cream, and the other all the rest: choose, friend, which you like." The bear told the fox to take the cream, and thus bruin had only the mud. —*A Basque Tale.*

¶ A similar tale occurs in Campbell's *Popular Tales of the West Highlands* (iii. 98), called "The Keg of Butter." The wolf chooses the *bottom* when "oats" were the object of choice, and the *top* when "potatoes" were the sowing.

¶ Rabelais tells the same tale about a farmer and the devil. Each was to have on alternate years what grew *under* and *over* the soil. The farmer sowed turnips and carrots when the *under*-soil produce came to his lot, and barley or wheat when his turn was the *over*-soil produce.

Ac'heron, the "River of Grief," and one of the five rivers of hell; hell itself. (Greek, ἄχος ῥέω, "I flow with grief.")

Sad Acheron of sorrow, black and deep.
Milton: Paradise Lost, ii. 578 (1665).

Achil'les (3 *syl.*), the hero of the allied Greek army in the siege of Troy, and king of the Myr'midons. (See *Dictionary of Phrase and Fable*, p. 10.)

The English Achilles, John Talbot, first earl of Shrewsbury (1373–1453).

The duke of Wellington is so called sometimes, and is represented by a statue of Achilles of gigantic size in Hyde Park, London, close to Apsley House (1769–1852).

The Achilles of Germany, Albert, elector of Brandenburg (1414–1486).

Achilles of Rome, Sicin'ius Denta'tus (put to death B.C. 450).

Achilles' Heel, the vulnerable part. It is said that when Thetis dipped her son in the river Styx to make him invulnerable, she held him by the heel, and the part covered by her hand was the only part not washed by the water. This is a post-Homeric story.

[Hanover] is the Achilles' heel to invulnerable England.—*Carlyle.*

(Sometimes Ireland is called the Achilles' heel of England.)

¶ Similarly, the only vulnerable part of Orlando was the sole of his foot, and hence when Bernardo del Carpio assailed him at Roncesvallês, and found that he could not wound him, he lifted him up in his arms and squeezed him to death, as Herculês did Antæ'os.

Achilles' Spear. (See SPEAR OF...)

Achit'ophel, "Him who drew Achit'ophel," Dryden, author of the famous political satire of *Absalom and Achitophel.* "David" is Charles II.; his rebellious son "Absalom" is the king's natural son by Lucy Waters, the handsome but rebellious James duke of Monmouth; and "Achitophel" is the earl of Shaftesbury, "for close designs and crooked counsels fit" (1621–1683).

Can sneer at him who drew Achitophel.
Byron: Don Juan, iii. 100.

There is a portrait of the first earl of Shaftesbury (Dryden's "Achitophel") as lord chancellor of England, clad in ash-coloured robes, because he had never been called to the bar.—*E. Yates: Celebrities*, xviii.

Acida'lia, a fountain in Bœo'tia, sacred to Venus. The Graces used to bathe therein. Venus was called Acidālia (*Virgil: Ænēid*, i. 720).

After she weary was
With bathing in the Acidalian brook.
Spenser: Epithalamion (1595).

A'cis, a Sicilian shepherd, loved by the nymph Galate'a. The monster Polypheme (3 *syl.*), a Cyclops, was his rival, and crushed him under a huge rock. The blood of Acis was changed into a river of the same name at the foot of mount Etna.

*** Gay has a serenata called *Acis and Galatēa*, which was produced at the Haymarket in 1732. Music by Handel.

Not such a pipe, good reader, as that which Acis did sweetly tune in praise of his Galatea, but one of true Delft manufacture.—*W. Irving.*

Ack'land (*Sir Thomas*), a royalist.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

Ac'oe (3 *syl.*), "hearing," in the New Testament sense (*Rom.* x. 17), "Faith cometh by hearing." The nurse of Fido [*faith*]. Her daughter is Meditation. (Greek, *akôê*, "hearing.")

With him [*Faith*] his nurse went, careful Acoë,
Whose hands first from his mother's womb did take him,
And ever since have fostered tenderly.
Phin. Fletcher: The Purple Island, ix. (1633).

Acras'ia, Intemperance personified. Spenser says she is an enchantress living in the "Bower of Bliss," in "Wandering Island." She had the power of transforming her lovers into monstrous shapes; but sir Guyon (*temperance*), having caught her in a net and bound her, broke down her bower and burnt it to ashes.—*Faërie Queene*, ii. 12 (1590).

Ac'rates (3 *syl.*), Incontinence personified in *The Purple Island*, by Phineas Fletcher. He had two sons (twins) by Caro, viz. Methos (*drunkenness*) and Gluttony, both fully described in canto vii. (Greek, *akratês*, "incontinent.")

Acrates (3 *syl.*), Incontinence personified in *The Faërie Queene*, by Spenser. He is the father of Cymoch'lês and Pyroch'lês.—Bk. ii. 4 (1590).

Acres (*Bob*), a country gentleman, the rival of ensign Beverley, *alias* captain Absolute, for the hand and heart of Lydia Languish, the heiress. He tries to ape the man of fashion, gets himself up as a loud swell, and uses "sentimental oaths," *i.e.* oaths bearing on the subject. Thus if duels are spoken of he says, *ods triggers and flints;* if clothes, *ods frogs and tambours;* if music, *ods minnums* [minims] *and crotchets;* if ladies, *ods blushes and blooms.* This he learnt from a militia officer, who told him the ancients swore by Jove, Bacchus, Mars, Venus, Minerva, etc., according to the sentiment. Bob Acres is a great blusterer, and talks big of his daring, but when put to the push "his courage always oozed out of his fingers' ends." J. Quick was the original Bob Acres.—*Sheridan: The Rivals* (1775).

> As thro' his palms *Bob Acres'* valour oozed,
> So Juan's virtue ebbed, I know not how.
> *Byron: Don Juan.*

Acris'ius, father of Dan'aê. An oracle declared that Danaê would give birth to a son who would kill him, so Acrisius kept his daughter shut up in an apartment under ground, or (as some say) in a brazen tower. Here she became the mother of Per'seus (2 *syl.*), by Jupiter in the form of a shower of gold. The king of Argos now ordered his daughter and her infant to be put into a chest, and cast adrift on the sea, but they were rescued by Dictys, a fisherman. When grown to manhood, Perseus accidentally struck the foot of Acrisius with a quoit, and the blow caused his death. This tale is told by Mr. Morris in *The Earthly Paradise* Ap. il).

Actæ'on, a hunter, changed by Diana into a stag. A synonym for a cuckold.

> Divulge Page himself for a secure and wilful Actæon [cuckold].
> *Shakespeare: Merry Wives, etc.*, act iii. sc. 2 (1596).

Acte'a, a female slave faithful to Nero in his fall. It was this hetæra who wrapped the dead body in cerements, and saw it decently interred.

> This Actea was beautiful. She was seated on the ground; the head of Nero was on her lap, his naked body was stretched on those winding-sheets in which she was about to fold him, to lay him in his grave upon the garden hill.—*Ouida: Ariadné*, i. 7.

Ac'tius Since'rus, the pen-name of the Italian poet Sannazaro, called "The Christian Virgil" (1458–1530).

Actors (*Female*). In 1662 Charles II. first licensed women to act women's parts, which up to that time had been performed by men and boys.

> Whereas the women's parts in plays have hitherto been acted by men in the habits of women, at which some have taken offence, we do permit and give leave for the time to come, that all women's parts be acted by women.

Actors and Actresses. The last male actor that took a woman's character on the stage was Edward Kynaston, noted for his beauty (1619–1687). The first female actor for hire was Mrs. Saunderson, afterwards Mrs. Betterton, who died in 1712.

Acts and Monuments, by John Fox, better known as "The Book of Martyrs," published in one large vol., folio, 1563. It had an immense sale. Bishop Burnet says he had "compared the book with the records, and had not discovered any errors or prevarications, but the utmost fidelity and exactness." The Catholics call the book "Fox's Golden Legends."

Ad, Ad'ites (2 *syl.*). Ad is a tribe descended from Ad, son of Uz, son of Irem, son of Shem, son of Noah. The tribe, at the Confusion of Babel, went and settled on Al-Ahkâf [*the Winding Sands*], in the province of Hadramaut. Shedâd was their first king, but in consequence of his pride, both he and all the tribe perished, either from drought or the Sarsar (*an icy wind*).—Sale's *Koran*, I.

> Woe, woe, to Irem! Woe to Ad!
> Death is gone up into her palaces!
> They fell around me. Thousands fell around.
> The king and all his people fell;
> All, all, they perished all.
> *Southey: Thalaba the Destroyer*, i. 41, 45 (1797).

A'dah, wife of Cain. After Cain had been conducted by Lucifer through the realms of space, he is restored to the home of his wife and child, where all is beauty,

gentleness, and love. Full of faith and fervent in gratitude, Adah loves her infant with a sublime eternal affection. She sees him sleeping, and says to Cain—

How lovely he appears! His little cheeks
In their pure incarnation, vying with
The rose leaves strewn beneath them.
And his lips, too.
How beautifully parted! No; you shall not
Kiss him; at least not now. He will awake soon—
His hour of midday rest is nearly over.
Byron: Cain.

*** According to Arabic tradition, Adah was buried at Aboucais, a mountain in Arabia.

ADAM. In *Greek* this word is compounded of the four initial letters of the cardinal quarters:

Arktos,	ἄρκτος	.	north.
Dusis,	δύσις	.	west.
Anatole,	ἀνατολή	.	east.
Mesembria,	μεσημβρία		south.

The *Hebrew* word ADM forms the anagram of **A**[dam], **D**[avid], **M**[essiah].

Adam, how made. God created the body of Adam of *Salzal, i.e.* dry, unbaked clay, and left it forty nights without a soul. The clay was collected by Azarael from the four quarters of the earth, and God, to show His approval of Azarael's choice, constituted him the angel of death.—*Rabadan.*

Adam, Eve, and the Serpent. After the fall *Adam* was placed on mount Vassem in the east; *Eve* was banished to Djidda (now Gedda, on the Arabian coast); and the *Serpent* was exiled to the coast of Eblehh.

After the lapse of 100 years Adam rejoined Eve on mount Arafaith [*place of remembrance*], near Mecca.—*D'Ohsson.*

Death of Adam. Adam died on Friday, April 7, at the age of 930 years. Michael swathed his body, and Gabriel discharged the funeral rites. The body was buried at Ghar'ul-Kenz [*the grotto of treasure*], which overlooks Mecca.

His descendants at death amounted to 40,000 souls.—*D'Ohsson.*

When Noah entered the ark (the same writer says) he took the body of Adam in a coffin with him, and, when he left the ark, restored it to the place he had taken it from.

Adam, a bailiff, a jailor.

Not that Adam that kept the paradise, but that Adam that keeps the prison.—*Shakespeare: Comedy of Errors,* act iv. sc. 3 (1593).

Adam, a faithful retainer in the family of sir Rowland de Boys. At the age of four score, he voluntarily accompanied his young master Orlando into exile, and offered to give him his little savings. He has given birth to the phrase, "A faithful Adam" [or *man-servant*].—*Shakespeare: As You Like It* (1598).

Adam Bede. (See BEDE.)

Adam Bell, a northern outlaw, noted for his archery. The name, like those of Clym of the Clough, William of Cloudesley, Robin Hood, and Little John, is synonymous with a good archer.

Adamas or Adamant, the mineral called corun'dum, and sometimes the diamond, one of the hardest substances known.

Albrecht was as firm as Adamas.—*Schmidt: German History* (translated).

Adamastor, the Spirit of the Cape. (See SPIRIT . . .)—*Camoens: The Lusiad,* v. (1569).

Adam'ida, a planet, on which reside the unborn spirits of saints, martyrs, and believers. U'riel, the angel of the sun, was ordered at the crucifixion to interpose this planet between the sun and the earth, so as to produce a total eclipse.

Adamida, in obedience to the divine command, flew amidst overwhelming storms, rushing clouds, falling mountains, and swelling seas. Uriel stood on the pole of the star, but so lost in deep contemplation on Golgotha, that he heard not the wild uproar. On coming to the region of the sun, Adamida slackened her course, and advancing before the sun, covered its face and intercepted all its rays.—*Klopstock: The Messiah,* viii. (1771).

ADAMS (*John*), one of the mutineers of the *Bounty* (1790), who settled in Tahiti. In 1814 he was discovered as the patriarch of a colony, brought up with a high sense of religion and strict regard to morals. In 1839 the colony was voluntarily placed under the protection of the British Government.

Adams (*Parson*), the beau-ideal of a simple-minded, benevolent, but eccentric country clergyman, of unswerving integrity, solid learning, and genuine piety; bold as a lion in the cause of truth, but modest as a girl in all personal matters; wholly ignorant of the world, being "*in* it but not *of* it."—*Fielding: Joseph Andrews* (1742).

His learning, his simplicity, his evangelical purity of mind, are so admirably mingled with pedantry, absence of mind, and the habit of athletic . . . exercises . . . that he may be safely termed one of the richest productions of the muse of fiction. Like don Quixote, parson Adams is beaten a little too much and too often, but the cudgel lights upon his shoulders . . . without the slightest stain to his reputation.—*Sir W. Scott.*

*** The Rev. W. Young, editor of "Ainsworth's Latin Dictionary," is said to have been the original of Fielding's "Parson Adams."

Adams (*The Narrative of Robert*),

who was wrecked in 1810 on the west coast of Africa, and kept in slavery for 3 years. This "marvellous but authentic" narrative was published in 1816.

Adder (*Deaf*). It is said in fable that the adder, to prevent hearing the voice of a charmer, lays one ear on the ground and sticks his tail into the other.

> . . . when man wolde him enchante,
> He leyeth downe one eare all flat
> Unto the grounde, and halt it fast;
> And eke that other eare als faste
> He stoppeth with his taille so sore
> That he the wordes, lasse or more,
> Of his echantëment ne hereth.
> *Gower: De Confessione Amantis*, i. x. (1482).

Adder's Tongue, that is, oph'ioglos'sum.

> For them that are with [by] newts, or snakes, or adders stung.
> He seeketh out an herb that's callèd adder's tongue.
> *Drayton: Polyolbion*, xiii. (1613).

Addison (*Joseph*), poet and satirist (1672–1719), editor of the *Spectator*, and author of *Cato*, a tragedy, which preserves the French Unities. His style has been greatly lauded, but it is too artificial and too Latinized to be a model of English composition.

> Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison.—*Dr. Johnson.*

*** Dr. Johnson himself was far too artificial and Latinized to be an authority on such a matter.

> Never, not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace, and facility.—*Macaulay.*

*** This certainly is not modern opinion.

Addison of the North, Henry Mackenzie, author of *The Man of Feeling* (1745–1831).

The Spanish Addison, Benedict Jerome Feyjoo (1701–1764).

Adelaide, daughter of the count of Narbonne, in love with Theodore. She is killed by her father in mistake for another.—*Robert Jephson: Count of Narbonne* (1782).

Adeline (*Lady*), the wife of lord Henry Amun'deville (4 *syl.*), a highly educated aristocratic lady, with all the virtues and weaknesses of the upper ten. After the parliamentary sessions this noble pair filled their house with guests, amongst which were the duchess of Fitz-Fulke, the duke of D——, Aurora Raby, and don Juan "the Russian envoy." The tale not being finished, no sequel to these names is given. (For the lady's character, see xiv. 54–56.)—*Bryon: Don Juan*, xii. to the end.

Ad'emar or **Adema'ro**, archbishop of Poggio, an ecclesiastical warrior in Tasso's *Jerusalem Delivered*. (See *Dictionary of Phrase and Fable*, p. 14.)

Adic'ia, wife of the soldan, who incites him to distress the kingdom of Mercilla. When Mercilla sends her ambassador, Samient, to negotiate peace, Adicia, in violation of international law, thrusts her [Samient] out of doors like a dog, and sets two knights upon her. Sir Ar'tegal comes to her rescue, attacks the two knights, and knocks one of them from his saddle with such force that he breaks his neck. After the discomfiture of the soldan, Adicia rushes forth with a knife to stab Samient, but, being intercepted by sir Artegal, is changed into a tigress.—*Spenser: Faërie Queene*, v. 8 (1596).

(The "soldan" is king Philip II. of Spain; "Mercilla" is queen Elizabeth; "Adicia" is Injustice personified, or the bigotry of popery; and "Samient" the ambassadors of Holland, who went to Philip for redress of grievances, and were most iniquitously detained by him as prisoners.)

Ad'icus, Unrighteousness personified in canto vii. of *The Purple Island* (1633), by Phineas Fletcher. He has eight sons and daughters, viz. Ec'thros (*hatred*), Eris (*variance*) a daughter, Zelos (*emulation*), Thumos (*wrath*), Erith'ius (*strife*), Dichos'tasis (*sedition*), Envy, and Phon'os (*murder*); all fully described by the poet. (Greek, *adikos*, "an unjust man.")

Adie of Aikenshaw, a neighbour of the Glendinnings.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Adme'tus, a king of Thessaly, husband of Alcestis. Apollo, being condemned by Jupiter to serve a mortal for twelve months for slaying a Cyclops, entered the service of Admetus. James R. Lowell, of Boston, U.S., has a poem on the subject, called *The Shepherd of King Admetus* (1819–1892).

Ad'mirable (*The*): (1) Aben-Esra, a Spanish rabbin, born at Tole'do (1119–1174). (2) James Crichton (*Kry-ton*), the Scotchman (1551–1573). (3) Roger Bacon, called "The Admirable Doctor" (1214–1292).

Admiral Hosier's Ghost. (See HOSIER.)

Adolf, bishop of Cologne, was devoured by mice or rats in 1112. (See HATTO.)

Adolpha, daughter of general Kleiner, governor of Prague, and wife of

Idenstein. Her only fault was "excess of too sweet nature, which ever made another's grief her own."—*Knowles: Maid of Mariendorpt* (1830).

Ad'ona, a seraph, the tutelar spirit of James, the "first martyr of the twelve."—*Klopstock: The Messiah,* iii. (1748).

Adon-Ai, the spirit of love and beauty, in lord Lytton's *Zanoni* (*q.v.*).

Adonais, an elegy by Percy Bysshe Shelley on John Keats (1821). As he was born in 1796, he was about 25 at his death. The *Quarterly Review* attacked his *Endymion,* and Byron, who had no love for Reviewers, says this hastened his death.

> John Keats, who was killed by one critique,
> Just as he really promised something great,
> If not intelligible without Greek,
> Contrived to talk about the gods of late, . . .
> Poor fellow, his was an untoward fate;
> 'Tis strange the mind, that very fiery particle,
> Should let itself be snuffed out by an article.
> *Bryon: Don Juan.*

*** Keats left behind 3 vols. of poems, much admired.

A'donbec el Hakim, the physician, a disguise assumed by Saladin, who visits sir Kenneth's sick squire, and cures him of a fever.—*Sir W. Scott: The Talisman* (time, Richard I.).

Ado'nis, a beautiful youth, beloved by Venus and Proser'pina, who quarrelled about the possession of him. Jupiter, to settle the dispute, decided that the boy should spend six months with Venus in the upper world, and six with Proserpina in the lower. Adonis was gored to death by a wild boar in a hunt.

Shakespeare has a poem called *Venus and Adonis.* Shelley calls his elegy on the poet Keats *Adona'is,* under the idea that the untimely death of Keats resembled that of Adonis. George IV. was called by Hunt "The fat Adonis of 50."

(*Adonis* is an allegory of the sun, which is six months north of the horizon, and six months south. Thammūz is the same as Adonis, and so is Osīris.)

Ado'nis Flower, the pheasant's eye or red maithes, called in French *goute de sang,* and said to have sprung from the blood of Adonis, who was killed by a wild boar.

> O fleur, si chère à Cythérée,
> Ta corolle fut, en naissant,
> Du sang d'Adonis colorée.
> *Anonymous.*

Adonis's Garden. It is said that Adonis delighted in gardens, and had a magnificent one. Pliny says (xix. 4), "Antiquitas nihil prius mirata est quam Hesperidum hortos, ac regum Adonidis et Alcinöi."

An Adonis' garden, a very short-lived pleasure; a temporary garden of cut flowers; an horticultural or floricultural show. The allusion is to the fennel and lettuce jars of the ancient Greeks, called "Adonis' gardens," because these plants were reared for the annual festival of Adonis, and were thrown away when the festival was over.

> How shall I honour thee for this success?
> Thy promises are like Adonis' gardens,
> That one day bloom'd, and fruitful were the next.
> *Shakespeare: 1 Henry VI.* act i. sc. 6 (1589).

Ad'oram, a seraph, who had charge of James the son of Alphe'us.—*Klopstock: The Messiah,* iii. (1748).

Adosinda, daughter of the Gothic governor of Auria, in Spain. The Moors having slaughtered her parents, husband, and child, preserved her alive for the captain of Alcahman's regiment. She went to his tent without the least resistance, but implored the captain to give her one night to mourn the death of those so near and dear to her. To this he complied, but during sleep she murdered him with his own scimitar. Roderick, disguised as a monk, helped her to bury the dead bodies of her house, and then she vowed to live for only one object, vengeance. In the great battle, when the Moors were overthrown, she it was who gave the word of attack, "Victory and Vengeance!"—*Southey: Roderick, etc.,* iii. (1814).

Adram'elech (*ch*=*k*), one of the fallen angels. Milton makes him overthrown by U'riel and Raphaël (*Paradise Lost,* vi. 365). According to Scripture, he was one of the idols of Sepharvaim, and Shalmane'ser introduced his worship into Samaria. [The word means "the mighty magnificent king."]

> The Sepharvites burnt their children in the fire to Adramelech.—*2 Kings* xvii. 31.

Klopstock introduces him into *The Messiah,* and represents him as surpassing Satan in malice and guile, ambition and mischief. He is made to hate every one, even Satan, of whose rank he is jealous; and whom he hoped to overthrow, that by putting an end to his servitude he might become the supreme god of all the created worlds. At the crucifixion he and Satan are both driven back to hell by Obad'don, the angel of death.

Adraste' (*2 syl.*), a French gentleman, who enveigles a Greek slave named Isidore from don Pèdre. His plan is this: He gets introduced as a portrait-painter, and thus imparts to Isidore his love and obtains her consent to elope with him. He then sends his slave Zaïde (*2 syl.*) to don Pèdre, to crave protection for ill treatment, and Pèdre promises to befriend her. At this moment Adraste appears, and demands that Zaïde be given up to him to punish as he thinks proper. Pèdre intercedes; Adraste seems to relent; and Pèdre calls for Zaïde. Out comes Isidore instead, with Zaïde's veil. "There," says Pèdre, "take her and use her well." "I will do so," says the Frenchman, and leads off the Greek slave.—*Molière: Le Sicilien ou L'Amour Peintre* (1667).

Adrastus, an Indian prince from the banks of the Ganges, who aided the king of Egypt against the Crusaders. He wore a serpent's skin, and rode on an elephant. Adrastus was slain by Rinaldo. —*Tasso: Jerusalem Delivered*, bk. xx.

(Adrastus of Helvetia was in Godfrey's army.)

Adrastus, king of Argos, the leader of the confederate army which besieged Thebes in order to place Polynices on the throne usurped by his brother Etĕŏclês. —*Statius: The Thebaid.*

The siege of Thebes occurred before the siege of Troy; but Statius lived about a century after Virgil. Virgil died B.C. 19; Statius died A.D. 96.

A'dria, the Adriatic.

Fled over Adria to the Hesperian fields [*Italy*].
Milton: Paradise Lost, i. 520 (1665).

Adrian'a, a wealthy Ephesian lady, who marries Antiph'olus, twin-brother of Antipholus of Syracuse. The abbess Æmilia is her mother-in-law, but she knows it not; and one day when she accuses her husband of infidelity, she says to the abbess, if he is unfaithful it is not from want of remonstrance, "for it is the one subject of our conversation. In bed I will not let him sleep for speaking of it; at table I will not let him eat for speaking of it; when alone with him I talk of nothing else, and in company I give him frequent hints of it. In a word, all my talk is how vile and bad it is in him to love another better than he loves his wife" (act v. sc. 1).—*Shakespeare: Comedy of Errors* (1593).

Adria'no de Arma'do (*Don*), a pompous, fantastical Spaniard, a military braggart in a state of peace, as Parolles (*3 syl.*) was in war. Boastful but poor, a coiner of words but very ignorant, solemnly grave but ridiculously awkward, majestical in gait but of very low propensities.—*Shakespeare: Love's Labour's Lost* (1594).

(Said to be designed for John Florio, surnamed "The Resolute," a philologist. Holofernes, the pedantic schoolmaster, in the same play, is also meant in ridicule of the same lexicographer.)

Adriat'ic wedded to the Doge. The ceremony of wedding the Adriatic to the doge of Venice was instituted in 1174 by pope Alexander III., who gave the doge a gold ring from his own finger in token of the victory achieved by the Venetian fleet at Istria over Frederick Barbarossa. The pope, in giving the ring, desired the doge to throw a similar one into the sea every year on Ascension Day in commemoration of this event. The doge's brigantine was called *Bucentaur.*

You may remember, scarce five years are past
Since in your brigantine you sailed to see
The Adriatic wedded to our duke.
Otway: Venice Preserved, i. 1 (1682).

Ad'riel, in Dryden's *Absalom and Achit'ophel*, the earl of Mulgrave, a royalist.

Sharp-judging Adriel, the Muses' friend;
Himself a muse. In sanhedrim's debate
True to his prince, but not a slave to state;
Whom David's love with honours did adorn,
That from his disobedient son were torn.
Part i. 838, etc.

(John Sheffield, earl of Mulgrave (1649–1721), wrote an *Essay on Poetry.*)

Adventures of Philip, "on his way through the world, showing who robbed him, who helped him, and who passed him by." A novel by Thackeray (1860). Probably suggested by Lesage's *Gil Blas.*

Æ'acus, king of Œno'pia, a man of such integrity and piety, that he was made at death one of the three judges of hell. The other two were Minos and Rhadaman'thus.

Ægeon, a huge monster with 100 arms and 50 heads, who with his brothers, Cottus and Gygês, conquered the Titans by hurling at them 300 rocks at once. Homer says *men* call him "Æge'on," but by the *gods* he is called Bri'areus (*3 syl.*).

(Milton accents the word on the first syllable, and so does Fairfax in his translation of *Tasso.*—See *Paradise Lost*, i. 746.)

Where on the Ægean shore a city stands.
Milton: Paradise Regained, iv. 238.

(And again in *Paradise Lost*, bk. i. 746.)

O'er Ægeon seas through many a Greekish hold.
Fairfax: Tasso, canto 1, stanza 60.

N.B.—Undoubtedly the word is Ægēon. Some insist on calling Virgil's epic the *Æ'neid*.

Ægeʹon, a merchant of Syracuse, in Shakespeare's *Comedy of Errors* (1593).

Ægiʹna, a rocky island in the Saronic gulf. It was near this island that the Athenians won the famous naval battle of Salʹamis over the fleet of Xerxês, B.C. 480. The Athenian prows were decorated with a figure-head of Athe'nê or Minerva.

And of old
Rejoiced the virgin from the brazen prow
Of Athens o'er Ægina's gloomy surge
. . . o'erwhelming all the Persian promised glory.
Akenside: Hymn to the Naiads.

Ægyptian Thief (*The*), who "at the point of death killed what he loved." This was Thyămis of Memphis, captain of a band of robbers. He fell in love with Chariclēa, a captive; but, being surprised by a stronger band, and despairing of life, he slew her, that she might be his companion in the world of shadows. —*Heliodorus: Ethiopics.*

(Referred to by Shakespeare in *Twelfth Night*, act v. sc. 1.)

Æʹlia Læʹlia [Crispis], an inexplicable riddle, so called from an inscription in Latin, preserved in Bologna, which may be rendered thus into English:

ÆLIA LÆLIA CRISPIS.

Neither man, nor woman, nor androgyne;
Neither girl, nor boy, nor eld;
Neither harlot nor virgin;
But all [of these].

Carried off neither by hunger, nor sword, nor poison;
But by all [of them].
Neither in heaven, nor in the water, nor in the earth;
But biding everywhere.

¶ LUCIUS AGATHO PRISCUS.

Neither the husband, nor lover, nor friend;
Neither grieving, nor rejoicing, nor weeping;
But [doing] all [these]—

This—neither a pile, nor a pyramid, nor a sepulchre
That is built, he knows and knows not [which it is].
It is a sepulchre containing no corpse within it;
It is a corpse with no sepulchre containing it;
But the corpse and the sepulchre are one and the same.

It would scarcely guide a man to the solution of the "Ælia Lælia Crispis."—J. W. Draper.

Æmelia, a lady of high degree, in love with Amʹias, a squire of inferior rank. Going to meet her lover at a trysting-place, she was caught up by a hideous monster, and thrust into his den for future food. Belphœbê (3 *syl.*) slew "the caitiff" and released the maid (canto vii.). Prince Arthur, having slain Corflambo, released Amias from the durance of Pæaʹna, Corflambo's daughter, and brought the lovers together "in peace and settled rest" (canto ix.).—*Spenser: Faërie Queene*, iv. (1596).

Æmilʹia, wife of Ægeʹon the Syracusian merchant, and mother of the twins called Antiphʹolus. When the boys were shipwrecked, she was parted from them and taken to Ephesus. Here she entered a convent, and rose to be the abbess. Without her knowing it, one of her twins also settled in Ephesus, and rose to be one of its greatest and richest citizens. The other son and her husband Ægēon both set foot in Ephesus the same day without the knowledge of each other, and all met together in the duke's court, when the story of their lives was told, and they became again united to each other.—*Shakespeare: Comedy of Errors* (1593).

Æmonʹian Arts, magic, so called from Æmonʹia (*Thessaly*), noted for magic.

Æmonian (*The*). Jason was so called because his father was king of Æmonia.

Æneʹas, a Trojan prince, the hero of Virgil's epic called *Ænēid*. He was the son of Anchiʹses and Venus. His first wife was Creuʹsa (3 *syl.*), by whom he had a son named Ascaʹnius; his second wife was Lavinia, daughter of Latīnus king of Italy, by whom he had a posthumous son called Æneʹas Sylvius. He succeeded his father-in-law in the kingdom, and the Romans called him their founder.

(According to Geoffrey of Monmouth, "Brutus," the first king of Britain (from whom the island was called *Britain*), was a descendant of Æneas. Of course this is mere fable.)

Æneas, wandering prince of Troy, a ballad in *Percy's Reliques* (bk. ii. 22). The tale differs from that of Virgil in some points. Æneas remained in Carthage one day, and then departed. Dido slew herself "with bloody knife." Æneas reached "an ile of Greece, where he stayed a long time," when Dido's ghost appeared to him, and reproved him for perfidy; whereupon a "multitude of uglye fiends" carried him off, "and no man knew his dying day."

∴ Virgil says that Dido destroyed herself on a funeral pile.

Æneʹid, the epic poem of Virgil, in twelve books. When Troy was taken by the Greeks and set on fire, Æneʹas with his father, son, and wife, took flight, with the

intention of going to Italy, the original birthplace of the family. The wife was lost, and the old father died on the way; but after numerous perils by sea and land, Ænēas and his son Asca'nius reached Italy. Here Latinus, the reigning king, received the exiles hospitably, and promised his daughter Lavin'ia in marriage to Æneas; but she had been already betrothed by her mother to prince Turnus, son of Daunus, king of the Ru'tuli, and Turnus would not forego his claim. Latinus, in this dilemma, said the rivals must settle the dispute by an appeal to arms. Turnus being slain, Æneas married Lavinia, and ere long succeeded his father-in-law on the throne.

Book I. The escape from Troy; Ænēas and his son, driven by a tempest on the shores of Carthage, are hospitably entertained by queen Dido.

II. Æneas tells Dido the tale of the wooden horse, the burning of Troy, and his flight with his father, wife, and son. The wife was lost and died.

III. The narrative continued; he recounts the perils he met with on his way, and the death of his father.

IV. Dido falls in love with Æneas; but he steals away from Carthage, and Dido, on a funeral pyre, puts an end to her life.

V. Æneas reaches Sicily, and witnesses there the annual games. This book corresponds to the *Iliad*, xxiii.

VI. Æneas visits the infernal regions. This book corresponds to *Odyssey*, xi.

VII. Latinus king of Italy entertains Æneas, and promises to him Lavin'ia (his daughter) in marriage; but prince Turnus had been already betrothed to her by the mother, and raises an army to resist Æneas.

VIII. Preparations on both sides for a general war.

IX. Turnus, during the absence of Æneas, fires the ships and assaults the camp. The episode of Nisus and Eury'alus. (See NISUS.)

X. The war between Turnus and Æneas. Episode of Mezentius and Lausus. (See LAUSUS.)

XI. The battle continued.

XII. Turnus challenges Æneas to single combat, and is killed.

N.B.—1. The story of Simon and taking of Troy is borrowed from Pisander, as Macrobius informs us.
2. The loves of Dido and Æneas are copied from those of Medea and Jason, in Apollonius.
3. The story of the wooden horse and the burning of Troy are from Arctinus of Miletus.

Æ'olus, god of the winds, which he kept imprisoned in a cave in the Æolian Islands, and let free as he wished or as the over-gods commanded.

Was I for this nigh wrecked upon the sea,
And twice by awkward wind from England's bank
Drove back again unto my native clime? . . .
Yet Æolus would not be a murderer,
But left that hateful office unto thee.
Shakespeare: 2 Henry VI. act v. sc. 2 (1591).

Æscula'pius, in Greek **Askle'pios,** the god of healing.

What says my Æsculapius? my Galen? . . . Ha! is he dead?
Shakespeare: Merry Wives of Windsor, act ii. sc. 3 (1601).

Æ'son, the father of Jason. He was restored to youth by Medēa, who infused into his veins the juice of certain herbs.

In such a night,
Medea gather'd the enchanted herbs
That did renew old Æson.
Shakespeare: Merchant of Venice, act v. sc. 1 (before 1598).

Æsop, fabulist. His fables in Greek prose are said to have been written about B.C. 570. Æsop was a slave, and, as he was hump-backed, a hump-backed man is called "an Æsop;" hence the young son of Henry VI. calls his uncle Richard of Gloucester "Æsop."—3 *Henry VI.* act v. sc. 5.

∴ Æsop's fables were first translated into English by Caxton in 1484; they were paraphrased by John Ogilby in 1665, and since then by many others. (See *Lowndes: Biographer's Manual.*)

Æsop of Arabia (*The*), Lokman; and Nassen (fifth century).

Æsop of England (*The*), John Gay (1688-1732).

Æsop of France (*The*), Jean de la Fontaine (1621–1695).

Æsop of Germany (*The*), Gotthold Ephraim Lessing (1729-1781).

Æsop of India (*The*), Bidpay or Pilpay (third century B.C.).

Afer, the south-west wind. Notus is the full-south wind.

Notus and Afer black with thund'rous clouds.
Milton: Paradise Lost, x. 702 (1665).

African Magician (*The*) pretended to Aladdin to be his uncle, and sent the lad to fetch the "wonderful lamp" from an underground cavern. As Aladdin refused to hand the lamp to the magician, he shut the lad in the cavern, and left him there. Aladdin contrived to get out of the cavern by virtue of a magic ring, and, learning the secret of the lamp, became immensely rich, built a superb palace, and married the sultan's daughter. Several years after, the African resolved to make himself master of the lamp, and accordingly walked up and down before the palace, crying incessantly, "Who

will change old lamps for new?" Aladdin being on a hunting excursion, his wife sent a eunuch to exchange the "wonderful lamp" for a new one; and forthwith the magician commanded "the slaves of the lamp" to transport the palace and all it contained into Africa. Aladdin caused him to be poisoned in a draught of wine.—*Arabian Nights* ("Aladdin, or The Wonderful Lamp").

Af'rit or **Afreet,** a kind of Medusa or Lamia, the most terrible and cruel of all the orders of the deevs.—*Herbelot,* 66.

From the hundred chimneys of the village,
Like the Afreet in the Arabian story [*Introduct. Tale*],
Smoky columns tower aloft into the air of amber.
Longfellow: The Golden Milestone.

Agag, in Dryden's satire of *Absalom and Achit'ophel,* is sir Edmondbury Godfrey, the magistrate, who was found murdered in a ditch near Primrose Hill. Titus Oates, in the same satire, is called "Corah."

Corah might for Agag's murder call,
In terms as coarse as Samuel used to Saul.
Part i. 677–78.

Agamemnon, king of the Argives and commander-in-chief of the allied Greeks in the siege of Troy. Introduced by Shakespeare in his *Troilus and Cres'sida.*

James Thomson, in 1738, produced a tragedy so called; but it met with no success.

Vixère ante Agamem'nona fortes, "There were brave men before Agamemnon;" we are not to suppose that there were no great and good men in former times. A similar proverb is: "There are hills beyond Pentland, and fields beyond Forth."

Agandecca, daughter of Starno king of Lochlin [*Scandinavia*], promised in marriage to Fingal king of Morven [*northwest of Scotland*]. The maid told Fingal to beware of her father, who had set an ambush to kill him. Fingal, being thus forewarned, slew the men in ambush; and Starno, in rage, murdered his daughter, who was buried by Fingal in Ardven [*Argyle*].

The daughter of the snow overheard, and left the hall of her secret sigh. She came in all her beauty, like the moon from the cloud of the east. Loveliness was around her as light. Her step was like the music of songs. She saw the youth and loved him. He was the stolen sigh of her soul. Her blue eyes rolled in secret on him, and she blessed the chief of Morven.—*Ossian: Fingal,* iii.

Aganip'pe (4 *syl.*), Fountain of the Muses, at the foot of mount Hel'icon, in Bœo'tia.

From Helicon's harmonious springs
A thousand rills their mazy progress take.
Gray: Progress of Poetry.

Ag'ape (3 *syl.*) the fay. She had three sons at a birth, Priamond, Diamond, and Triamond. Being anxious to know the future lot of her sons, she went to the abyss of Demogorgon, to consult the "Three Fatal Sisters." Clotho showed her the threads, which "were thin as those spun by a spider." She begged the Fates to lengthen the life-threads, but they said this could not be; they consented, however, to this arrangement—

When ye shred with fatal knife
His line which is the shortest of the three,
Eftsoon his life may pass into the next;
And when the next shall likewise ended be,
That both their lives may likewise be annext
Unto the third, that his may be so trebly wext.
Spenser: Faërie Queene, iv. 2 (1590).

Agapi'da (*Fray Antonio*), the imaginary chronicler of *The Conquest of Grana'da,* written by Washington Irving (1829).

Ag'aric, a genus of fungi, some of which are very nauseous and disgusting.

That smells as foul-fleshed agaric in the holt [*forest*].
Tennyson: Gareth and Lynette.

Agast'ya (3 *syl.*), a dwarf who drank the sea dry. As he was walking one day with Vishnoo, the insolent ocean asked the god who the pigmy was that strutted by his side. Vishnoo replied it was the patriarch Agastya, who was going to restore earth to its true balance. Ocean, in contempt, spat its spray in the pigmy's face, and the sage, in revenge of this affront, drank the waters of the ocean, leaving the bed quite dry.—*Maurice.*

Ag'atha, daughter of Cuno, and the betrothed of Max, in Weber's opera of *Der Freischütz.* (See *Dictionary of Phrase and Fable,* p. 21.)

Agath'ocles (4 *syl.*), tyrant of Sicily. He was the son of a potter, and raised himself from the ranks to become general of the army. He reduced all Sicily under his power. When he attacked the Carthaginians, he burnt his ships, that his soldiers might feel assured they must either conquer or die. Agathoclês died of poison administered by his grandson (B.C. 361–289).

(Voltaire has a tragedy called *Agathocle,* and Caroline Pichler has an excellent German novel entitled *Agathoclês.*)

¶ Julian, the Roman emperor (361–363), when he crossed the Tigris, in his war against the Persians, burnt his ships; but, after many victories, was mortally wounded and died.

Agathon, the hero and title of a philosophic romance by C. M. Wieland (1733–1813). This is considered the best of his novels, though some prefer his *Don Sylvio de Rosalva.*

Agathos, a volume of allegorical stories by Samuel Wilberforce, bishop of Winchester, published in 1840.

Agdistes (3 *syl.*), the mystagog of the Acrasian bower, or the evil *genius loci.* Spenser says the ancients call "Self" the Agdistes of man; and the Socratic "dæmon" was his Agdistes.

> They in that place him "Genius" did call;
> Not that celestial power . . . sage Antiquity
> Did wisely make, and *good* Agdistes call;
> But this . . . was . . . the foe of life.
> *Spenser: Faërie Queene,* ii. 12 (1590).

Agdis'tis, a genius of human form, uniting the two sexes, and born of the stone Agdus (*q.v.*). This tradition has been preserved by Pausanias.

Agdus, a stone of enormous size, parts of which were taken by Deucalion and Pyrrha to throw over their heads, in order to repeople the world desolated by the Flood.—*Arnobius.*

Aged (*The*), so Wemmick's father is called. He lived in "the castle at Walworth." Wemmick at "the castle" and Wemmick in business are two "different beings."

> Wemmick's house was a little wooden cottage, in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns. . . . It was the smallest of houses, with queer Gothic windows (by far the greater part of them sham), and a Gothic door, almost too small to get in at. . . . On Sundays he ran up a real flag. . . . The bridge was a plank, and it crossed a chasm about four feet wide and two deep. . . . At nine o'clock every night "the gun fired, the gun being mounted in a separate fortress made of lattice-work. It was protected from the weather by a tarpaulin . . . umbrella.—*Dickens: Great Expectations,* xxv. (1860).

Ag'elastes (*Michael*), the cynic philosopher.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Ages. *The Age of the Bishops,* according to Hallam, was the ninth century.

The Age of the Popes, according to Hallam, was the twelfth century.

Varo recognizes Three Ages: 1st. From the beginning of man to the great Flood (the period wholly unknown). 2nd. From the Flood to the first Olympiad (the mythical period). 3rd. From the first Olympiad to the present time (the historical period). —*Varo: Fragments,* 219 (edit. Scaliger).

Agesila'us (5 *syl.*). Plutarch tells us that Agesilaus king of Sparta was one day discovered riding cock-horse on a long stick, to please and amuse his children.

¶ A very similar tale is told of George III. When the footman announced the name of the caller, George III. inquired if the stranger was a father, and being answered in the affirmative, replied, "Then let him be admitted."

A'gib (*King*), "The Third Calender" (*Arabian Nights' Entertainments*). He was wrecked on the loadstone mountain, which drew all the nails and iron bolts from his ship; but he overthrew the bronze statue on the mountain-top, which was the cause of the mischief. Agib visited the ten young men, each of whom had lost his right eye, and was carried by a roc to the palace of the forty princesses, with whom he tarried a year The princesses were then obliged to leave for forty days, but entrusted him with the keys of the palace, with free permission to enter every room but one. On the fortieth day curiosity induced him to open this room, where he saw a horse, which he mounted, and was carried through the air to Bagdad. The horse then deposited him, and knocked out his right eye with a whisk of its tail, as it had done the ten "young men" above referred to.

Agincourt (*The Battle of*), a poem by Michael Drayton (1627). The metre is like that of Byron's *Don Juan.*

Agitator (*The Irish*), Daniel O'Connell (1775–1847).

Agned Cathregonion, the scene of one of the twelve battles of king Arthur. The old name of Edinburgh was Agned.

> Ebraucus, a man of great stature and wonderful strength, took upon him the government of Britain, which he held forty years. . . . He built the city of Alelud [? *Dumbarton*] and the town of Mount Agned, called at this time the "Castle of Maidens," or the "Mountain of Sorrow."—*Geoffrey: British History,* ix. 7.

Agnei'a (3 *syl.*), wifely chastity, sister of Parthen'ia or maiden chastity. Agneia is the spouse of Encra'tês or temperance. Fully described in canto x. of *The Purple Island,* by Phineas Fletcher (1633). (Greek, *agneia,* "chastity.")

AG'NES, daughter of Mr. Wickfield the solicitor, and David Copperfield's second wife (after the death of Dora, "his child-wife"). Agnes is a very pure, self-sacrificing girl, accomplished yet domestic.—*Dickens: David Copperfield* (1849).

Agnes, in Molière's *L'École des Femmes,* the girl on whom Arnolphe tries his pet experiment of education, so as to turn out for himself a "model wife." She was brought up in a country convent, where

she was kept in entire ignorance of the difference of sex, conventional proprieties, the difference between the love of men and women, and that of girls for girls, the mysteries of marriage, and so on. When grown to womanhood she quits the convent, and standing one evening on a balcony, a young man passes and takes off his hat to her, she returns the salute; he bows a second and third time, she does the same; he passes and repasses several times, bowing each time, and she does as she has been taught to do by acknowledging the salute. Of course, the young man (*Horace*) becomes her lover, whom she marries, and M. Arnolphe loses his "model wife." (See PINCHWIFE.)

Elle fait l'Agnès. She pretends to be wholly unsophisticated and verdantly ingenuous.—*French Proverb* (from the "Agnes" of Molière, *L'École des Femmes*, 1662).

Agnes (*Black*), the palfry of Mary queen of Scots, the gift of her brother Moray, and so called from the noted countess of March, who was countess of Moray (Murray) in her own right.

Black Agnes (countess of March). (See BLACK AGNES.)

Agnes (*St.*), a young virgin of Palermo, who at the age of 13 was martyred at Rome during the Diocletian persecution of A.D. 304. Prudence (Aurelius Prudentius Clemens), a Latin Christian poet of the fourth century, has a poem on the subject. Tintoret and Domenichi'no have both made her the subject of a painting.—*The Martyrdom of St. Agnes.*

St. Agnes and the Devil. St. Agnes, having escaped from the prison at Rome, took shipping and landed at St. Piran Arwothall. The devil dogged her, but she rebuked him, and the large moor-stones between St. Piran and St. Agnes, in Cornwall, mark the places where the devils were turned into stone by the looks of the indignant saint.—*Polwhele: History of Cornwall.*

Agnes' Eve (*St.*), a poem by Keats (1796–1821). The story is as follows: On St. Agnes' Eve, maidens, under certain conditions, dream of their sweethearts. Magdeline, a baron's daughter, was in love with Porphyro, but a deadly feud existed between Porphyro and the baron. On St. Agnes' Eve the young knight went to the castle, and persuaded the door-keeper (an old crone) to conceal him in Agnes' chamber. Presently the young lady went to bed and fell asleep; when Porphyro, after gazing on her, played softly a ditty, at which she woke. He then induced her to leave the castle and elope with him, and long ago "those lovers fled away into the storm."

Agraman'te (4 *syl.*) or **Ag'ramant,** king of the Moors, in *Orlando Innamorato*, by Bojardo, and *Orlando Furioso*, by Ariosto. He was son of Troyāno; and crossed over to ravage Gallia, and revenge his father's death on Charlemagne. He was slain by Orlando.

Agrawain (*Sir*) or **Sir Agravain,** surnamed "The Desirous" and also "The Haughty." He was son of Lot (king of Orkney) and Margawse half-sister of king Arthur. His brothers were sir Gaw'ain, sir Ga'heris, and sir Gareth. Mordred was his half-brother, being the son of king Arthur and Margawse. Sir Agravain and sir Mordred hated sir Launcelot, and told the king he was too familiar with the queen; so they asked the king to spend the day in hunting, and kept watch. The queen sent for sir Launcelot to her private chamber, and sir Agravain, sir Mordred, and twelve others assailed the door, but sir Launcelot slew them all except sir Mordred, who escaped. —*Sir T. Malory: History of Prince Arthur*, iii. 142–145 (1470).

Agricaltes, king of Amonia.—*Ariosto: Orlando Furioso.*

Agrica'ne (4 *syl.*), king of Tartary, in the *Orlando Innamorato*, of Bojardo, was the father of Mandricardo. He besieges Angelica in the castle of Albracca, and is slain in single combat by Orlando. He brought into the field 2,200,000 men.

> Such forces met not, nor so wide a camp,
> When Agrican, with all his northern powers,
> Besieged Albracca.
> *Milton: Paradise Regained*, iii. (1671).

Ag'rios, Lumpishness personified; a "sullen swain, all mirth that in himself and others hated; dull, dead, and leaden." Described in canto viii. of *The Purple Island*, by Phineas Fletcher (1635). (Greek, *agrĭos*, "a savage.")

Agrippi'na was granddaughter, wife, sister, and mother of an emperor. She was granddaughter of Augustus, wife of Claudius, sister of Caligŭla, and mother of Nero.

¶ Lam'pedo of Lacedæmon was daughter, wife, sister, and mother of a king.

Agripy'na or **Ag'ripyne** (3 *syl.*), a princess beloved by the "king of

Cyprus' son, and madly loved by Orleans." —*Dekker: Old Fortunatus* (1600).

A'gue (*2 syl.*). It was an old superstition that if the fourth book of the *Iliad* was laid open under the head of a person suffering from quartan ague, it would cure him at once. Serēnus Sammon'icus (preceptor of Gordian), a noted physician, has amongst his medical precepts the following :—

Mœoniæ Illados quartum suppone timenti.
Præcepta, 50.

Ague-cheek (*Sir Andrew*), a silly old fop with "3000 ducats a year," very fond of the table, but with a shrewd understanding that "beef had done harm to his wit." Sir Andrew thinks himself "old in nothing but in understanding," and boasts that he can "cut a caper, dance the coranto, walk a jig, and take delight in masques," like a young man.—*Shakespeare: Twelfth Night* (1614).

Woodward (1737-1777) always sustained "sir Andrew Ague-cheek" with infinite drollery, assisted by that expression of "rueful dismay" which gave so peculiar a zest to his *Marplot.—Boaden: Life of Siddons.*

Charles Lamb says that "Jem White saw James Dodd one evening in *Ague-cheek*, and recognizing him next day in Fleet Street, took off his hat, and saluted him with "Save you, sir Andrew!" Dodd simply waved his hand and exclaimed, "Away, fool!"

A'haback and Des'ra, two enchanters, who aided Ahu'bal in his rebellion against his brother Misnar, sultan of Delhi. Ahubal had a magnificent tent built, and Horam the vizier had one built for the sultan still more magnificent. When the rebels made their attack, the sultan and the best of the troops were drawn off, and the sultan's tent was taken. The enchanters, delighted with their prize, slept therein, but at night the vizier led the sultan to a cave, and asked him to cut a rope. Next morning he heard that a huge stone had fallen on the enchanters and crushed them to mummies. In fact, this stone formed the head of the bed, where it was suspended by the rope which the sultan had severed in the night.—*James Ridley: Tales of the Genii* ("The Enchanters' Tale," vi.).

Ahasue'rus, the cobbler who pushed away Jesus when, on the way to execution, He rested a moment or two at his door. "Get off! Away with you!" cried the cobbler. "Truly, I go away," returned Jesus, "and that quickly; but tarry thou till I come." And from that time Ahasuerus became the "wandering Jew," who still roams the earth, and will continue so to do until the "second coming of the Lord." This is the legend given by Paul von Eitzen, bishop of Schleswig (1547).—*Greve: Memoir of Paul von Eitzen* (1744). (See WANDERING JEW.)

*** Ahasuerus is introduced in Shelley's *Queen Mab* (section vii.), and a note is added (vol. i. p. 234, Rossetti's edition), showing the wretchedness of "never dying." He also appears in Shelley's *Revolt of Islam*, in *Hellas*, and in the prose tale of *The Assassin*.

Aher'man and Ar'gen, the former a fortress, and the latter a suite of immense halls, in the realm of Eblis, where are lodged all creatures of human intelligence before the creation of Adam, and all the animals that inhabited the earth before the present races existed.—*Beckford: Vathek* (1786).

Ah'med (*Prince*), noted for the tent given him by the fairy Pari-banou, which would cover a whole army, and yet would fold up so small that it might be carried in one's pocket. The same good fairy also gave him the apple of Samarcand', a panacea for all diseases.—*Arabian Nights' Entertainments* ("Prince Ahmed, etc.").

¶ Solomon's carpet of green silk was large enough for all his army to stand upon, and when arranged the carpet was wafted with its freight to any place the king desired. This carpet would also fold into a very small compass.

¶ The ship *Skidbladnir* had a similar elastic virtue, for though it would hold all the inhabitants of Valhalla, it might be folded up like a sheet of paper.

¶ Bayard, the horse of the four sons of Aymon, grew larger or smaller as one or more of the four sons mounted it. (See AYMON.)

Aholiba'mah, granddaughter of Cain, and sister of Anah. She was loved by the seraph Samias'a, and, like her sister, was carried off to another planet when the Flood came.—*Byron; Heaven and Earth.*

Proud, imperious, and aspiring, she denies that she worships the seraph, and declares that his immortality can bestow no love more pure and warm than her own, and she expresses a conviction that there is a ray within her "which, though forbidden yet to shine," is nevertheless lighted at the same ethereal fire as his own.—*Finden: Byron Beauties.*

Ah'riman or **Ahrima'nes** (*4 syl.*), the angel of darkness and of evil in the Magian system. He was slain by Mithra.

Ai'denn. So Poe calls Eden.

Tell this soul, with sorrow laden,
If within the distant Aidenn,
It shall clasp a sainted maiden,
Whom the angels name Lenore.
Edgar Poe: The Raven.

Aikwood (*Ringan*), the forester of sir Arthur Wardour, of Knockwinnock Castle.—*Sir W. Scott: The Antiquary* (time, George III.).

Aim'well (*Thomas, viscount*), a gentleman of broken fortune, who pays his addresses to Dorin'da, daughter of lady Bountiful. He is very handsome and fascinating, but quite "a man of the world." He and Archer are the two beaux of *The Beaux' Stratagem*, a comedy by George Farquhar (1705).

I thought it rather odd that Holland should be the only "mister" of the party, and I said to myself, as Gibbet said when he heard that "Aimwell" had gone to church, "That looks suspicious" (act ii. sc. 2).—*James Smith: Memoirs, Letters, etc.* (1840).

Aimwell, in Farquhar's comedy of *The Beaux' Stratagem*, seeks to repair his fortune by marrying an heiress. In this he succeeds. (See BEAUX' STRATAGEM.)

Ainsworth and his Dictionary. (See NEWTON AND HIS DOG.)

Aircastle, in *The Cozeners*, by S. Foote. The original of this rambling talker was Gahagan, whose method of conversation is thus burlesqued—

Aircastle: "Did I not tell you what parson Prunello said? I remember, Mrs. Lightfoot was by. She had been brought to bed that day was a month of a very fine boy—a bad birth; for Dr. Seeton, who served his time with Luke Lancet of Guise's—— There was also a talk about him and Nancy the daughter. She afterwards married Will Whitlow, another apprentice, who had great expectations from an old uncle in the Grenadiers; but he left all to a distant relation, Kit Cable, a midshipman aboard the *Torbay*. She was lost coming home in the Channel. The captain was taken up by a coaster from Rye, loaded with cheese—— " [Now, pray, what did parson Prunello say? This is a pattern of Mrs. Nickleby's rambling gossip.]

Air'lie (*The earl of*), a royalist in the service of king Charles I.—*Sir W. Scott: Legend of Montrose.*

Airy (*Sir George*), a man of fortune, gay, generous, and gallant. He is in love with Miran'da, the ward of sir Francis Gripe, whom he marries.—*Mrs. Centlivre: The Busybody* (1709). (See THE BUSYBODY.)

A'jax Oileus, son of Oïleus [*O.i'.luce*], generally called "the less." In consequence of his insolence to Cassan'dra, the prophetic daughter of Priam, his ship was driven on a rock, and he perished at sea.—*Homer: Odyssey*, iv. 507; *Virgil: Æneid*, i. 41.

A'jax Tel'amon. Sophoclês has a tragedy called *Ajax*, in which "the madman" scourges a ram he mistakes for Ulysses. His encounter with a flock of sheep, which he fancied in his madness to be the sons of Atreus, has been mentioned at greater or less length by several Greek and Roman poets. Don Quixote had a similar adventure. This Ajax is introduced by Shakespeare in his drama called *Troilus and Cressida*. (See ALIFANFARON, p. 26.)

The Tuscan poet [*Ariosto*] doth advance
The frantic paladin of France [*Orlando Furioso*];
And those more ancient [*Sophoclês* and *Seneca*] do enhance
Alcidês in his fury [*Hercules Furens*];
And others, Ajax Telamon;—
But to this time there hath been none
So bedlam as our Oberon;
Of which I dare assure you.
Drayton: Nymphidia (1563-1631).

Ajut and Anningait, in *The Rambler.*

Part, like Ajut, never to return.
Campbell: Pleasures of Hope, ii. (1799).

Ala'ciel, the genius who went on a voyage to the two islands, Taciturnia and Merryland [*London* and *Paris*].—*De la Dixmerie: L'isle Iaciturne et l'isle Enjouée, ou Voyage du Génie Alaciel dans les deux Iles* (1759).

Aladdin, son of Mustafa a poor tailor, of China, "obstinate, disobedient, and mischievous," wholly abandoned "to indolence and licentiousness." One day an African magician accosted him, pretending to be his uncle, and sent him to bring up the "wonderful lamp," at the same time giving him a "ring of safety." Aladdin secured the lamp, but would not hand it to the magician till he was out of the cave; whereupon the magician shut him up in the cave, and departed for Africa. Aladdin, wringing his hands in despair, happened to rub the magic ring, when the genius of the ring appeared before him, and asked him his commands. Aladdin requested to be delivered from the cave, and he returned home. By means of this lamp, he obtained untold wealth, built a superb palace, and married Badroul'boudour, the sultan's daughter. After a time, the African magician got possession of the lamp, and caused the palace, with all its contents, to be transported into Africa. Aladdin, who was absent at the time, was arrested and ordered to execution, but was rescued by the populace, and started to discover what had become of his palace. Happening to slip, he rubbed his ring, and, when the genius of the ring appeared and asked his orders, was instantly posted to his palace in Africa. Ultimately he poisoned the magician, regained the lamp, and had his palace restored to its original place in China

Yes, ready money is Aladdin's lamp.
Byron: Don Juan, xii. 12.

Aladdin's Lamp, a lamp brought from an underground cavern in "the middle of China." Being in want of food, the mother of Aladdin began to scrub it, intending to sell it, when the genius of the lamp appeared, and asked her what were her commands. Aladdin answered, "I am hungry; bring me food;" and immediately a banquet was set before him. Having thus become acquainted with the merits of the lamp, he became enormously rich, and married the sultan's daughter. By artifice the African magician got possession of the lamp, and transported the palace with its contents to Africa. Aladdin poisoned the magician, recovered the lamp, and retranslated the palace to its original site.

Aladdin's Palace Windows. At the top of the palace was a saloon, containing twenty-four windows (six on each side), and all but one enriched with diamonds, rubies, and emeralds. One was left for the sultan to complete; but all the jewellers in the empire were unable to make one to match the others, so Aladdin commanded "the slaves of the lamp" to complete their work.

Aladdin's Ring, given him by the African magician, "a preservative against every evil."—*Arabian Nights* ("Aladdin, or the Wonderful Lamp").

Al'adine, the sagacious but cruel king of Jerusalem, slain by Raymond.—*Tasso: Jerusalem Delivered* (1575).

Al'adine (3 *syl.*), son of Aldus "a lusty knight."—*Spenser: Faërie Queene*, vi. 3 (1596).

Alaff, Anlaf, or **Olaf,** son of Sihtric, Danish king of Northumberland (died 927). When Æthelstan [*Athelstan*] took possession of Northumberland, Alaff fled to Ireland, and his brother Guthfrith or Godfrey to Scotland.

Our English Athelstan,
In the Northumbrian fields, with most victorious might,
Put Alaff and his powers to more inglorious flight.
Drayton: Polyolbion, xii. (1612).

Al Araf, the great limbo between paradise and hell, for the half-good.—*Al Korân*, vii.

Alar'con, king of Barca, who joined the armament of Egypt against the crusaders, but his men were only half armed. —*Tasso: Jerusalem Delivered* (1575).

Alaric Cottin. Frederick the Great of Prussia was so called by Voltaire. "Alaric" because, like Alaric, he was a great warrior, and "Cottin" because, like Cottin, satirized by Boileau, he was a very indifferent poet.

Alasc'o, *alias* Dr. Demetrius Doboobie, an old astrologer, consulted by the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Alas'nam (*Prince Zeyn*) possessed eight statues, each a single diamond on a gold pedestal, but had to go in search of a ninth, more valuable than them all. This ninth was a lady, the most beautiful and virtuous of women, "more precious than rubies," who became his wife.

One pure and perfect [*woman*] is . . . like Alasnam's lady, worth them all.—*Sir W. Scott.*

Alasnam's Mirror. When Alasnam was in search of his ninth statue, the king of the genii gave him a test-mirror, in which he was to look when he saw a beautiful girl. "If the glass remained pure and unsullied, the damsel would be the same, but if not, the damsel would not be wholly pure in body and in mind." This mirror was called "the touchstone of virtue."—*Arabian Nights* ("Prince Zeyn Alasnam").

Alas'tor, a house demon, the "skeleton in the cupboard," which haunts and torments a family. Shelley has a poem entitled *Alastor, or the Spirit of Solitude.* (See *the next article.*)

Cicero says he meditated killing himself that he might become the Alastor of Augustus, whom he hated.—*Plutarch: Cicero, etc.* ("Parallel Lives").

God Almighty mustered up an army of mice against the archbishop [*Hatto*], and sent them to persecute him as his furious Alastors.—*Coryat: Crudities*, 571.

Alastor, or "The Spirit of Solitude." A poem in blank verse by Percy Bysshe Shelley (1815). Alastor, in Greek = Deus Vindex, but as the name of the Spirit of Solitude, it means "The Tormentor." The poet wanders over the world admiring the wonderful works which he cannot help seeing, but finds no solution to satisfy his inquisitive mind, and nothing in sympathy with himself. In fact, the world was to him a crowded solitude, a mere Alastor, always disappointing and always tormenting him.

Al'ban (*St.*) of Ver'ulam hid his confessor, St. Am'phibal, and, changing clothes with him, suffered death in his stead. This was during the frightful persecution of Maximia'nus Hercu'lius, general of Diocle'tian's army in Britain, when 1000 Christians fell at Lichfield.

Alban—our proto-martyr called.
Drayton: Polyolbion, xxiv. (1622).

Alba'nia, the Scotch Highlands, so called from Albanact, son of Brute, the mythical Trojan king of Britain. At the death of Brute "Britain" was divided between his three sons: Locrin had England; Albanact had Albania (*Scotland*); and Kamber had Cambria (*Wales*).

He [*Arthur*] by force of arms Albania overrun,
Pursuing of the Picts beyond mount Caledon.
Drayton: Polyolbion, iv. (1612).

Alba'nia (*Turkey in Asia*). It means "the mountain region," and properly comprehends *Schirwan*, *Daghestan*, and *Georgia*. In poetry it is used very loosely.

Alba'no's Knight, Rinaldo, whose brothers were Guichardo (the oldest), Ricardo, Richardetto, Vivian, and Alardo. His sister was Bradămant.—*Ariosto: Orlando Furioso.*

Al'berick of MORTEMAR, the same as Theodorick the hermit of Engaddi, an exiled nobleman. He told king Richard the history of his life, and tried to dissuade him from sending a letter of defiance to the archduke of Austria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Al'berick, the squire of prince Richard (one of the sons of Henry II. of England). —*Sir W. Scott: The Betrothed* (time, Henry II.).

Albert, commander of the *Britannia*. Brave, liberal, and just; softened and refined by domestic ties and superior information. His ship was dashed against the projecting verge of Cape Colonna, the most southern point of Attica. And he perished in the sea, because Rodmond (second in command) grasped on his legs and could not be shaken off.

Though trained in boisterous elements, his mind
Was yet by soft humanity refined;
Each joy of wedded love at home he knew,
Abroad, confessed the father of his crew. . . .
His genius, ever for th' event prepared,
Rose with the storm, and all its dangers shared.
Falconer: The Shipwreck, i. 2 (1756).

Albert, father of Gertrude, patriarch and judge of Wyo'ming (called by Campbell "Wy'oming"). Both Albert and his daughter were shot by a mixed force of British and Indian troops, led by one Brandt; who made an attack on the settlement, put all the inhabitants to the sword, set fire to the fort, and destroyed all the houses.—*Campbell: Gertrude of Wyoming* (1809).

Albert, in Goethe's romance called *The Sorrows of Werther*, is meant for his friend Kestner. He is a young German farmer, who marries Charlotte Buff (called "Lotte" in the novel), with whom Goethe was in love. Goethe represents himself as Werther.

Albert of Gei'erstein (*Count*), brother of Arnold Biederman, and president of the "Secret Tribunal." He sometimes appears as a "black priest of St. Paul's," and sometimes as the "monk of St. Victoire."—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Albertaz'zo married Alda, daughter of Otho duke of Saxony. His sons were Ugo and Fulco. From this stem springs the Royal Family of England.—*Ariosto: Orlando Furioso* (1516).

Albia'zar, an Arab chief, who joined the Egyptian armament against the crusaders.

A chief in rapine, not in knighthood bred.
Tasso: Jerusalem Delivered, xvii. (1575).

Albin, the primitive name of the northern part of Scotland, called by the Romans "Caledo'nia." This was the part inhabited by the Picts. The Scots migrated from Scotia (*north of Ireland*), and obtained mastery under Kenneth Macalpin, in 834.

Green Albin, what though he no more survey
Thy ships at anchor on the quiet shore,
Thy pellochs [*porpoises*] rolling from the mountain bay,
Thy lone sepulchral cairn upon the moor,
And distant isles that hear the loud Corbrechtan roar.
Campbell: Gertrude of Wyoming, i. 5 (1809).

Al'bion. In legendary history this word is variously accounted for. One derivation is from Albion, a giant, son of Neptune, its first discoverer, who ruled over the island for forty-four years.

(2) Another derivation is Al'bia, eldest of the fifty daughters of Diocle'tian king of Syria. These fifty ladies all married on the same day, and all murdered their husbands on the wedding night. By way of punishment, they were cast adrift in a ship, unmanned; but the wind drove the vessel to our coast, where these Syrian damsels disembarked. Here they lived the rest of their lives, and married with the aborigines, "a lawless crew of devils." Milton mentions this legend, and naïvely adds, "It is too absurd and unconscionably gross to be believed." Its resemblance to the fifty daughters of Dan'aos is palpable.

(3) Drayton, in his *Polyolbion*, says that Albion came from Rome, was "the first martyr of the land," and dying for the faith's sake, left his name to the country, where Offa subsequently reared to him "a rich and sumptuous shrine, with a monastery attached."—Song xvi.

Albion, king of Briton, when O'beron held his court in what is now called

"Kensington Gardens." T. Tickell has a poem upon this subject.

Albion wars with Jove's Son. Albion, son of Neptune, warred with Her'culês, son of Jove. Neptune, dissatisfied with the share of his father's kingdom awarded to him by Jupiter, aspired to dethrone his brother, but Herculês took Jove's part, and Albion was discomfited.

Since Albion wielded arms against the son of Jove.
Drayton: Polyolbion, iv. (1612).

Albo'rak, the animal brought by Gabriel to convey Mahomet to the seventh heaven. It had the face of a man, the cheeks of a horse, the wings of an eagle, and spoke with a human voice.

Albrac'ca, a castle of Cathay' (*China*), to which Angel'ica retires in grief when she finds her love for Rinaldo is not reciprocated. Here she is besieged by Ag'ricanê king of Tartary, who is resolved to win her.—*Bojardo: Orlando Innamorato* (1495).

Albracca's Damsel, Angel'ica. (See *above.*)—*Ariosto: Orlando Furioso* (1516).

Albuma'zar, an Arabian astronomer (776–885).

Chaunteclere, our cocke, must tell what is o'clocke,
By the astrologye that he hath naturally
Conceyued and caught; for he was never taught
By Albumazar, the astrononier,
Nor by Ptholomy, prince of astronomy.
J. Skelton: Philip Sparrow (time, Henry VIII.).

(Tomkins wrote a play so called, which was performed before James I. in Trinity College Hall, March 7th, 1614. After the Restoration, this comedy was revived, and Dryden wrote a prologue to it.)

Alcai'ro, the modern name of Memphis (Egypt).

Not Babylon
Nor great Alcairo such magnificence
Equalled, in all their glories.
Milton: Paradise Lost, i. 717 (1665).

Alceste (3 *syl.*), **Alcestis,** or **Alcestês,** daughter of Pe'lias and wife of Admêtus. On his wedding day Admêtus neglected to offer sacrifice to Diana, but Apollo induced the Fates to spare his life, if he could find a voluntary substitute. His bride offered to die for him, but Herculês brought her back from the world of shadows.

(Euripidês has a Greek tragedy on the subject (*Alcestis*); Glück has an opera (*Alceste*), libretto by Calzabigi (1765); Philippi Quinault produced a French tragedy entitled *Alceste*, in 1674; and Lagrange-Chancel in 1694 produced a French tragedy on the same subject.)

(Her story is told by W. Morris, in *The Earthly Paradise*, June, 1868.)

¶ Iphigeni'a at Aulis by Euripidês, and Abraham's sacrifice of Isaac, somewhat resemble the same legends.

Alceste' (2 *syl.*), the hero of Molière's comedy *Le Misanthrope* (1666), not unlike *Timon of Athens*, by Shakespeare. Alceste is, in fact, a pure and noble mind soured by perfidy and disgusted with society. Courtesy seems to him the vice of fops,—and the usages of civilized life no better than hypocrisy. Alceste pays his addresses to Célimène, a coquette.

Alceste is an upright, manly character, but rude and impatient, even of the ordinary civilities of life.—*Sir W. Scott.*

¶ Longfellow, in *The Golden Legend*, has a somewhat similar story: Henry of Hoheneck was like to die, and was told he would recover if he could find a maiden willing to lay down her life for him. Elsie, the daughter of Gottlieb (a tenant farmer of the prince), vowed to do so, and followed the prince to Salerno, to surrender herself to Lucifer; but the prince rescued her, and made her his wife. The excitement and exercise cured the indolent young prince. This tale is from Hartmann von der Aur, the Minne-singer.

Al'chemist (*The*), the last of the three great comedies of Ben Jonson (1610). The other two are *Vol'pone* (2 *syl.*), (1605), and *The Silent Woman* (1609). The object of *The Alchemist* is to ridicule the belief in the philosopher's stone and the elixir of life. The alchemist is "Subtle," a mere quack; and "sir Epicure Mammon" is the chief dupe, who supplies money, etc., for the "transmutation of metal." "Abel Drugger" a tobacconist, and "Dapper" a lawyer's clerk, are two other dupes. "Captain Face," *alias* "Jeremy," the house-servant of "Lovewit," and "Dol Common" are his allies. The whole thing is blown up by the unexpected return of "Lovewit."

Alcibi'ades (5 *syl.*), the Athenian general. Being banished by the senate, he marches against the city, and the senate, being unable to offer resistance, open the gates to him (B.C. 450–404). This incident is introduced by Shakespeare in *Timon of Athens.*

Alfred (lord) Tennyson assumed this as a pseudonym in *Punch* (February, 1846), a reply to Lord Lytton's *New Timon.*

Alcibiades of Germany, Albert margrave of Baireuth (1522–1555).

Alcibi'ades' Tables represented a god or goddess outwardly, and a Sile'nus, or deformed piper, within. Erasmus has a curious dissertation on these tables (*Adage*, 667, edited R. Stephens); hence emblematic of falsehood and dissimulation.

Whoso wants virtue is compared to these
False tables wrought by Alcibiades;
Which noted well of all were found t've bin
Most fair without, but most deformed within.
W. Browne: Britannia's Pastorals, i. (1613).

Alci'des, Herculês, son of Alcæus; any strong and valiant hero. The drama called *Herculês Furens* is by Eurip'idês. Seneca has a tragedy of the same title.

The Tuscan poet [*Ariosto*] doth advance
The frantic paladin of France [*Orlando Furioso*];
And those more ancient do enhance
Alcidês in his fury.
Drayton: Nymphidia (1563–1631).

Where is the great Alcîdês of the field,
Valiant lord Talbot, earl of Shrewsbury?
Shakespeare: 1 Henry VI. act iv. sc. 7 (1589).

Alci'na, Carnal Pleasure personified. In Bojardo's *Orlando Innamorato* she is a fairy, who carries off Astolfo. In Ariosto's *Orlando Furioso* she is a kind of Circê, whose garden is a scene of enchantment. Alcina enjoys her lovers for a season, and then converts them into trees, stones, wild beasts, and so on, as her fancy dictates.

Al'ciphron, or *The Minute Philosopher*, the title of a work by bishop Berkeley. So called from the name of the chief speaker, a freethinker. The object of this work is to expose the weakness of infidelity.

Al'ciphron, "the epicurean," the hero of T. Moore's romance called *The Epicurean.*

Like Alciphron, we swing in air and darkness, and know not whither the wind blows us.—*Putnam's Magazine.*

Alcme'na (in Molière, *Alcmène*), the wife of Amphitryon, general of the Theban army. While her husband is absent warring against the Telebo'ans, Jupiter assumes the form of Amphitryon; but Amphitryon himself returns home the next day, and great confusion arises between the false and true Amphitryon, which is augmented by Mercury, who personates Sos'ia, the slave of Amphitryon. By this amour of Jupiter, Alcmena becomes the mother of Her'culês. Plautus, Molière, and Dryden have all taken this plot for a comedy entitled *Amphitryon.*

Alcofri'bas, the pseudonym assumed by Rabelais in his *Gargantua and Pantag'ruel'*. Alcofribas Nasier is an anagram of "François Rabelais."

The inestimable life of the great Gargantua, father of Pantagruel, heretofore composed by M. Alcofribas, abstractor of the quintessence, a book full of pantagruelism.—*Rabelais: Introduction* (1533).

Al'colomb, "subduer of hearts," daughter of Abou Aibou of Damascus, and sister of Ganem. The caliph Haroun-al-Raschid, in a fit of jealousy, commanded Ganem to be put to death, and his mother and sister to do penance for three days in Damascus, and then to be banished from Syria. The two ladies came to Bagdad, and were taken in by the charitable syndec of the jewellers. When the jealous fit of the caliph was over, he sent for the two exiles. Alcolomb he made his wife, and her mother he married to his vizier. —*Arabian Nights* ("Ganem, the Slave of Love").

Alcuith, mentioned by Bede, is Dumbarton.

Alcy'on, "the wofullest man alive," but once "the jolly shepherd swain that wont full merrily to pipe and dance," near where the Severn flows. One day he saw a lion's cub, and brought it up till it followed him about like a dog; but a cruel satyr shot it in mere wantonness. By the lion's cub he means Daphne, who died in her prime, and the cruel satyr is death. He said he hated everything—the heaven, the earth, fire, air, and sea, the day, the night; he hated to speak, to hear, to taste food, to see objects, to smell, to feel; he hated man and woman too, for his Daphne lived no longer. What became of this doleful shepherd the poet could never ween. Alcyon is Sir Arthur Gorges. —*Spenser: Daphnaida* (in seven fits, 1590).

And there is that Alcyon bent to mourn,
Though fit to frame an everlasting ditty,
Whose gentle sprite for Daphne's death doth turn
Sweet lays of love to endless plaints of pity.
Spenser: Colin Clout's Come Home Again (1591).

Alcy'one or **Halcyone** (4 *syl.*), daughter of Æŏlus, who, on hearing of her husband's death by shipwreck, threw herself into the sea, and was changed to a kingfisher. (See HALCYON DAYS.)

¶ Hero, the lady-love of Leander, threw herself into the sea, when she discovered that her lover, Leander, was drowned in the Hellespont, which he swam across every night in order to visit her. This story is the subject of a poem (*De Amôre Herôis, etc.*) by Musæus.

Aldabel'la, wife of Orlando, sister of Oliver, and daughter of Monodan'tês.—*Ariosto: Orlando Furioso, etc.* (1516).

Aldabella, a marchioness of Florence, very beautiful and fascinating, but arrogant and heartless. She used to give entertainments to the magnates of Florence, and Fazio was one who spent most of his time in her society. Bian'ca his wife, being jealous of the marchioness, accused him to the duke of being privy to the death of Bartoldo, and for this offence Fazio was executed. Bianca died broken-hearted, and Aldabella was con-

demned to spend the rest of her life in a nunnery.—*Dean Milman: Fazio* (a tragedy, 1815).

Alden (*John*), one of the sons of the Pilgrim Fathers, in love with Priscilla, the beautiful puritan. (See STANDISH.)—*Longfellow: Courtship of Miles Standish*, ix.

Alderlievest, best beloved.

And to mine alderlievest lorde I must endite
A wofull case.
Gascoigne: Voyage into Holland (1572).

Aldiborontiphoscophornio [*Al'-dibbo-ron'te-fos'co-for'nio*], a courtier in *Chrononhotonthologos*, by H. Carey (1734).

(Sir Walter Scott used to call James Ballantyne, the printer, this nickname, from his pomposity and formality of speech.)

Aldiger, son of Buo'vo, of the house of Clarmont, brother of Malagi'gi and Vivian.—*Ariosto: Orlando Furioso* (1516).

Al'dine (2 *syl.*), leader of the second squadron of Arabs which joined the Egyptian armament against the crusaders. Tasso says of the Arabs, "Their accents were female and their stature diminutive" (xvii.).—*Tasso: Jerusalem Delivered* (1575).

Al'dingar (*Sir*), steward of queen Eleanor, wife of Henry II. He impeached the queen's fidelity, and agreed to prove his charge by single combat; but an angel (in the shape of a little child) established the queen's innocence. This is probably a blundering version of the story of Gunhilda and the emperor Henry.—*Percy: Reliques*, ii. 9.

Aldo, a Caledonian, was not invited by Fingal to his banquet on his return to Morven, after the overthrow of Swaran. To resent this affront, he went over to Fingal's avowed enemy, Erragon king of Sora (in Scandinavia), and here Lorna, the king's wife, fell in love with him. The guilty pair fled to Morven, which Erragon immediately invaded. Aldo fell in single combat with Erragon, Lorna died of grief, and Erragon was slain in battle by Gaul, son of Morni.—*Ossian: The Battle of Lora.*

Aldovrand (*Father*), chaplain of sir Raymond Berenger, the old Norman warrior.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Aldrick the Jesuit, confessor of Charlotte countess of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Aldus, father of Al'adine (3 *syl.*), the "lusty knight."—*Spenser: Faërie Queene*, vi. 3 (1596).

Alea, a warrior who invented dice at the siege of Troy; at least so Isidore of Seville says. Suidas ascribes the invention to Palamēdēs.

Alea est ludus tabulæ inventa a Græcis, in otio Trojani belli, a quodam milite, nomine ALEA, a quo et ars nomen accepit.—*Isidōrus: Originum, etc.*, xviii. 57.

Alector'ia, a stone extracted from a capon. It is said to render the wearer invisible, to allay thirst, to antidote enchantment, and ensure love.—*Mirror of Stones.*

Alec'tryon, a youth set by Mars to guard against surprises; but he fell asleep, and Apollo surprised Mars and Venus in each other's embrace. Mars in anger changed Alectryon into a cock.

And from out the neighbouring farmyard
Loud the cock Alectryon crowed.
Longfellow: Pegasus in Pound.

Ale'ria, one of the Amazons, and the best beloved of the ten wives of Guido the Savage.—*Ariosto: Orlando Furioso* (1516).

Alessio, the young man with whom Lisa was living in concubinage, when Elvi'no promised to marry her. Elvino made the promise out of pique, because he thought Ami'na was not faithful to him; but when he discovered his error he returned to his first love, and left Lisa to marry Alessio, with whom she had been previously cohabiting.—Bellini's opera, *La Sonnambula* (1831).

Ale'thes (3 *syl.*), an ambassador from Egypt to king Al'adine (3 *syl.*); subtle, false, deceitful, and full of wiles.—*Tasso: Jerusalem Delivered* (1575).

Alexander the Corrector, Alexander Cruden (1701–1770), author of the *Concordance.* (See *Dictionary of Phrase and Fable*, p. 30.)

Alexander the Great, king of Macedonia (B.C. 356, 336–323).

(His life has been written by Quintus Curtius, in ten books (Latin), about A.D. 80; by Julius Valerius (Latin); by Lesfarguus, in 1639; Gaudenzio, in 1645; by Lehmann, in 1667; by Fessler, in 1797; by Mueller, in 1830; by archdeacon Williams, in 1830; by Droysen, in 1833; by Pfizer, in 1845.)

Alexander's chief Battles. Arbēla, in 331; Issus, 333; Granicus in 334, all against Darius the Persian.
Alexander's Beard. A smooth chin, or very small beard. Alexander had no perceptible beard, and hence is said to have had "an Amazonian chin."

Disguised with Alexander's beard.
Gascoyne: The Steele Glas (died 1577).

City founded by Alexander. Alexandria in Egypt, about B.C. 322.

Deformity of Alexander. One shoulder was higher than the other.

Ammon's great son one shoulder had too high.
Pope: Prologue to his Satires, 117.

Father of Alexander. His mother's husband was Philip king of Macedon; but Alexander himself claimed the god Ammon for his father.

Alexander's favourite Horse. Buceph'alos (*q.v.*).

Mother of Alexander. Olympias, daughter of Neoptolêmos king of Epiros.

Alexander's Runner. Ladas. This was the name of Lord Rosebery's horse in the famous race of 1894.

Successor of Alexander. Ptolemy Soter, supposed to be his half-brother (on the father's side), succeeded him in the government of Egypt.

Only two Alexanders. Alexander said, "There are but two Alexanders—the invincible son of Philip, and the inimitable Apelles, who painted him."

Alexander and Clitus. Clitus was Alexander's great friend, and saved his life in the battle of Granîcus (B.C. 334). In 328 he was slain by Alexander at a banquet, when both were heated with wine.

¶ The above reminds us of Peter I. of Russia and Lefort. Lefort, a Swiss, was the great friend of Peter I., and accompanied him in his travels, when he visited various European capitals to learn the art of government. At Königsberg, while both were heated with wine, Peter threw himself on his friend, Lefort, and pierced him with his sword. No sooner had he done so than he repented, and exclaimed, "I, who want to reform my nation, cannot reform myself."

Clitus (to Alexander). Nay, frown not so; you cannot look me dead.—*Lee's Tragedy.*

Alexander and the Daughters of Darius. After the battle of Issus, in 333, the family of Darius fell into his hands, and he treated the ladies as queens. A eunuch, having escaped, told Darius of this noble conduct, and Darius could not but admire such magnanimity in a rival.—*Arrian: Anabasis of Alexander*, iv. 20.

Alexander and Diogenes. One day the king of Macedon presented himself before Diogenes the cynic, and said, "I am Alexander." "Well," replied the master of the tub, "and I am Diogenes." When the king asked if he could render him any service, Diogenes surlily replied, "Yes; get out of the sun."

Alexander and Homer. When Alexander invaded Asia Minor, he offered up sacrifice to Priam, and then went to visit the tomb of Achillês. Here he exclaimed, "O most enviable of men, who had Homer to sing thy deeds!"

Which made the Eastern conqueror to cry,
"O fortunate young man! whose virtue found
So brave a trump thy noble deeds to sound."
Spenser: The Ruins of Time (1591).

Alexander and the Olympic Games. Alexander, being asked if he would run a course at the Olympic games, replied, "Yes, if my competitors are all kings."

Alexander and Parmenio. When Darius king of Persia offered Alexander his daughter Stati'ra in marriage, with a dowry of 10,000 talents of gold, Parmenio said, "I would accept the offer, if I were Alexander." To this Alexander rejoined, "So would I, if I were Parmenio."

On another occasion the general thought the king somewhat too lavish in his gifts, whereupon Alexander made answer, "I consider not what Parmenio ought to receive, but what Alexander ought to give."

Alexander and Perdiccas. When Alexander started for Asia he divided his possessions among his friends. Perdiccas asked what he had left for himself. "Hope," said Alexander. "If hope is enough for Alexander," replied the friend, "it is enough for Perdiccas also;" and declined to accept anything.

Alexander and Raphael. Alexander encountered Raphael in a cave in the montain of Kaf, and being asked what he was in search of, replied, "The water of immortality." Whereupon Raphael gave him a stone, and told him when he found another of the same weight he would gain his wish. "And how long," said Alexander, "have I to live?" The angel replied, "Till the heaven above thee and the earth beneath thee are of iron." Alexander now went forth and found a stone almost of the weight required, and in order to complete the balance, added a little earth; falling from his horse at Ghur he was laid in his armour on the ground, and his shield was set up over him to ward off the sun. Then understood he that he would gain immortality when, like the stone, he was buried in the earth, and that his hour was come, for the earth beneath him was iron, and his iron buckler was his vault of heaven above. So he died.

Alexander and the Robber. When Dion'idês, a pirate, was brought before Alexander, he exclaimed, "Vile brigand! how dare you infest the seas with your misdeeds?" "And you," replied the pirate, "by what right do

you ravage the world? Because I have only one ship, I am called a brigand, but you who have a whole fleet are termed a conqueror." Alexander commanded the man to be set at liberty.

Alexander dramatized. In 1678 Nathaniel Lee introduced his tragedy of *Alexander the Great.* Racine produced his tragedy (in French) in 1665.

(Lambert-li-Cors published his novel of the *Roman d'Alexandre* in the twelfth century.)

Lee's "Alexander" was a favourite part with T. Betterton (1635–1710), Wm. Mountford (1660–1692), H. Norris (1665–1734); C. Hulet (1701-1736), and Spranger Barry (1710–1777); but J. W. Croker says that J. P. Kemble, in "Hamlet," "Coriolanus," "Alexander," and "Cato," excelled all his predecessors.—*Johnson.*

Alexander's Feast (or "The Power of Music"). A Pindaric ode by Dryden (1694), in honour of St. Cecilia's Day (November 22). St. Cecilia was a Roman lady who, it is said, suffered martyrdom in 230, and was regarded as the patroness of music. Dryden's poem ends with these words :

> Let old Timotheus yield the prize,
> Or both divide the crown ;
> He rasied a mortal to the skies,
> She drew an angel down.

He (Timotheus) "raised a mortal to the skies" is a bold way of saying, by the concord of sweet sounds, Timotheus raised his hearers from earth to heaven.

"She drew an angel down" refers to the legend that an angel left the choirs above to listen to the more ravishing music of St. Cecilia. Pope wrote a Pindoric ode on the same subject.

ALEXANDER. *The Albanian Alexander,* George Castriot (*Scanderbeg* or *Iscander beg,* 1404–1467).

The English Alexander, Henry V. (1388, 1413–1422). He resembled Alexander in the brevity and glory of his reign, in his great military talents, and his wonderful hold on the hearts of his people. Like Alexander's, his generosity was unbounded; like Alexander's, his life was gay and licentious; like Alexander, he was most impatient of control. And his victories over the French were like those of Alexander over the Persians.

(Captain Fluellen put the resemblance thus: Alexander was born at Macedon, and Henry V. was born at Monmouth, both which places begin with M.)

Alexander of the North, Charles XII. of Sweden (1682–1718).

The Persian Alexander, Sandjar (1117-1158).

Alexan'dra, daughter of Oronthea, queen of the Am'azons, and one of the ten wives of Elba'nio. It is from this person that the land of the Amazons was called Alexandra.—*Ariosto: Orlando Furioso* (1516).

Alexan'drite (4 *syl.*), a species of beryl found in Siberia. It shows the Russian colours (green and red), and is named from the emperor Alexander of Russia.

Alexas, a eunuch in Cleopatra's household. Timid and cowardly, faithless and untruthful.—*Dryden: All for Love, etc.*

Alex'is, the wanton shepherd in *The Faithful Shepherdess,* a pastoral drama by John Fletcher (1610).

Alfa'der, the father of all the Æsir or celestial deities of Scandinavia, creator and governor of the universe, patron of arts and magic, etc.

Alfonso, father of Leono'ra d'Este, and duke of Ferrara. Tasso the poet fell in love with her, and the duke confined him as a lunatic for seven years in the asylum of Santa Anna; at the expiration of which period he was released through the intercession of Vincenzo Gonzago duke of Mantua. Byron refers to this in his *Childe Harold,* iv. 36.

Alfon'so, in Walpole's tale called *The Castle of Otranto,* appears as an apparition in the moonlight, dilated to a gigantic form (1769).

Alfonso XI. of Castile, whose "favourite" was Leonora de Guzman.—*Donizetti: La Favorita* (an opera, 1842).

Alfon'so (*Don*), of Seville, a man of 50 and husband of donna Julia (twenty-seven years his junior), of whom he was jealous without cause.—*Byron: Don Juan,* i.

Alfred as a Gleeman. Alfred, wishing to know the strength of the Danish camp, assumed the disguise of a minstrel, and stayed in the Danish camp for several days, amusing the soldiers with his harping and singing. After he had made himself master of all he required, he returned back to his own place.—*William of Malmesbury* (twelfth century).

¶ William of Malmesbury tells a similar story of Anlaf, a Danish king, who, he says, just before the battle of Brunanburh, in Northumberland, entered the camp of king Athelstan as a gleeman,

harp in hand; and so pleased was the English king that he gave him gold. Anlaf would not keep the gold, but buried it in the earth.

Alfred, a masque, by James Thomson and David Mallet (1740). Afterwards dramatized by Mallet, and brought out at Drury Lane in 1851. Especially noted for the famous song of *Rule Britannia.*

(Sir Richard Blackmore wrote an historic poem in twelve books, called *Alfred,* 1715. H. J. Pye published, in 1801, an epic in six books, called by the same name.)

Algarsife (3 *syl.*) and Cam'ballo, sons of Cambuscan' king of Tartary, and Elfĕta his wife. Algarsife married Theodora.

> I speak of Algarsife,
> How that he won Theodora to his wife.
> *Chaucer: The Squire's Tale.*

Algebar' ("*the giant*"). So the Arabians call the constellation Orion.

> Begirt with many a blazing star,
> Stood the great giant Algebar—
> Orion, hunter of the beast.
> *Longfellow: The Occultation of Orion.*

Alham'bra (*The*), a volume of legends and narratives by Washington Irving (1812).

> Everything in the [Alhambra] relating to myself and to the actual inhabitants of the Alhambra, is unexaggerated fact.—*W. Irving.*

A'li, cousin and son-in-law of Mahomet. The beauty of his eyes is proverbial in Persia, *Ayn Hali* ("eyes of Ali") being the highest compliment a Persian can pay to beauty.—*Chardin.*

Ali Baba, a poor Persian wood-carrier, who accidentally learned the magic words, "Open, Sesamê!" "Shut, Sesamê!" by which he gained entrance into a vast cavern, the repository of stolen wealth and the lair of forty thieves. He made himself rich by plundering from these stores; and by the shrewd cunning of Morgia'na, his female slave, the captain and his whole band of thieves were extirpated. In reward of these services, Ali Baba gave Morgiana her freedom, and married her to his own son.—*Arabian Nights* ("Ali Baba, or the Forty Thieves"). (See TYCHO.)

Alias. "You have as many aliases as Robin of Bagshot." (See ROBIN OF BAGSHOT.)

AL'ICE (2 *syl.*), sister of Valentine, in *Mons. Thomas,* a comedy by John Fletcher (1619). Beaumont died 1616.

Al'ice (2 *syl.*), foster-sister of Robert le Diable, and bride of Rambaldo the Norman troubadour in Meyerbeer's opera of *Roberto il Diavolo.* She came to Palermo to place in the duke's hand his mother's "will," which he was enjoined not to read till he became a virtuous man. She is Robert's good genius, and when Bertram, the fiend, claimed his soul as the price of his ill deeds, Alice, by reading the will, reclaimed him.

Al'ice (2 *syl.*), the servant-girl of dame Whitecraft, wife of the innkeeper at Altringham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Al'ice, the miller's daughter, a story of happy first love told in later years by an old man who had married the rustic beauty. He was a dreamy lad when he first loved Alice, and the passion roused him into manhood. (See ROSE.)—*Tennyson: The Miller's Daughter.*

Al'ice (*The lady*), widow of Walter knight of Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Al'ice [GRAY], called "Old Alice Gray," a quondam tenant of the lord of Ravenswood. Lucy Ashton visits her after the funeral of the old lord.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Alice in Wonderland, a fairy tale by "Lewis Carroll" (the assumed name of C. L. Dodgson), published in 1869. A continuation, called *Through the Looking-glass,* was published in 1871.

Alichi'no, a devil in Dante's *Inferno.*

Alick [POLWORTH], one of the servants of Waverley.—*Sir W. Scott: Waverley* (time, George II.).

ALICIA gave her heart to Mosby, but married Arden for his position. As a wife, she played falsely with her husband, and even joined Mosby in a plot to murder him. Vacillating between love for Mosby and respect for Arden, she repents, and goes on sinning; wishes to get disentangled, but is overmastered by Mosby's stronger will. Alicia's passions impel her to evil, but her judgment accuses her and prompts her to the right course. She halts, and parleys with sin, like Balaam, and of course is lost.—*Anon.: Arden of Feversham* (1592).

Ali'cia, "a laughing, toying, wheedling, whimpering she," who once held

lord Hastings under her distaff; but her annoying jealousy, "vexatious days, and jarring, joyless nights," drove him away from her. Being jealous of Jane Shore, she accused her to the duke of Gloster of alluring lord Hastings from his allegiance, and the lord protector soon trumped up a charge against both; the lord chamberlain he ordered to execution for treason, and Jane Shore he persecuted for witchcraft. Alicia goes raving mad.—*Rowe: Jane Shore* (1713).

The king of Denmark went to see Mrs. Bellamy play "Alicia," and fell into a sound sleep. The angry lady had to say, "O thou false lord!" and she drew near to the slumbering monarch, and shouted the words into the royal box. The king started, rubbed his eyes, and remarked that he would not have such a woman for his wife, though she had no end of kingdoms for a dowry.—*Cornhill Magazine* (1863).

Alic'ia (*The lady*), daughter of lord Waldemar Fitzarse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Alifan'faron, emperor of the island Trap'oban, a Mahometan, the suitor of Pentap'olin's daughter, a Christian. Pentapolin refused to sanction this alliance, and the emperor raised a vast army to enforce his suit. This is don Quixote's solution of two flocks of sheep coming in opposite directions, which he told Sancho were the armies of Alifanfaron and Pentapolin.—*Cervantes: Don Quixote*, I. iii. 4 (1605).

¶ Ajax the Greater had a similar encounter. (See AJAX TELAMON, p. 17.)

Alin'da, daughter of Alphonso an irascible old lord of Sego'via.—*John Fletcher: The Pilgrim* (1621).

(*Alinda* is the name assumed by young Archas when he dresses in woman's attire. This young man is the son of general Archas, "the loyal subject" of the great duke of Moscovia, in a drama by John Fletcher, called *The Loyal Subject*, 1618.)

Aliprando, a Christian knight, who discovered the armour of Rinaldo, and informed Godfrey of it. Both inferred that Rinaldo had been slain, but they were mistaken.—*Tasso: Jerusalem Delivered* (1575).

Al'iris, sultan of Lower Buchar'ia, who, under the assumed name of Fer'amorz, accompanied Lalla Rookh from Delhi, on her way to be married to the sultan. He won her love, and amused the tedium of the journey by telling her tales. When introduced to the sultan, her joy was unbounded on discovering that Feramorz the poet was the sultan to whom she was betrothed.—*Moore: Lalla Rookh* (1817).

Alisaunder (*Kyng*), an Arthurian romance, included in Weber's *Collection*. Probably of French origin.

Alisaunder (*Sir*), surnamed LORFELIN, son of the good prince Boudwine and his wife An'glides (*3 syl.*). Sir Mark king of Cornwall murdered his brother, sir Boudwine, while Alisaunder was a mere child. When Alisaunder was knighted, his mother gave him his father's doublet, "bedabbled with blood," and charged him to revenge his father's death. Alisaunder married Alis la Beale Pilgrim, and had one son, called Bellen'gerus le Beuse. Instead of fulfilling his mother's charge, he was himself "falsely and feloniously slain" by king Mark.—*Sir T. Malory: History of King Arthur*, ii. 119-125 (1470).

Al'ison, the young wife of John, a rich old miserly carpenter. Absolon, a priggish parish clerk, paid her attention, but she herself loved a poor scholar named Nicholas, lodging in her husband's house. Fair she was, and her body lithe as a weasel. She had a roguish eye, small eyebrows, was "long as a mast and upright as a bolt," more "pleasant to look on than a flowering pear tree," and her skin "was softer than the wool of a wether."—*Chaucer: Canterbury Tales* ("The Miller's Tale," 1388).

Al'ison, in sir W. Scott's *Kenilworth*, is an old domestic in the service of the earl of Leicester at Cumnor Place.

Al Kadr (*The Night of*). The 97th chapter of the Koran is so entitled. It was the night on which Mahomet received from Gabriel his first revelation, and was probably the 24th of Ramadân.

Verily we sent down the Korân in the night of A. Kadr.—*Al Korân*, xcvii.

Al'ken, an old shepherd who instructed Robin Hood's men how to find a witch, and how she is to be hunted.—*Ben Jonson: The Sad Shepherd* (1637).

Alkoremmi, the palace built by the Motassem on the hill of "Pied Horses." His son Vathek added five wings to it, one for the gratification of each of the five senses.

I. THE ETERNAL BANQUET, in which were tables covered both night and day with the most tempting foods.

II. THE NECTAR OF THE SOUL, filled with the best of poets and musicians.

III. The Delight of the Eyes, filled with the most enchanting objects the eye could look on.

IV. The Palace of Perfumes, which was always pervaded with the sweetest odours.

V. The Retreat of Joy, filled with the loveliest and most seductive houris.—*W. Beckford: Vathek* (1784).

All Fools, a comedy by George Chapman (1605), based on Terence's *Heautontirumenos.*

All for Love (or "A Sinner Well Saved"), a poem in nine parts, in the form of a ballad, by Southey (1829). The legend is this: Eleēmon, a freedman, was in love with Cyra, his master's daughter, and signed with his blood a bond to give body and soul to Satan, if Satan would give him Cyra for his wife. He married Cyra, and after the lapse of twelve years Satan came to Eleēmon to redeem his bond. Cyra applied to St. Basil, who appointed certain penance, and when Satan came and showed Basil the bond, the bishop replied that the bond was worthless for two reasons: (1) it was made when Eleēmon was single, but marriage made the wife one with the man, and Cyra's consent was indispensable; (2) nothing that man can do can possibly render null the work of redemption, so the blood of Eleēmon was washed away by the blood of Christ. If sin hath abounded, grace hath superabounded.

All for Love (or "The World Well Lost"), a tragedy by Dryden (1678). Ventidius induces Antony to free himself from the wiles of Cleopatra, but the fair frail one wins him back again. Whereupon Ventidius brings forward Octavia, who succeeds for a time in regaining her husband's love. Again Cleopatra lures him away, and when Alexandria fell into the hands of Octavius Cæsar, Alexis tells Antony that Cleopatra is dead, whereupon Antony slays himself. Cleopatra (erroneously reported dead) arrives just in time to bid Antony farewell, and then kills herself with an asp.

All in the Wrong, a comedy by Murphy, adapted from the French (1761). Also the title of a novel by Theodore Hook (1839).

All the Year Round, a weekly periodical, conducted by Charles Dickens, and since his death in 1870 continued by his son. It was called "Household Words" from 1850 to 1857; then "Once a Week" (1857–1859).

All the Talents Administration, formed by lord Grenville, in 1806, on the death of William Pitt. The members were lord Grenville, the earl Fitzwilliam, viscount Sidmouth, Charles James Fox, earl Spencer, William Windham, lord Erskine, sir Charles Grey, lord Minto, lord Auckland, lord Moira, Sheridan, Richard Fitzpatrick, and lord Ellenborough. It was dissolved in 1807.

On "all the talents" vent your venal spleen.
Byron: English Bards and Scotch Reviewers.

All this for a Song! (See Song.)

All's Well that Ends Well, a comedy by Shakespeare (1598). The hero and heroine are Bertram count of Rousillon, and Hel'ena a physician's daughter, who are married by the command of the king of France; they part because Bertram thought the lady not sufficiently well-born for him. Ultimately, however, all ends well. (See Helena.)

(The story of this play is from the *Decameron,* Novel ix. Day 3.)

Allan, lord of Ravenswood, a decayed Scotch nobleman.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Al'lan (*Mrs.*), colonel Mannering's housekeeper at Woodburne.—*Sir W. Scott: Guy Mannering* (time, George II.).

Al'lan [Breck Cameron], the sergeant sent to arrest Hamish Bean McTavish, by whom he is shot.—*Sir W. Scott: The Highland Widow* (time, George II.).

Allan-a-Dale, one of Robin Hood's men, introduced by sir W. Scott in *Ivanhoe.* (See Allin-a-Dale.)

Al'legory for **Al'ligator,** a malapropism.

She's as headstrong as an allegory on the banks of the Nile.
Sheridan: The Rivals, iii. 2 (1775).

Alle'gre (3 *syl.*), the faithful servant of Philip Chabot. When Chabot was accused of treason, Allegre was put to the rack to make him confess something to his master's damage; but the brave fellow was true as steel, and it was afterwards shown that the accusation had no foundation but jealousy.—*G. Chapman* and *J. Shirley: The Tragedy of Philip Chabot* (1639).

Allegro (*L'*), one of two exquisite poems in seven-syllable verse, by Milton. The other is called *Il Penseroso.* L'Allegro or Mirth dwells on the innocent delights of the country, such as the lark, the barn-door cock, the hunting-horn, the ploughman, the mower, the milkmaid, and so on.

> These delights if thou canst give,
> Mirth, with thee I mean to live.
> *Milton.*

Allelu'jah, wood-sorrel, so called by a corruption of its name, *Juliola*, whereby it is known in the south of Italy. Its official name is *Luzula.*

Allemayne (*2 syl.*), Germany, from the French *Allemagne.* Also written ALLEMAIN.

> Thy faithful bosom swooned with pain,
> O loveliest maiden of Allemayne.
> *Campbell: The Brave Roland.*

Allen (*Mr. Benjamin*), a young surgeon in Dickens's *Pickwick Papers.*

Allen (*Ralph*), the friend of Pope, and benefactor of Fielding.

> Let humble Allen, with an awkward shame,
> Do good by stealth, and blush to find it fame.
> *Pope: Epilogue to the Satires*, Dialogue i. 136.

Allen (*Major*), an officer in the duke of Monmouth's army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Alley (*The*), *i.e.* the Stock Exchange Alley (London).

> John Rive, after many active years in the Alley, retired to the Continent; and died at the age of 118.—*Old and New London.*

All-Fair, a princess, who was saved from the two lions (which guarded the Desert Fairy) by the Yellow Dwarf, on condition that she would become his wife. On her return home she hoped to evade this promise by marrying the brave king of the Gold Mines, but on the wedding day Yellow Dwarf carried her off on a Spanish cat, and confined her in Steel Castle. Here Gold Mine came to her rescue with a magic sword, but in his joy at finding her, he dropped his sword, and was stabbed to the heart with it by Yellow Dwarf. All-Fair, falling on the body of her lover, died of a broken heart. The syren changed the dead lovers into two palm trees.—*Comtesse D'Aulnoy, Fairy Tales* ("The Yellow Dwarf," 1682).

Allin-a-Dale or **Allen-a-Dale,** of Nottinghamshire, was to be married to a lady who returned his love, but her parents compelled her to forego young Allin for an old knight of wealth. Allin told his tale to Robin Hood, and the bold forester, in the disguise of a harper, went to the church where the wedding ceremony was to take place. When the wedding party stepped in, Robin Hood exclaimed, "This is no fit match; the bride shall be married only to the man of her choice." Then sounding his horn, Allin-a-Dale with four and twenty bowmen entered the church. The bishop refused to marry the woman to Allin till the banns had been asked three times, whereupon Robin pulled off the bishop's gown, and invested Little John in it, who asked the banns seven times, and performed the ceremony.—*Robin Hood and Allin-a-Dale* (a ballad).

Allnut (*Noll*), landlord of the Swan, Lambythe Ferry (1625).

Grace Allnut, his wife.

Oliver Allnut, the landlord's son.—*Sterling: John Felton* (1852).

Allworth (*Lady*), stepmother to Tom Allworth. Sir Giles Overreach thought she would marry his nephew Wellborn, but she married lord Lovel.

Tom Allworth, stepson of lady Allworth, in love with Margaret Overreach, whom he marries.—*Massinger: A New Way to pay Old Debts* (1625).

> The first appearance of Thomas King was "Allworth," on the 19th October, 1748.—*Boaden.*

All'worthy, in Fielding's *Tom Jones*, a man of sturdy rectitude, large charity, infinite modesty, independent spirit, and untiring philanthropy, with an utter disregard of money or fame. Fielding's friend, Ralph Allen, was the academy figure of this character. (See ALLEN.)

Alma [*the human soul*], queen of "Body Castle," which for seven years was beset by a rabble rout. Spenser says, "The divine part of man is *circular*, and the mortal part *triangular.*" Arthur and sir Guyon were conducted by Alma over "Body Castle."—*Spenser: Faërie Queene*, ii. 9 (1590).

*** Prior wrote a poem called *Alma*, in three cantos.

Almain, Germany; in French *Allemagne.* (See ALLEMAYNE.)

Almansor ("*the invincible*"), a title assumed by several Mussulman princes, as by the second caliph of the Abbasside dynasty, named Abou Giafar Abdallah (*the invincible*, or *al mansor*). Also by the famous captain of the Moors in Spain, named Mohammed. In Africa,

Yacoub-al-Modjahed was entitled "*al mansor*," a royal name of dignity given to the kings of Fez, Morocco, and Algiers.

> The kingdoms of Almansor, Fez, and Sus,
> Marocco and Algiers.
> *Milton: Paradise Lost*, xi. 403 (1665).

ALMANZOR, the caliph, wishing to found a city in a certain spot, was told by a hermit named Bagdad that a man called Moclas was destined to be its founder. "I am that man," said the caliph, and he then told the hermit how in his boyhood he once stole a bracelet and pawned it, whereupon his nurse ever after called him "Moclas" (*thief*). Almanzor founded the city, and called it Bagdad, the name of the hermit.—*Marigny.*

Alman'zor, in Dryden's tragedy of *The Conquest of Grana'da* (1672).

Almanzor, lackey of Madelon and her cousin Cathos, the affected fine ladies in Molière's comedy of *Les Précieuses Ridicules* (1659).

Almanzor and Alm'anzaida, a novel said to be by Sir Philip Sidney, and published in 1678, which, however, being ninety-two years after his death, renders the attributed authorship extremely suspicious.

Almavi'va (*Count* and *countess*), in the *Barber of Seville* and in the *Mariage de Figaro.* Holcroft has a wretched adaptation called *The Follies of a Day.* The count is a libertine, and the countess is his wife.—*Hollies* (1745–1809).

Alme'ria, daughter of Manuel king of Grana'da. Prince Alphonso fell in love with her, and married her; but on the very day of espousal the ship in which they were sailing was wrecked, and each thought the other had perished. Both, however, were saved, and met unexpectedly on the coast of Granada, to which Alphonso was brought as a captive. Here (under the assumed name of Osmyn) he was imprisoned, but made his escape, and invaded Granada. He found king Manuel dead; succeeded to the crown; and "the mourning bride" became converted into the joyful wife.—*W. Congreve: The Mourning Bride* (1697).

Almes'bury (3 *syl.*). It was in a sanctuary of Almesbury that queen Guenever took refuge, after her adulterous passion for sir Lancelot was made known to the king. Here she died, but her body was buried at Glastonbury, in Somersetshire.

(Almesbury, *i.e.* Almondsbury, in Gloucestershire.)

Almey'da, the Portuguese governor of India. In his engagement with the united fleets of Cambaya and Egypt, he had his legs and thighs shattered by chain-shot, but, instead of retreating to the rear, he had himself bound to the ship-mast, where he "waved his sword to cheer on the combatants," till he died from loss of blood.

> Whirled by the cannons' rage, in shivers torn,
> His thighs far scattered o'er the waves are borne;
> Bound to the mast the godlike hero stands,
> Waves his proud sword and cheers his woeful bands:
> Tho' winds and seas their wonted aid deny,
> To yield he knows not; but he knows to die.
> *Camoens: Lusiad*, x. (1569).

¶ Similar stories are told of admiral Benbow, Cynægeros brother of the poet Æschylos, Jaafer who carried the sacred banner of "the prophet" in the battle of Muta, and of some others.

Almirods (*The*), a rebellious people, who refused to submit to prince Pantag'ruel after his subjugation of Anarchus king of the Dipsodes (2 *syl.*). It was while Pantagruel was marching against these rebels that a tremendous shower of rain fell, and the prince, putting out his tongue "half-way," sheltered his whole army.—*Rabelais: Pantagruel*, ii. 32 (1533).

Al'naschar, the dreamer, the "barber's fifth brother." He invested all his money in a basket of glassware, on which he was to gain so much, and then to invest again and again, till he grew so rich that he would marry the vizier's daughter and live in grandeur; but, being angry with his supposed wife, he gave a kick with his foot and smashed all the ware which had given birth to his dream of wealth.—*The Arabian Nights' Entertainments.*

¶ Echep'ron's fable of *The Shoemaker and a Ha'porth of Milk*, in Rabelais; *The Milkmaid and her Pail of Milk*, Dodsley; and *Perrette et le Pot au Lait*, by La Fontaine, are similar fables.

> The leading ideas of Malvolio, in his humour of state, bear a strong resemblance to those of Alnaschar, and some of the expressions are very similar, too.—*Tyrwhit.*
>
> To indulge in Alnaschar-like dreams of compound interest *ad infinitum.*—*The Times.*

The Alnaschar of Modern Literature, S. Taylor Coleridge, who dreamt his *Kubla Khan* (*q.v.*), and wrote it out next morning from memory (1772–1834).

∴ Most likely he had been reading Purchas's *Pilgrimage*, which recurred to

him in his dreams. None can doubt the resemblance of the two poems.

Alnec'ma or **Alnecmacht,** ancient name of Connaught.

In Alnecma was the warrior honoured, the first of the race of Bolga [*the Belgæ of South Ireland*].—*Ossian: Temora*, ii.

Aloa'din (4 *syl.*), a sorcerer, who made for himself a palace and garden in Arabia called "The Earthly Paradise." Thalaba slew him with a club, and the scene of enchantment disappeared.—*Southey: Thalaba the Destroyer*, vii. (1797).

A. L. O. E. (that is, **A L**[ady] **O**[f] **E**[ngland]), Miss Charlotte Tucker (1821–1893).

Alon'so, king of Naples, father of Ferdinand and brother of Sebastian, in *The Tempest*, by Shakespeare (1609).

ALONZO *the brave*, the name of a ballad by M. G. Lewis. The fair Imogen' was betrothed to Alonzo, but, during his absence in the wars, became the bride of another. At the wedding feast Alonzo's ghost sat beside the bride, and, after rebuking her for her infidelity, carried her off to the grave.

Alonzo the brave was the name of the knight;
The maid was the fair Imogen.
M. G. Lewis (1775–1818).

Alon'zo, a Portuguese gentleman, the sworn enemy of the vainglorious Duarte (3 *syl.*), in the drama called *The Custom of the Country*, by Beaumont and Fletcher (published in 1647).

Alonzo, the husband of Cora. He is a brave Peruvian knight, the friend of Rolla, and beloved by king Atali'ba. Alonzo, being taken prisoner of war, is set at liberty by Rolla, who changes clothes with him. At the end he fights with Pizarro and kills him.—*Sheridan: Pizarro* (altered from Kotzebue) (1799).

Alonzo (*Don*), "the conqueror of Afric," friend of don Carlos, and husband of Leonora. (For the plot, see ZANGA.)—*Young: The Revenge* (1721).

Alonzo Fernandez de Avellaneda, author of a spurious *Don Quixote*, who makes a third sally. This was published during the lifetime of Cervantes, and caused him great annoyance.

Alp, a Venetian renegade, who was commander of the Turkish army in the siege of Corinth. He loved Francesca, daughter of old Minotti, governor of Corinth, but she refused to marry a renegade and apostate. Alp was shot in the siege, and Francesca died of a broken heart.—*Byron: Siege of Corinth* (1816).

Alph, a river in Xanadu, mentioned by Coleridge in his *Kubla Khan*.

In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph, the sacred river, ran,
Thro' caverns measureless to man,
Down to a sunless sea.
Kubla Khan.

Alphe'us (3 *syl.*), a magician and prophet in the army of Charlemagne, slain in sleep by Clorida'no.—*Ariosto: Orlando Furioso* (1516).

Alphe'us (3 *syl.*), of classic story, being passionately in love with Arethu'sa, pursued her; but she fled from him in a fright, and was changed by Diana into a fountain, which bears her name.

Alphon'so, an irascible old lord in *The Pilgrim*, a comedy by John Fletcher (1621).

Alphon'so, king of Naples, deposed by his brother Frederick. Sora'no tried to poison him, but did not succeed. Ultimately, he recovered his crown, and Frederick and Sorano were sent to a monastery for the rest of their lives.—*John Fletcher: A Wife for a Month* (1624). Beaumont died 1616.

Alphonso, son of count Pedro of Cantabria, afterwards king of Spain. He was plighted to Hermesind, daughter of lord Pelayo.

The young Alphonso was in truth an heir
Of nature's largest patrimony; rich
In form and feature, growing strength of limb,
A gentle heart, a soul affectionate,
A joyous spirit, filled with generous thoughts,
And genius heightening and ennobling all.
Southey: Roderick, etc., viii. (1814).

Alpleich or **Elfenreigen,** the weird spirit-song, or that music which some hear before death. Faber refers to it in his "Pilgrims of the Night"—

Hark, hark, my soul! Angelic songs are swelling.

And Pope, in *The Dying Christian to his Soul*, when he says—

Hark! they whisper, angels say,
Sister spirit, come away!

Alps-Vinegar. It is Livy who says that Hannibal poured hot vinegar on the Alps to facilitate his passage over the mountains. Where did he get the vinegar from? And as for the fire, Polybius says there was no means of heating the vinegar, not a tree for fire-wood.

Alqui'fe (3 *syl.*), a famous enchanter in *Amadis of Gaul*, by Vasco de Lobeira, of Oporto, who died 1403.

La Noue denounces such beneficent enchanters as Alquife and Urganda, because they serve "as a vindication of those who traffic with the powers of darkness." —*Francis de la Noue: Discourses*, 87 (1587).

Al Rakim [*rah-keem'*]. The meaning of this word is very doubtful. Some say it is the mountain or valley of the cave of the seven sleepers. Others think it is the name of the dog shut up in the cave with them; but probably it is a stone or metal tablet set up near the cave, containing the names of the seven sleepers and their dog Katmîr'.—*Sale: Al Koran*, xviii. note.

Alrinach, the demon who causes shipwrecks, and presides over storms and earthquakes. When visible it is always in the form and dress of a woman.—*Eastern Mythology.*

Alsa'tia, the Whitefriars' sanctuary for debtors and law-breakers. The name is taken from Alsatia (*Alsace*, in France), a seat of war and lawlessness when king James's son-in-law was the prince Palatine. Sir Walter Scott, in *The Fortunes of Nigel*, has graphically described the life and state of this rookery, but he is greatly indebted to Shadwell's comedy, *The Squire of Alsatia* (1640–1692).

Alscrip (*Miss*), "the heiress," a vulgar *parvenue*, affected, conceited, ill-natured, and ignorant. Having had a fortune left her, she assumes the airs of a woman of fashion, and exhibits the follies without possessing the merits of the upper ten.

Mr. Alscrip, the vulgar father of "the heiress," who finds the grandeur of sudden wealth a great bore, and in his new mansion, Berkeley Square, sighs for the snug comforts he once enjoyed as scrivener in Furnival's Inn.—*Burgoyne: The Heiress* (1781).

Al Sirat', an imaginary bridge between earth and the Mahometan paradise, not so wide as a spider's thread. Those laden with sin fall over into the abyss below.

Al'tamont, a young Genoese lord, who marries Calista, daughter of lord Sciol'to (3 *syl.*). On his wedding day he discovers that his bride has been seduced by Lotha'rio, and a duel ensues, in which Lothario is killed, whereupon Calista stabs herself. —*Rowe: The Fair Penitent* (1703).

*** Rowe makes Sciolto three syllables always.

[John Quick] commenced his career at Fulham, where he performed the character of "Altamont," which he acted so much to the satisfaction of the manager that he desired his wife to set down young Quick a whole share, which, at the close of the performance, amounted to three shillings.—*Memoir of John Quick* (1832).

Altamorus, king of Samarcand', who joined the Egyptian army against the crusaders. He surrendered himself to Godfrey (bk. xx.).—*Tasso: Jerusalem Delivered* (1575).

Althe'a (*The divine*), of Richard Lovelace, was Lucy Sacheverell, called by the poet, *Lucretia.*

> When love with unconfinèd wings
> Hovers within my gates,
> And my divine Althea brings
> To whisper at my grates. . . .

(The "grates" here referred to were those of a prison in which Lovelace was confined by the Long Parliament, for his petition from Kent in favour of the king.)

Althæa's Brand. The Fates told Althæa that her son Melea'ger would live just as long as a log of wood then on the fire remained unconsumed. Althæa contrived to keep the log unconsumed for many years; but when her son killed her two brothers, she threw it angrily into the fire, where it was quickly consumed, and Meleāger expired at the same time.—*Ovid: Metamorphoses*, viii. 4.

> The fatal brand Althæa burned.
> *Shakespeare: 2 Henry VI.* act i. sc. 1 (1591).

(Shakespeare says (*2 Henry IV.* act ii. sc. 2), Althæa dreamt "she was delivered of a fire-brand." This is a mistake. It was Hecuba who so dreamt. The story of Althæa and the fire-brand is given above.)

Altisido'ra, one of the duchess's servants, who pretends to be in love with don Quixote, and serenades him. The don sings his response that he has no other love than what he gives to his Dulcin'ea, and while he is still singing he is assailed by a string of cats, let into the room by a rope. As the knight was leaving the mansion, Altisidora accused him of having stolen her garters, but when the knight denied the charge, the damsel protested that she said so in her distraction, for her garters were not stolen. "I am like the man," she said, "looking for his mule at the time he was astride its back."—*Cervantes: Don Quixote*, II. iii. 9, etc.; iv. 5 (1615).

Al'ton (*Miss*), *alias* Miss Clifford, a sweet, modest young lady, the companion of Miss Alscrip, "the heiress," a vulgar, conceited *parvenue.* Lord Gayville is expected to marry "the heiress," but detests her, and loves Miss Alton, her humble companion. It turns out that

£2000 a year of "the heiress's" fortune belongs to Mr. Clifford (Miss Alton's brother), and is by him settled on his sister. Sir Clement Flint destroys this bond, whereby the money returns to Clifford, who marries lady Emily Gayville, and sir Clement settles the same on his nephew, lord Gayville, who marries Miss Alton.—*Burgoyne: The Heiress* (1781).

Al'ton Locke, tailor and poet, a novel by the Rev. Charles Kingsley (1850). This novel won for the author the title of "The Chartist Clergyman."

Alzir'do, king of Trem'izen, in Africa, overthrown by Orlando in his march to join the allied army of Ag'ramant.—*Ariosto: Orlando Furioso* (1516).

Am'adis of Gaul, a love-child of king Per'ion and the princess Elize'na. He is the hero of a famous prose romance of chivalry, the first four books of which (in old French) are attributed to Vasco de Lobeira of Portugal, who died 1403. Three other books were added in the same century, and were translated into Spanish in 1460 by Montal'vo, who added a fifth book. The five were rendered into French by Herberay, who increased the series to twenty-four books. Lastly, Gilbert Saunier added seven more volumes, and called the entire series *Le Roman des Romans.*

∴ Whether Amadis was French or British is disputed. Some maintain that "Gaul" means *Wales*, not France; that Elizena was princess of *Brittany* (Bretagne), and that Perion was king of Gaul (*Wales*), not Gaul (*France*).

Amadis de Gaul was a tall man, of a fair complexion, his aspect something between mild and austere, and had a handsome black beard. He was a person of very few words, was not easily provoked, and was soon appeased.—*Cervantes: Don Quixote*, II. i. 1 (1615).

(William Stewart Rose has a poem in three books, called *Amadis of Gaul*, 1803.)

As Arthur is the central figure of British romance, Charlemagne of French, and Diderick of German, so Amadis is the central figure of Spanish and Portuguese romance; but there is this difference—the tale of Amadis is a connected whole, concluding with the marriage of the hero with Oria'na. The intervening parts are only the obstacles he encountered and overcame in obtaining this consummation. In the Arthurian romances, and those of the Charlemagne series, we have a number of adventures of different heroes, but there is no unity of purpose, each set of adventures is complete in itself.

(Southey the poet has an admirable abridgment of *Amadis of Gaul*, and also of *Palmerin of England.* Bernardo Tasso wrote *Amadigi di Gaula* in 1560.)

Am'adis of Greece, a supplemental part of *Amadis of Gaul*, by Felicia'no de-Silva. There are also several other Amadises—as Amadis of Colchis, Amadis of Trebisond, Amadis of Cathay; but all these are very inferior to the original *Amadis of Gaul.*

The ancient fables, whose relickes doe yet remain, namely, *Lancelot of the Lake, Pierceforest, Tristram, Giron the Courteous*, etc., doe beare witnesse of this odde vanitie. Herewith were men fed for the space of 500 yeeres, untill our language growing more polished, and our minds more ticklish, they were driven to invent some novelties wherewith to delight us. Thus came y^e^ bookes of Amadis into light among us in this last age.—*Francis de la Noue: Discourses*, 87 (1587).

Amai'mon (3 *syl.*), one of the principal devils. Asmode'us is one of his lieutenants. Shakespeare twice refers to him, in 1 *Henry IV.* act ii. sc. 4, and in *The Merry Wives of Windsor*, act ii. sc. 2.

Amal'ahta, son of Erill'yab the deposed queen of the Hoamen (2 *syl.*), an Indian tribe settled on the south of the Missouri. He is described as a brutal savage, wily, deceitful, and cruel. Amalahta wished to marry the princess Goer'vyl, Madoc's sister, and even seized her by force, but was killed in his flight.—*Southey: Madoc*, ii. 16 (1805).

Amalthæ'a, the sibyl who offered to sell to Tarquin nine books of prophetic oracles. When the king refused to give her the price demanded, she went away, burnt three of them, and returning to the king, demanded the same price for the remaining six. Again the king declined the purchase. The sibyl, after burning three more of the volumes, demanded the original sum for the remaining three. Tarquin paid the money, and Amalthæa was never more seen. Aulus Gellius says that Amalthæa burnt the books in the king's presence. Pliny affirms that the original number of volumes was only three, two of which the sibyl burnt, and the third was purchased by king Tarquin.

Amalthe'a, mistress of Ammon and mother of Bacchus. Ammon hid his mistress in the island Nysa (in Africa), in order to elude the vigilance and jealousy of his wife Rhea. This account (given by Diodorus Sic'ulus, bk. iii., and by sir Walter Raleigh in his *History of the World*, I. vi. 5) differs from the ordinary story, which make Sem'elê the

mother of Bacchus, and Rhea his nurse. (Ammon is Ham or Cham, the son of Noah, founder of the African race.)

. . . that Nyseian ile,
Girt with the river Triton, where old Cham
(Whom Gentiles Ammon call, and Libyan Jove)
Hid Amalthea and her florid son,
Young Bacchus, from his stepdame Rhea's eye.
Milton: Paradise Lost, iv. 275 (1665).

Amanda, wife of Loveless. Lord Foppington pays her amorous attentions, but she utterly despises the conceited coxcomb, and treats him with contumely. Colonel Townly, in order to pique his lady-love, also pays attention to Loveless's wife, but she repels his advances with indignation; and Loveless, who overhears her, conscious of his own shortcomings, resolves to reform his ways, and, "forsaking all other," to remain true to Amanda, "so long as they both should live."—*Sheridan: A Trip to Scarborough* (1777).

Aman'da, in Thomson's *Seasons*, is meant for Miss Young, who married admiral Campbell.

And thou, Amanda, come, pride of my song!
Formed by the Graces, loveliness itself.
"Spring," 480, 481 (1728).

Awakened by the genial year,
In vain the birds around me sing;
In vain the freshening fields appear;
Without my love there is no spring.

Amanda, the victim of Peregrine Pickle's seduction, in Smollett's novel of *Peregrine Pickle* (1751).

Am'ara (*Mount*), a place where the Abyssinian kings kept their younger sons, to prevent sedition. It was a perfect paradise enclosed with alabaster rocks, and containing thirty-four magnificent palaces.—*Heylin: Microcosmus* (1627).

Where the Abassin kings their issue guard,
Mount Amara, . . . by some supposed
True paradise under the Ethiop line,
By Nilus line, enclosed with shining rock
A whole day's journey high.
Milton: Paradise Lost, iv. 280, etc. (1665).

("The Ethiop line" means the equinoctial line.)

Am'arant. There are numerous species of this flower, those best known are called *prince's feather* and *love lies a-bleeding*, both crimson flowers. The *bloody amaranth* and the *clustered amaranth* also bear red flowers; but there is a species called the *melancholy amaranth*, which has a purple velvety flower. All retain their colours pretty well to the last, and the flowers endure for a long time. Pliny says (xxi. 11) that the flowers of the amaranth recover their colour by being sprinkled with water.

Immortal amaranth, a flower which once
In paradise, fast by the Tree of Life,
Began to bloom. . . . With these . . . the spirits elect
Bind their resplendent locks.
Milton: Paradise Lost, iii. 353, etc. (1665).

Amaran'ta, wife of Bar'tolus, the covetous lawyer. She was wantonly loved by Leandro, a Spanish gentleman.—*John Fletcher: The Spanish Curate* (1622). Beaumont died in 1616.

Am'aranth (Greek, *amarantos*, "everlasting"), so called because its flowers retain their "flaming red" colour to the last. Longfellow, by a strange error, crowns the angel of *death* with amaranth, with which (as Milton says) "the spirits elect bind their resplendent locks," and his angel of *life* he crowns with asphodel, the flower of Pluto or the grave.

He who wore the crown of asphodels . . .
[said] "My errand is not death, but life." . . .
[but] The angel with the amaranthine wreath
Whispered a word, that had a sound like death.
Longfellow: The Two Angels.

Am'aranth (*Lady*), in *Wild Oats*, by John O'Keefe, a famous part of Mrs. Pope (1740-1797).

Amaril'lis, a shepherdess in love with Per'igot (*t* sounded), but Perigot loved Am'oret. In order to break off this affection, Amarillis induced "the sullen shepherd" to dip her in "the magic well," whereby she became transformed into the perfect resemblance of her rival; and soon effectually disgusted Perigot with her bold and wanton conduct. When afterwards he met the true Amoret, he repulsed her, and even wounded her with intent to kill. Ultimately, the trick was discovered by Cor'in, "the faithful shepherdess," and Perigot was married to his true love.—*John Fletcher: The Faithful Shepherd* (1610).

Amaryllis, in Spenser's pastoral, *Colin Clout's Come Home Again*, is the countess-dowager of Derby. Her name was Alice, and she was the youngest of the six daughters of sir John Spenser, of Althorpe, ancestor of the noble houses of Spenser and Marlborough. After the death of the earl, the widow married sir Thomas Egerton, keeper of the Great Seal (afterwards baron of Ellesmere and viscount Brackley). It was for this very lady, during her widowhood, that Milton wrote his *Ar'cades* (3 *syl.*).

No less praiseworthy are the sisters three
The honour of the noble family
Of which I meanest boast myself to be . .
Phyllis, Charyllis, and sweet Amaryllis;
Phyllis the fair is eldest of the three,
The next to her is bountiful Charyllis,
But Amaryllis highest in degree.
Spenser: Colin Clout's Come Home Again (1594).

Amaryllis, the name of a rustic beauty in the *Idylls* of Theocritos, and in the *Eclogues* of Virgil.

To sport with Amaryllis in the shade.
Milton.

Amasis, the ring of Amasis is the same as Polycrates' ring (*q.v.*).

Am'asis, *Amôsis,* or *Aah'mes* (3 *syl.*), founder of the eighteenth Egyptian dynasty (B.C. 1610). Lord Brooke attributes to him one of the pyramids. The three chief pyramids are usually ascribed to Suphis (or Cheops), Sen-Suphis (or Cephrenês), and Mencherês, all of the fourth dynasty.

Amasis and Cheops how can time forgive,
Who in their useless pyramids would live?
Lord Brooke: Peace.

Amateur (*An*). Pierce Egan the younger published under this pseudonym his *Real Life in London,* or *The Rambles and Adventures of Rob Tally-ho, Esq., and his Cousin, the Hon. Tom Dashall, through the Metropolis* (1821–2).

Amaurite, a bridge in Utopia. Sir Thomas More says he could not recollect whether Raphael Hythloday told him it was 500 paces or only 300 paces long, and he requested his friend, Peter Giles, living at Antwerp, to question the adventurer about it.

Amaurot, the chief city of "Utopia" (*q.v.*). (Greek, *amauros,* "shadowy, unknown.")

Amaurots (*The*), a people whose kingdom was invaded by the Dipsodes (2 *syl.*), but Pantag'ruel, coming to their defence, utterly routed the invaders.—*Rabelais: Pantagruel,* ii. (1533).

Ama'via, the personification of Intemperance in grief. Hearing that her husband, sir Mordant, had been enticed to the Bower of Bliss by the enchantress Acra'sia, she went in quest of him, and found him so changed in mind and body she could scarcely recognize him; however, she managed by tact to bring him away; but he died on the road, and Amavia stabbed herself from excessive grief.—*Spenser: Faërie Queene,* ii. 1 (1590).

Amazia. Samuel Pordage wrote a poem entitled *Azaria and Hushai,* in reply to Dryden's *Absalom and Achitophel* (*q.v.*). Amazia stands for Charles II. In this reply we meet with these preposterous lines—

All his subjects, who his fate did moan,
With joyful hearts restored him to his throne;
Who then his father's murderers destroyed,
And a long, happy, peaceful reign enjoyed,
Beloved of all, for merciful was he
Like God, in the superlative degree! (111)

Amazo'na, a fairy, who freed a certain country from the Ogri and the Blue Centaur. When she sounded her trumpet, the sick were recovered and became both young and strong. She gave the princess Carpil'lona a bunch of gilliflowers, which enabled her to pass unrecognized before those who knew her well.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Carpillona," 1682).

Amazo'nian Chin, a beardless chin, like that of the Amazonian women. Especially applied to a beardless young soldier. (See ALEXANDER, p. 22.)

When with his Amazonian chin he drove
The bristled lips before him.
Shakespeare: Coriolanus, act ii. sc. 2 (1609).

Amber, said to be a concretion of birds' tears, but the birds were the sisters of Melea'ger, called Meleag'rides, who never ceased weeping for their dead brother.—*Pliny: Natural History,* xxxvii. 2, 11.

Around thee shall glisten the loveliest amber
That ever the sorrowing sea-birds have wept.
Moore: Fire-Worshippers.

AM'BROSE (2 *syl.*), a sharper, who assumed in the presence of Gil Blas the character of a devout. He was in league with a fellow who assumed the name of don Raphael, and a young woman who called herself Camilla, cousin of donna Mencia. These three sharpers allure Gil Blas to a house which Camilla says is hers, fleece him of his ring, his portmanteau, and his money, decamp, and leave him to find out that the house is only a hired lodging.—*Lesage: Gil Blas,* i. 15, 16 (1715).

(This incident is borrowed from Espinel's romance entitled *Vida de Escudero, marcos de Obregon,* 1618.)

Am'brose (2 *syl.*), a female domestic servant waiting on Miss Seraphine and Miss Angelica Arthuret.—*Sir W. Scott: Redgauntlet* (time, George II.).

Ambrose (*Brother*), a monk who attended the prior Aymer, of Jorvaulx Abbey.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ambrose (*Father*), abbot of Kennaquhair, is Edward Glendinning, brother of sir Halbert Glendinning (the knight of Avenel). He appears at Kinross, disguised as a nobleman's retainer.—*Sir W. Scott: The Abbot* (time, Elizabeth).

∴ Father Ambrose (Edward Glendinning), abbot of Kennaquhair, and subsequently a servant at Kinross. The novel is called the "Abbot," but Roland Græme is the real hero and chief character.

Ambrosian Chant (*The*), or hymn called *Ambrosiānum*, mentioned by Isidore. in his *De Eccl. Offic.*, bk. i. chap. 6. It was a chant or hymn introduced into the Church of Milan in the fourth century, and now known as the *Te Deum laudāmus.* It is said to have been the joint work of St. Ambrose and St. Augustine. The historic fact is disputed.

Ambrosio, the hero of Lewis's romance *The Monk.* He is abbot of the Capuchins of Madrid, and is called "The man of holiness;" but Matilda overcame his virtue, and he goes on from bad to worse, till he is condemned to death by the Inquisition. He now bargains with Lucifer for release. He gains his bargain, it is true, but only to be dashed to pieces on a rock.

Ame'lia, a model of conjugal affection, in Fielding's novel so called (1751). It is said that the character was modelled from his own wife. Dr. Johnson read this novel from beginning to end without once stopping.

Amelia is perhaps the only book of which, being printed off betimes one morning, a new edition was called for before night. The character of Amelia is the most pleasing heroine of all the romances.—*Dr. Johnson.*

(Lady Mary Wortley Montague tells us that Mr. and Mrs. Booth are faithful presentments of Mr. and Mrs. Fielding.)

Ame'lia, in Thomson's *Seasons*, a beautiful, innocent young woman, overtaken by a storm while walking with her trothplight lover, Cel'adon, "with equal virtue formed, and equal grace. Hers the mild lustre of the blooming morn, and his the radiance of the risen day." Amelia grew frightened, but Celadon said, "'Tis safety to be near thee, sure;" when a flash of lightning struck her dead in his arms.—"Summer" (1727).

Ame'lia, in Schiller's tragedy of *The Robbers.*

Or they will learn how generous worth sublimes
The robber Mour, and pleads for all his crimes;
How poor Amelia kissed with many a tear
His hand, blood-stained, but ever, ever dear.
Campbell: Pleasures of Hope, ii. (1799).

Amelia Sedley, "a dear little creature," in love with George Osborne, in Thackeray's novel of *Vanity Fair.*

Amelot (2 *syl.*), the page of sir Damian de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

America. Names of the United States, whence derived—

Alabama, an Indian word, meaning "Here we rest." So named in 1817, from the chief river.
Annap'olis (Maryland), so named from queen Anne, in whose reign it was constituted the seat of local government.
Asto'ria (Oregon), so called from Mr. Astor, merchant, of New York, who founded here a fur-trading station in 1811. The adventure of this merchant forms the subject of Washington Irving's *Astoria.*
Bal'timore (3 *syl.*), in Maryland, is so called from lord Baltimore, who led a colony to that state in 1634.
Boston (Massachusetts), so called from Boston in Lincolnshire, whence many of the original founders emigrated.
Carolina (*North* and *South*), named originally from Charles IX. of France; but Charles II. granted the whole country to eight needy courtiers.
Carson City (Oregon) commemorates the name of Kit Carson, the Rocky Mountain trapper and guide, who died in 1871.
Charlestown (Carolina), founded in 1670, and named after Charles II.
Connecticut (Indian), so called from the chief river.
Delaware (3 *syl.*), in Pennsylvania, so named from lord De la Ware, who died in the bay (1703).
Flor'ida, discovered by the Spaniards on Palm Sunday, and thence called [*Pasqua*] *Florida.*
Geor'gia, named in honour of George II., in whose reign the first settlement there was made.
Harrisburg (Pennsylvania), named from Mr. Harris, by whom it was first settled in 1733, under a grant from the Penn family.
Indiana, so named from the number of Indians which dwelt there (1801).
Louisiana, so named by M. de la Sale (1682), in honour of Louis XIV. of France.
Maine, so called (1638) from the French province of the same name.
Maryland, so named by lord Baltimore (1632), in compliment to Henrietta Maria, the wife of Charles I. of England.
Massachusetts (Indian) means "Blue Hills."
Nevada, so called from the Sierra Nevada mountain-chain.
New Hampshire, previously called *Laconia.* It received its present name from J. Mason, governor of Hampshire, to whom it was conceded in 1629.
New Jersey, so called in honour of sir G. Carteret, who had defended Jersey against the parliamentary forces in 1664.
New York, previously called *New Amsterdam.* It received its present name (1664) in compliment to James duke of York (afterwards James II.).
Pennsylvania ("the Penn Forest"), so called from William Penn, who, in 1681, gave to the state its constitution.
Rhode Island, so called, in 1644, in reference to the island of Rhodes. It is the smallest of the 13 original States of North America, and was colonized by the Pilgrim Fathers.
Texas (*i.e.* "the place of pro-tection"), so called in 1817, because general Lallemant gave there "protection" to a colony of French refugees.
Vermont (*i.e.* "Verts Monts"), so called from the Green Mountains, which traverse the state.
Virginia, so called (1584) by sir Walter Raleigh, in compliment to Elizabeth, "the virgin queen."
∴ *Illinois, Iowa, Kansas, Kentucky, Michigan* ("a lake"), *Minnesota* ("laughing waters"), *Mississippi* ("sea of waters"), *Missouri, Nebraska, Ohio, Oregon*, and *Wisconsin*, are names of rivers.

America. Nicknames of the United States' inhabitants: *Alabama*, lizards; *Arkan'sas*, tooth-picks; *Californ'ia*, gold-hunters; *Colora'do*, rovers; *Connec'ticut*, wooden nutmegs; *Del'aware*, musk-rats; *Flor'ida*, fly-up-the-creeks; *Geor'gia*,

buzzards; *Illinois*, suckers; *Indiana*, hoosiers; *Iowa*, hawk-eyes; *Kansas*, jay-hawkers; *Kentucky*, corn-crackers; *Louisiana*, creoles; *Maine*, foxes; *Maryland*, craw-thumpers; *Mich'igan*, wolverines; *Minnesot'a*, gophers; *Mississip'pi*, tadpoles; *Missou'ri*, pukes; *Nebras'ka*, bug-eaters; *Neva'da*, sage hens; *New Hampshire*, granite boys; *New Jersey*, blues *or* clam-catchers; *New York*, knickerbockers; *North Caroli'na*, tar-boilers *and* tuckoes; *Ohio*, buck-eyes; *Or'egon*, web-feet *and* hard-cases; *Pennsylva'nia*, Pennanites *and* leather-heads; *Rhode Island*, gun-flints; *South Caroli'na*, weasels; *Tennessee'*, whelps; *Texas*, beef-heads; *Vermont*, Green Mountain boys; *Virgin'ia*, beadies; *Wisconsin*, badgers.

American Notes, by Charles Dickens (1842). The book was well received in England, but gave great offence in America. A reply, called *Change for American Notes*, was published by an American lady, cutting up the book hip and thigh.

American States. The eight states, Alabama, Arkansas, Illinois, Kentucky, Mississippi, Missouri, Ohio, and Wisconsin, derive their names from their respective chief rivers.

Amethyst is said to dispel drunkenness. (Greek, *a*, privative; *methusis*, "drunkenness.")

Ameu'ti, the heaven of Egyptian mythology.

> Open the gate of heaven . . . open the gate of the starry region; open the gate of Ameuti!—*Inscription on the mummy opened by Pettigrew, in* 1836.

Am'giad, son of Camaralzaman and Badoura, and half-brother of Assad (son of Camaralzaman and Haiatal'nefous). Each of the two mothers conceived a base passion for the other's son, and when the young princes revolted at their advances, accused them to their father of designs upon their honour. Camaralzaman ordered his emir Giondar to put them both to death, but as the young men had saved him from a lion, he laid no hand on them, but told them not to return to their father's dominions. They wandered on for a time, and then parted, but both reached the same place, which was a city of the Magi. Here by a strange adventure Amgiad was made vizier, while Assad was thrown into a dungeon, where he was designed as a sacrifice to the fire-god. Bosta'na, a daughter of the old man who imprisoned Assad, released him, and Amgiad out of gratitude made her his wife. After which the king, who was greatly advanced in years, appointed him his successor, and Amgiad used his best efforts to abolish the worship of fire and establish "the true faith."—*Arabian Nights* ("Amgiad and Assad").

Amhara, the kingdom in which was the "happy valley," where the Abyssinian princes were doomed to live. The valley was encompassed by mountains, and had but one entrance, which was under a cavern, concealed by woods and closed by iron gates.—*Dr. Johnson: Rasselas* (1759).

Am'ias, a squire of low degree, beloved by Æmilia. They agreed to meet at a given spot, but on their way thither both were taken captives—Amias by Corflambo, and Æmilia by a man-monster. Æmilia was released by Belphœbê (3 *syl.*), who slew "the caitiff;" and Amias by prince Arthur, who slew Corflambo. The two lovers were then brought together by the prince "in peace and settled rest."—*Spenser: Faërie Queene*, iv. 7, 9 (1596).

Am'idas, the younger brother of Brac'idas, sons of Mile'sio; the former in love with the dowerless Lucy, and the latter with the wealthy Philtra. The two brothers had each an island of equal size and value left them by their father, but the sea daily added to the island of the younger brother, and encroached on that belonging to Bracidas. When Philtra saw that the property of Amidas was daily increasing, she forsook the elder brother and married the wealthier; while Lucy, seeing herself jilted, threw herself into the sea. A floating chest attracted her attention; she clung to it, and was drifted to the wasted island. The chest was found to contain great riches, and Lucy gave its contents and herself to Bracidas. Amidas claimed the chest as his own by right, and the question in dispute was submitted to sir Ar'tegal. The wise arbiter decided, that whereas Amidas claimed as his own **all** the additions given to his island by the sea, Lucy might claim as her own the chest, because the sea had given it to her.—*Spenser: Faërie Queene*, v. 4 (1596).

Am'iel, in Dryden's *Absalom and Achitophel*, is meant for sir Edward Seymour, Speaker of the House of Commons. An anagram for Eliam, "the friend of God" (2 *Sam.* xxiii. 34).

Who can Amiel's praise refuse?
Of ancient race by birth, but nobler yet
In his own worth, and without title great.
The sanhedrim long time as chief he ruled,
Their reason guided, and their passion cooled.
Part i. 899–903.

A'min (*Prince*), son of the caliph Haroun-al-Raschid; he married Am'inê, sister of Zobeide (3 *syl.*), the caliph's wife. —*Arabian Nights' Entertainments* ("The History of Amine").

Am'ina, an orphan, who walked in her sleep. (For the tale, see SONNAMBULA.)—*Bellini: La Sonnambula* (an opera, 1831).

Am'ine (3 *syl.*), half-sister of Zobei'dê (3 *syl.*), and wife of Amin, the caliph's son. One day she went to purchase a robe, and the seller told her he would charge nothing if she would suffer him to kiss her cheek. Instead of kissing he bit it, and Amine, being asked by her husband how she came by the wound, so shuffled in her answers that he commanded her to be put to death—a sentence he afterwards commuted to scourging. One day she and her sister told the stories of their lives to the caliph Haroun-al-Raschid, when Amin became reconciled to his wife, and the caliph married her half-sister.—*Arabian Nights' Entertainments* ("History of Zobeide and History of Amine").

Am'ine (3 *syl.*) or **Am'ines** (3 *syl.*), the beautiful wife of Sidi Nouman. Instead of eating her rice with a spoon, she used a bodkin for the purpose, and carried it to her mouth in infinitesimal portions. This went on for some time, till Sidi Nouman determined to ascertain on what his wife really fed, and to his horror discovered that she was a ghoul, who went stealthily by night to the cemetery, and feasted on the fresh-buried dead.—*Arabian Nights' Entertainments* ("History of Sidi Nouman").

N.B.—Amine was so hard-hearted that she led about her three sisters like a leash of greyhounds.

One of the Amine's sort, who pick up their grains of food with a bodkin.—*O. W. Holmes: Autocrat of the Breakfast-Table.*

Amin'tor, a young nobleman, the troth-plight husband of Aspatia, but by the king's command he marries Evad'ne (3 *syl.*). This is the great event of the tragedy of which Amintor is the hero. The sad story of Evadne, the heroine, gives name to the play.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

(Till the reign of Charles II., the kings of England claimed the feudal right of disposing in marriage any one who owed them feudal allegiance. In *All's Well that Ends Well*, Shakespeare makes the king of France exercise a similar right, when he commands Bertram, count of Rousillon, to marry against his will Hel'ena, the physician's daughter.)

Amis the Priest, the hero of a comic German story, in verse (thirteenth century). He was an Englishman, whose popularity excited the envy of the higher clergy; so they tried to depose him on the score of ignorance. Being brought before them, they demand answers to such questions as these: "How many days is it since Adam was placed in paradise?" but Amis fools them with his wit. The poem reminds one of the *Abbot of Canterbury*, and the *Abbé de St. Gall.—Stricker of Austria* (fourteenth century).

Am'let (*Richard*), the gamester in Vanbrugh's *Confederacy* (1695). He is usually called "Dick."

I saw Miss Pope for the second time, in the year 1790, in the character of "Flippanta," John Palmer being "Dick Amlet," and Mrs. Jordan "Corinna."—*James Smith.*

Mrs. Amlet, a rich, vulgar, tradeswoman, mother of *Dick*, of whom she is very proud, although she calls him a "sad scapegrace," and swears "he will be hanged." At last she settles on him £10,000, and he marries Corinna, daughter of Gripe the rich scrivener.

Ammo'nian Horn (*The*), the cornucopia. Ammon king of Lib'ya gave to his mistress Amalthe'a (mother of Bacchus) a tract of land resembling a ram's horn in shape, and hence called the "*Ammonian* horn" (from the giver), the "*Amalthe'an* horn" (from the receiver), and the "*Hisperian* horn" (from its locality). Almathea also personifies fertility. (Ammon is Ham, son of Noah, founder of the African race.) (See AMALTHEA.)

[Here] Amalthea pours,
Well pleased, the wealth of that Ammonian horn,
Her dower.
Akenside: Hymn to the Naiads.

Ammon's Son. Alexander the Great called himself the son of the god Ammon, but others call him the son of Philip of Macedon.

Of food I think with Philip's son, or rather
Ammon's (ill pleased with one world and one father).
Byron: Don Juan, v. 31.

(Alluding to the tale that when Alexander had conquered the whole world, he wept that there was no other world to conquer.)

A'mon's Son is Rinaldo, eldest son of Amon or Aymon marquis d'Este, and nephew of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Am'oret, a modest, faithful shepherdess, who plighted her troth to Per'igot (*t* sounded) at the "Virtuous Well." The wanton shepherdess Amarillis assumed her appearance and dress, but the deception being revealed by Cor'in, "the faithful shepherdess," the lovers were happily married.—*John Fletcher: The Faithful Shepherdess* (1610). (See AMARILLIS, p. 33.)

Amoret'ta or **Am'oret,** twin-born with Belphœbê (3 *syl.*), their mother being Chrysog'onê (4 *syl.*). While the mother and her two babes were asleep, Diana took one (Belphœbê) to bring up, and Venus the other. Venus committed Amoretta to the charge of Psychê (2 *syl.*), and Psychê tended her as lovingly as she tended her own daughter Pleasure, "to whom she became the companion." When grown to marriageable estate, Amoretta was brought to Fairyland, and wounded many a heart, but gave her own only to sir Scudamore (bk. iii. 6). Being seized by Bu'sirane, an enchanter, she was kept in durance by him because she would not "her true love deny;" but Britomart delivered her and bound the enchanter (bk. iii. 11, 12), after which she became the tender, loving wife of sir Scudamore.

Amoret is the type of female loveliness and wifely affection, soft, warm, chaste, gentle, and ardent; not sensual nor yet platonic, but that living, breathing, warm-hearted love which fits woman for the fond mother and faithful wife.—*Spenser: Faërie Queene*, iii. (1590).

Amour'y (*Sir Giles*), the Grand-Master of the Knights Templars, who conspired with the marquis of Montserrat against Richard I. Saladin cut off the Templar's head while in the act of drinking.—*Sir W. Scott: The Talisman* (time, Richard I.).

Am'perzand, a corruption of *And-as-and, i.e.* "&-as-and." The symbol is the old Italian monogram *et* ("and"), made thus &, in which the first part is the letter *e* and the flourish at the end the letter *t*.

> State epistles, so dull and so grand,
> Mustn't contain the shortened "and."
> O my nice little amperzand!
> Nothing that Cadmus ever planned
> Equals my elegant amperzand.
> Quoted in *Notes and Queries* (May 5, 1877).

(Cadmus invented the original Greek alphabet.)

Am'phibal (*St.*), confessor of St. Alban of Verulam. When Maximia'nus Hercu'lius, general of Diocle'tian's army in Britain, pulled down the Christian churches, burnt the Holy Scriptures, and put to death the Christians with unflagging zeal, Alban hid his confessor, and offered to die for him.

> A thousand other saints whom Amphibal had taught . . .
> Were slain where Lichfield is, whose name doth rightly sound
> (There of those Christians slain), "Dead-field" or burying-ground.
> *Drayton: Polyolbion*, xxiv. (1622).

Amphi'on is said to have built Thebes by the music of his lute. Tennyson has a poem called *Amphion*, a skit and rhyming *jeu d'esprit*.

> Amphion there the loud creating lyre
> Strikes, and behold a sudden Thebes aspire.
> *Pope: Temple of Fame.*

Amphis-bæna, a reptile which could go head foremost either way, because it had a head at each extremity. Milton uses the word in *Paradise Lost*, x. 524. (Greek, *amphis-baina*, a serpent which could go either backwards or forwards.)

> The amphis-bæna doubly armed appears,
> At either end a threatening head she rears.
> *Rowe: Pharsalia*, ix. 696, etc. (by Lucan).

Amphitryon, a Theban general, husband of Alcme'nê. While Amphitryon was absent at war with Pter'elas king of the Tel'ebōans, Jupiter assumed his form, and visited Alcmenê, who in due time became the mother of Her'culês. Next day Amphitryon returned, having slain Pterelas, and Alcmenê was surprised to see him so soon again. Here a great entanglement arose, Alcmenê telling her husband he visited her last night, and showing him the ring he gave her; but Amphitryon declared he was with the army. This confusion was still further increased by his slave Sos'ia, who went to tell Alcmenê the news of her husband's victory, but was stopped by Mercury, who had assumed for the nonce Sosia's form; and the slave could not make out whether he was himself or not. This plot has been made a comedy by Plautus, Molière, and Dryden.

> The scenes which Plautus drew, to-night we show,
> Touched by Molière, by Dryden taught to glow.
> *Prologue to Hawksworth's version.*

As an Amphitryon *chez qui l'on dine*, no one knows better than Ouidà the uses of a *recherché* dinner.—*Yates: Celebrities*, xix.

"*Amphitryon:*" *Le véritable Amphitryon est l'Amphytrion où l'on dine* ("The master of the feast is the master of the house"). While the confusion was at

its height between the false and true Amphitryon, *Socie* [Sosia] the slave is requested to decide which was which, and replied—

Je ne me trompois pas, messieurs; ce mot termine
Toute l'irrésolution;
Le véritable Amphitryon
Est l'Amphitryon où l'on dine.
Molière: Amphitryon, iii. 5 (1668).

Demosthenes and Cicero
Are doubtless stately names to hear,
But that of good Amphitryon
Sounds far more pleasant to my ear.
M. A. Désaugiers (1772–1827).

Amree't, the drink which imparts immortality, or the Water of Immortality. It is obtained by churning the sea, either with the mountain Meroo or with the mountain Mandar.—*Mahabharat.*

"Bring forth the Amreeta-cup!" Kehama cried
To Yamen, rising sternly in his pride;
"It is within the marble sepulchre." . . .
"Take! drink!" with accents dread the spectre said.
"For thee and Kailgal hath it been assigned.
Ye only of the children of mankind."
Southey: Curse of Kehama, xxiv. 13 (1809).

Am'ri, in *Absalom and Achitophel*, by Dryden and Tate, is Heneage Finch, earl of Nottingham and lord chancellor. He is called "The Father of Equity" (1621–1682).

To whom the double blessing did belong,
With Moses' inspiration, Aaron's tongue.
Part ii. 1023–4 (1682).

Amun'deville (*Lord Henry*), one of the "British privy council." After the sessions of parliament he retired to his country seat, where he entertained a select and numerous party, amongst which were the duchess of Fitz-Fulke, Aurora Raby, and don Juan "the Russian envoy." His wife was lady Adeline. (His character is given in xiv. 70, 71.)—*Byron: Don Juan*, xiii. to end.

Am'urath III., sixth emperor of the Turks. He succeeded his father, Selim II., and reigned 1574–1595. His first act was to invite all his brothers to a banquet, and strangle them. Henry IV. alludes to this when he says—

This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,
But Harry, Harry.
Shakespeare: 2 Henry IV. act v. sc. 2 (1598).

Amusements of Kings. The great amusement of *Arĕtas* of Arabia Petræa, was currying horses; of *Artaba'nus* of Persia, was mole-catching; of *Domitian* of Rome, was catching flies; of *Ferdinand VII.* of Spain, was embroidering petticoats; of *Henri III.*, bilboquet; of *Louis XVI.*, clock and lock making; of *George IV.*, the game of patience.

Amyn'tas, in *Colin Clout's Come Home Again*, by Spenser, is Ferdinando earl of Derby, who died 1594.

Amyntas, flower of shepherd's pride forlorn,
He, whilst he livèd, was the noblest swain
That ever pipèd on an oaten quill.
Spenser: Colin Clout's Come Home Again (1591).

Amyn'tor. (See AMINTOR.)

Amy Robsart. (See ROBSART.)

A'mys and Amyl'ion, the Damon and Pythias of mediæval romance. (See Ellis's *Specimens of Early English Metrical Romances.*)

Anab'asis, the expedition of the younger Cyrus against his brother Artaxerxes, and the retreat of his "ten thousand" Greeks, described by Xen'ophon the Greek historian.

Your chronicler, in writing this,
Had in his mind th' Anabasis.
Longfellow: The Wayside Inn (an interlude).

Anacharsis. *Le voyage du Jeune Anacharsis.* An historical romance by l'abbé Barthélemy (1788). It is a description of Greece in the time of Periclês and Philip, and was a labour of 30 years. The introduction is especially admired. At one time it was extremely popular, but it has not maintained its original high reputation.

*** Anacharsis the Scythian, of princely rank, left his native country to travel in pursuit of knowledge. He reached Athens, about B.C. 594, and became acquainted with Solon, etc. By his talents and acute observations he has been reckoned by some one of the "Seven Wise Men." Barthélemy's romance is not a translation of the Scythian's book, but an original work called *Anacharsis the Younger.*

Anacharsis [Clootz]. Baron Jean Baptiste Clootz assumed the *prenome* of Anacharsis, from the Scythian so called, who travelled about Greece and other countries to gather knowledge and improve his own countrymen. The baron wished by the name to intimate that his own object in life was like that of Anacharsis (1755–1794).

He assumed the name of "Anacharsis" in his travels, before Barthélemy had published his book.

Anachronisms. (See ERRORS.)

CHAUCER, in his tale of *Troylus*, at the siege of Troy, makes Pandărus refer to *Robin Hood.*

And to himselfe ful soberly he saied,
From hasellwood there jolly Robin plaied.
Book v.

*** He also makes Chryseyde talk of reading the "lives of the saints," and rejoicing that she is not a man.

In the *House of Fame*, Orĭon the giant is mistaken for Arĭon the musician.

CICERO (Holden's edition, *De Officiis*, p. 15 *note*). Demosthenes is said to have given up oratory at the instigation of Socrătēs. Socrates lived B.C. 460–391; Demosthênes, 383–322.

GILES FLETCHER, in *Christ's Victory*, pt. ii., makes the Tempter seem to be "a good old *hermit* or *palmer*, travelling to see some *saint*, and *telling his beads!!*"

LODGE, in *The True Tragedies of Marius and Sylla* (1594), mentions "the razor of Palermo" and "St. Paul's steeple," and introduces Frenchmen who "for forty crowns" undertake to poison the Roman consul.

MORGLAY makes Dido tell Æneas that she should have been contented with a son, even "if he had been a *cockney dandiprat*" (1582).

SCHILLER, in his *Piccolomini*, speaks of *lightning conductors*. This was at least 150 years before they were invented.

SHAKESPEARE, in his *Coriolanus* (act ii. sc. 1), makes Menenius refer to *Galen* above 600 years before he was born.

Cominius alludes to *Roman plays*, but no such things were known for 250 years after the death of Cominius.—*Coriolanus*, act ii. sc. 2.

Brutus refers to the "*Marcian waters* brought to Rome by Censorīnus." This was not done till 300 years afterwards.

In *Hamlet*, the prince Hamlet was educated at *Wittemberg School*, which was not founded till 1502; whereas Saxo-Germanicus, from whom Shakespeare borrowed the tale, died in 1204. Hamlet was 30 years old when his mother talks of his going back to school (act i. sc. 2).

In 1 *Henry IV.* the carrier complains that "the *turkeys* in his pannier are quite starved" (act ii. sc. 5), whereas turkeys came from America, and the New World was not even discovered for a century later. Again in *Henry V.* Gower is made to say to Fluellen, "Here comes Pistol, swelling like a turkey-cock" (act v. sc. 1).

In *Julius Cæsar*, Brutus says to Cassius, "Peace, count the clock." To which Cassius replies, "The clock has stricken three." Clocks were not known to the Romans, and striking-clocks were not invented till some 1400 years after the death of Cæsar.

VIRGIL places Æneas in the port Velīnus, which was made by Curius Dentātus.

This list with very little trouble might be greatly multiplied. The hotbed of anachronisms is mediæval romance; there nations, times, and places are most recklessly disregarded. This may be instanced by a few examples from Ariosto's great poem *Orlando Furioso*.

N.B.—Here we have Charlemagne and his paladins joined by Edward king of England, Richard earl of Warwick, Henry duke of Clarence, and the dukes of York and Gloucester (bk. vi.). We have cannons employed by Cymosco king of Friza (bk. iv.), and also in the siege of Paris (bk. vi.). We have the Moors established in Spain, whereas they were not invited over by the Saracens for nearly 300 years after Charlemagne's death. In bk. xvii. we have Prester John, who died in 1202; and in the last three books we have Constantine the Great, who died in 337.

Anachronisms of Artists. This would furnish a curious subject. Fra Angelico, in his Crucifixion (in the Chapter House of San Muro) has, in the foreground, a man holding up the crucifix, a Dominican monk, a bishop with his crosier, and a mitred abbot blessing the people with one finger extended.

Anac'reon, the prince of erotic and bacchanalian poets, insomuch that songs on these subjects are still called anacreon'tic (B.C. 563–478).

Anacreon of Painters, Francesco Albāno or Alba'ni (1578–1660).

Anacreon of the Guillotine, Bertrand Barère de Vieuzac (1755–1841).

Anacreon of the Temple, Guillaume Amfrye, abbé de Chaulieu (1639–1720).

Anacreon of the Twelfth Century, Walter Mapes, "The Jovial Toper." His famous drinking song, "Meum est propositum . . ." has been translated by Leigh Hunt (1150–1196).

The French Anacreon. 1. Pontus de Thiard, one of the "Pleiad poets" (1521–1605). 2. P. Laujon, perpetual president of the *Caveau Moderne*, a Paris club noted for its good dinners, but every member was of necessity a poet (1727–1811).

The Scotch Anacreon, Alexander Scot, who flourished in 1550.

The Persian Anacreon, Mahommed Hafiz. The collection of his poems is called *The Divan* (1310–1389).

The Sicilian Anacreon, Giovanni Meli (1740–1815).

Anacreon Moore, Thomas Moore of Dublin (1779–1852), poet. Called "Anacreon," from his translation of that Greek poet, and his own original anacreontic songs.

Described by Mahomet and Anacreon Moore.
Byron: Don Juan, i. 104.

Anadems, crowns of flowers. (Greek, *anadêma*, "a head-dress.")

> With fingers neat and fine
> Brave anadems they make.
> *Drayton: Polyolbion*, xv. (1612).

Anagnus, Inchastity personified in *The Purple Island*, by Phineas Fletcher (canto vii.). He had four sons by Caro, named Mæchus (*adultery*), Pornei'us (*fornication*), Acath'arus, and Asel'gês (*lasciviousness*), all of whom are fully described by the poet. In the battle of Mansoul (canto xi.) Anagnus is slain by Agnei'a (*wifely chastity*), the spouse of Encra'tes (*temperance*) and sister of Parthen'ia (*maidenly chastity*). (Greek, *anagnos*, "impure.") (1633.)

Anagrams. Invented by Lycophron, a Greek poet, A.D. 280.

Charles James Stuart (James I.). *Claims Arthur s Seat.*

Dame Eleanor Davies (prophetess in the reign of Charles I.). *Never so mad a ladie.*

Horatio Nelson. *Honor est a Nilo.* By Dr. Burney.

Marie Touchet (mistress of Charles IX.). *Je charme tout.* Made by Henri IV.

Pilate's question, Quid est Veritas? *Est Vir qui adest.*

Queen Victoria's Jubile[e] Year. *Love in a subject I require.*

Radical Reform. *Rare mad frolic.*

Révolution Française. *Un Corse la finera.* Bonaparte was the Corsican who put an end to the Revolution.

Sir Roger Charles Doughty Tichborne, Baronet. *You horrid butcher, Orton, biggest rascal here.*

A'nah, granddaughter of Cain and sister of Aholiba'mah. Japhet loved her, but she had set her heart on the seraph Azaz'iel, who carried her off to another planet when the Flood came.—*Byron: Heaven and Earth.*

Anah and Aholibamah are very different characters: Anah is soft, gentle, and submissive; her sister is proud, imperious, and aspiring; the one loving in fear, the other in ambition. She fears that her love makes her "heart grow impious," and that she worships the seraph rather than the Creator.—*Lord Lytton.*

Anak, a giant of Palestine, whose descendants were terrible for their gigantic stature. The Hebrew spies said that they themselves were mere grasshoppers compared with the Anakim.

> I felt the thews of Anakim,
> The pulses of a Titan's heart.
> *Tennyson: In Memoriam*, liii.

(The Titans were giants, who, according to classic fable, made war with Jupiter or Zeus, 1 *syl.*)

Anak of Publishers. So John Murray was called by lord Byron (1778–1843).

Anamnes'tes (4 *syl.*), the boy who waited on Eumnestês (Memory). Eumnestês was a very old man, decrepit and half blind, a "man of infinite remembrance, who things foregone through many ages held." When unable to "fet" what he wanted, he was helped by a little boy yclept Anamnestês, who sought out for him what "was lost or laid amiss." (Greek, *eumnêstis*, "good memory;" *anamnêstis*, "research or calling up to mind.")

> And oft when things were lost or laid amiss,
> That boy them sought and unto him did lend;
> Therefore he Anamnestes clepêd is,
> And that old man Eumnestes.
> *Spenser: Faërie Queene*, ii. 9 (1590).

Anani'as, in *The Alchemist*, a comedy by Ben Jonson (1610).

Benjamin Johnson (1651-1742) . . . seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," "Corbaccio," "Morose," and "Ananias."—*Chetwood.*

("Wasp" in *Bartholomew Fair*, "Corbaccio" in *The Fox*, "Morose" in *The Silent Woman*, all by B. Jonson.)

Anarchus, king of the Dipsodes (2 *syl.*), defeated by Pantag'ruel, who dressed him in a ragged doublet, a cap with a cock's feather, and married him to "an old lantern-carrying hag." The prince gave the wedding breakfast, which consisted of garlic and sour cider. His wife, being a regular termagant, "did beat him like plaster, and the ex-tyrant did not dare to call his soul his own."—*Rabelais: Pantagruel*, ii. 31 (1533).

Anarchy (*The Masque of*), by Percy Bysshe Shelley (1819). A satirical poem on what was called the "Manchester Massacres," an exaggerate expression for the injuries received by the crowd which had met at St. Peter's Field, Manchester, in defiance of the magistrates' orders, to hear "Orator Hunt" on parliamentary reform. About 80,000 persons assembled, and the military, being sent for, dispersed the mob with the backs of their swords, but 100 persons were injured either by accident or being knocked down by the crowd. Shelley took the side of the mob. (See Peterloo.)

Anasta'sius, the hero of a novel called *Memoirs of Anastasius*, by Thomas Hope (1819), his master-work. It is the autobiography of a Greek, who, to escape

the consequences of his crimes and villainies, becomes a regenade, and passes through a long series of adventures.

Fiction has but few pictures which will bear comparison with that of Anastasius, sitting on the steps of the lazaretto of Trieste, with his dying boy in his arms. —*Encyclopædia Britannica* (article "Romance").

Anastasius Grün, the pseudonym of Anton Alexander von Auersperg, a German poet (1806–1876).

Anasterax, brother of Niquee [*ne.-kay*], with whom he lived in illicit intercourse. The fairy Zorphee, in order to withdraw her goddaughter from this alliance, enchanted her.—*Amadis de Gaul.*

Anaxar'te (4 *syl.*), the Am'adis of Greece, a supplemental part of the Portuguese romance called *Amadis of Gaul* [Wales]. *Amadis of Greece* was written by Feliciano de Silva.

An'cho, a Spanish brownie, who haunts the shepherds' huts, warms himself at their fires, tastes their clotted milk and cheese converses with the family, and is treated with familiarity mixed with terror. The Ancho hates church-bells.

Anchors. A frigate has six: (1) the *cock-bill anchor*, forward; (2) the *kedger*, aft; (3) the *flood anchor*, towards the open; (4) the *ebb anchor*; (5) the *bower anchor*, to starboard; (6) the *sheet anchor*, to larboard or port.

Ancient Mariner (*The*), a poem by Coleridge (about 1796). The man, having shot an albatross (a bird of good omen to seamen), was doomed to wander with his crew from land to land. On one of his landings he told his tale to a hermit, and whenever he rested on *terra firma*, he was to repeat it as a warning to others.

Swinburne says: "For absolute melody and splendour, it were hardly rash to call it the first poem in the language."

An'cor, a river of Leicestershire, running through Harshul, where Michael Drayton was born. Hence Wm. Browne calls him the shepherd

Who on the banks of Ancor tuned his pipe.
Britannia's Pastorals, i. 5 (1613).

An'derson (*Eppie*), a servant at the inn of St. Ronan's Well, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

André (2 *syl.*), Petit-André and Trois Echelles are the executioners of Louis XI. of France. They are introduced by Sir W. Scott, both in *Quentin Durward* and in *Anne of Geierstein.*

André, the hero and title of a novel by George Sand (Mde. Dudevant). This novel and that called *Consuelo* (4 *syl.*) are considered her best (1804–1876).

An'drea Ferra'ra, a sword, so called from a famous Italian sword-maker of the name. Strictly speaking, only a broad-sword or claymore should be so called.

There's nae sic thing as standing a Highlander's Andrew Ferrara; they will slaughie aff a fellow's head at a dash slap.—*G. Macklin: Love-à-la-mode* (1779).

Andre'os, Fortitude personified in *The Purple Island*, by Phineas Fletcher (canto x.). "None fiercer to a stubborn enemy, but to the yielding none more sweetly kind." (Greek, *andria* or *andreia*, "manliness.")

An'drew, gardener at Ellangowan, to Godfrey Bertram the laird.—*Sir W. Scott: Guy Mannering* (time, George II.).

Andrews, a private in the royal army of the duke of Monmouth.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Andrews (*Joseph*), the hero and title of a novel by Fielding (1742). He is a footman who marries a maidservant. Joseph Andrews is a brother of [Richardson's] "Pamela," a handsome, model young man. Parson Adams is a delightful character (*q.v.*).

The accounts of Joseph's bravery and good qualities, his voice too musical to halloa to the dogs, his bravery in riding races for the gentlemen of the county, and his constancy in refusing bribes and temptation, have something refreshing in their *naïveté* and freshness, and prepossess one in favour of that handsome young hero.—*Thackeray.*

Androclus and the Lion. Androclus was a runaway Roman slave, who took refuge in a cavern. A lion entered, and instead of tearing him to pieces, lifted up its fore paw that Androclus might extract from it a thorn. The fugitive, being subsequently captured, was doomed to fight with a lion in the Roman arena, and it so happened that the very same lion was let out against him; it instantly recognized its benefactor, and began to fawn upon him with every token of gratitude and joy. The story being told of this strange behaviour, Androclus was forthwith set free.

¶ A somewhat similar anecdote is told of sir George Davis, English consul at Florence at the beginning of the nineteenth century. One day he went to see the lions of the great-duke of Tuscany. There was one which the keepers could not tame, but no sooner did sir George appear, than the beast manifested every symptom of joy. Sir George entered the

cage, when the creature leaped on his shoulder, licked his face, wagged its tail, and fawned like a dog. Sir George told the great-duke that he had brought up this lion, but as it grew older it became dangerous, and he sold it to a Barbary captain. The duke said he bought it of the same man, and the mystery was cleared up.

Andromache [*Androm'aky*], the widow of Hector. At the downfall of Troy both she and her son Asty'anax were allotted to Pyrrhus king of Epīrus, and Pyrrhus fell in love with her, but she repelled his advances. At length a Grecian embassy, led by Orestês, son of Agamemnon, arrived, and demanded that Astyanax should be given up and put to death, lest in manhood he should attempt to avenge his father's death. Pyrrhus told Andromachê that he would protect her son in defiance of all Greece if she would become his wife, and she reluctantly consented thereto. While the marriage ceremonies were going on, the ambassadors rushed on Pyrrhus and slew him, but as he fell he placed the crown on the head of Andromachê, who thus became the queen of Epirus, and the ambassadors hastened to their ships in flight.—*Ambrose Phillips: The Distressed Mother* (1712).

(This is an English adaptation of Racine's *Andromaque*, 1667.)

*** "Andromache" was a favourite part with Charlotte Clarke, daughter of Colley Cibber (1710–1760), and with Mrs. Yates (1737–1787).

Androm'eda, a poem in English hexameters, by the Rev. C. Kingsley (1858). It is the old classical story of Andromeda and Perseus (2 *syl.*).

*** George Chapman in 1614 published a poem on the *Nuptials of Perseus and Andromeda.*

Androni'ca, one of Logistilla's handmaids, noted for her beauty.—*Ariosto: Orlando Furioso* (1516).

Androni'cus (*Titus*), a noble Roman general against the Goths, father of Lavin'ia. In the play so called, published amongst those of Shakespeare, the word all through is called *Andron'icus* (1593).

Marcus Andronicus, brother of Titus, and tribune of the people.

Androph'ilus, Philanthropy personified in *The Purple Island,* by Phineas Fletcher (1633). Fully described in canto x. (Greek, *andro-philos,* "a lover of mankind.")

An'eal (2 *syl.*), daughter of Maä'ni, who loved Djabal, and believed him to be "hakeem'" (the incarnate god and founder of the Druses) returned to life for the restoration of the people and their return to Syria from exile in the Spo'radês. When, however, she discovered his imposture, she died in the bitterness of her disappointment.—*Robert Browning: The Return of the Druses* (1848).

Angel. When the Rev. Mr. Patten, vicar of Whitstable, was dying, the archbishop of Canterbury sent him £10; and the wit said, "Tell his grace that now I own him to be a man of God, for I have seen his *angels.*"

An angel was a gold coin, worth about 5*s.*

To write like an Angel, that is like Angel [Vergecios], a Greek of the fifteenth century, noted for his caligraphy. Macklin (1690–1797) said of Goldsmith—

[He] wrote like an angel, and talked like poor poll.

L'ange de Dieu, Isabeau la belle, the "inspired prophet-child" of the Camisards.

Angels (*Orders of*). According to Dionysius the Areop'agite, the angels are divided into nine orders: Seraphim and Cherubim, in the *first* circle; Thrones and Dominions, in the *second* circle; Virtues, Powers, Principalities, Archangels, and Angels, in the *third* circle.

Novem angelorum ordines dicimus, quia videlicet esse, testante sacro eloquio, scimus Angelos, Archangelos, Virtutes, Potestates, Principatus, Dominationes, Thronos, Cherubim, atque Seraphim.—*St. Gregory* (the Great): *Homily* 34.

(See *Hymns Ancient and Modern,* No. 421, vers. 2, 3; see 306, ver. 2.)

Angels' Visits. Norris of Bemerton (1657–1711) wrote—those joys which

Soonest take their flight
Are the most exquisite and strong,
Like angels' visits, short and bright.

Robert Blair, in 1743, wrote in his poem called *The Grave,* "in visits,"

Like those of angels, short and far between.

Campbell, in 1799, appropriated the simile, but without improving it. He wrote—

Like angels' visits, few and far between.

Of these the only sensible line is that by Blair. "Short and brief" is the same thing. "Few and far between" is not equal to "short and far between," though more frequently quoted.

ANGEL'ICA, in Bojardo's *Orlando Innamorato* (1495), is daughter of Gal'aphron king of Cathay. She goes to Paris, and Orlando falls in love with her, forgetful

of wife, sovereign, country, and glory. Angelica, on the other hand, disregards Orlando, but passionately loves Rinaldo, who positively dislikes her. Angelica and Rinaldo drink of certain fountains, when the opposite effects are produced in their hearts, for then Rinaldo loves Angelica, while Angelica loses all love for Rinaldo.

Angelica, in Ariosto's *Orlando Furioso* (1516), is the same lady. She was sent to sow discord among the Christians. Charlemagne sent her to the duke of Bavaria, but she fled from the castle, and, being seized, was bound naked to a rock, exposed to sea-monsters. Rogēro delivered her, but again she escaped by the aid of a magic ring. Ultimately she married Medōro, a young Moor, and returned to Cathay, where Medōro succeeded to the crown. As for Orlando, he is driven mad by jealousy and pride.

> The fairest of her sex, Angelica,
> . . . sought by many prowest knights,
> Both painim and the peers of Charlemagne.
> *Milton: Paradise Regained*, iii. (1671).

Angelica (*The princess*), called "The Lady of the Golden Tower." The loves of Parisme'nos and Angelica form an important feature of the second part of *Parismus Prince of Bohemia*, by Emanuel Foorde (1598).

Angel'ica, an heiress, with whom Valentine Legend is in love. For a time he is unwilling to declare himself because of his debts; but Angelica gets possession of a bond for £4000, and tears it. The money difficulty being adjusted, the marriage is arranged amicably.—*Congreve: Love for Love* (1695).

> [Mrs. Anne Bracegirdle] equally delighted in melting tenderness and playful coquetry, in "Statira" or "Millamant;" and even at an advanced age, when she played "Angelica."—*C. Dibdin.*

Angelica, the troth-plight wife of Valere, "the gamester." She gives him a picture, and enjoins him not to part with it on pain of forfeiting her hand. However, he loses it in play, and Angelica in disguise is the winner of it. After much tribulation, Valere is cured of his vice, and the two are happily united by marriage.—*Mrs. Centlivre: The Gamester* (1705).

Angelic Doctor (*The*), Thomas Aquinas, called the "Angel of the Schools" (1224–1274).

> It is said that Thomas Aquinas was called the Angel of the Schools from his controversy "Utrum Angelus posset movēri in extremo ad extremum non transeundo per medium." Aquinas took the negative.

Angeli'na, daughter of lord Lewis, in the comedy called *The Elder Brother*, by John Fletcher (1637).

Angelina, daughter of don Charino. Her father wanted her to marry Clodio, a coxcomb, but she preferred his elder brother Carlos, a bookworm, with whom she eloped. They were taken captives and carried to Lisbon. Here in due time they met the fathers, who, going in search of them, came to the same spot; and as Clodio had engaged himself to Elvira of Lisbon, the testy old gentlemen agreed to the marriage of Angelina with Carlos.—*Cibber: Love makes a Man* (1700).

Angelique (3 *syl.*), daughter of Argas the *malade imaginaire.* (For the tale, see ARGAN.)

Angelique, the aristocratic wife of George Dandin, a French commoner. She has a liaison with a M. Clitandre, but always contrives to turn the tables on her husband. George Dandin first hears of a rendezvous from one Lubin, a foolish servant of Clitandre, and lays the affair before M. and Mde. Sotenville, his wife's parents. The baron with George Dandin call on the lover, who denies the accusation, and George Dandin has to beg pardon. Subsequently he catches his wife and Clitandre together, and sends at once for M. and Mde. Sotenville; but Angelique, aware of their presence, pretends to denounce her lover, and even takes up a stick to beat him for the "insult offered to a virtuous wife;" so again the parents declare their daughter to be the very paragon of women. Lastly, George Dandin detects his wife and Clitandre together at night-time, and succeeds in shutting his wife out of her room; but Angelique now pretends to kill herself, and when George goes for a light to look for the body, she rushes into her room and shuts him out. At this crisis the parents arrive, when Angelique accuses her husband of being out all night in a debauch; and he is made to beg her pardon on his knees.—*Molière: George Dandin* (1668).

An'gelo, in Shakespeare's comedy of *Measure for Measure*, lord-deputy of Vienna in the absence of Vincentio the duke. His betrothed lady is Maria'na. Lord Angelo conceived a base passion for Isabella, sister of Claudio; but his designs were foiled by the duke, who compelled him to marry Mariana (1603).

Angelo is the name of a goldsmith in Shakespeare's *Comedy of Errors.*

An'gelo, a gentleman, friend to Julio in *The Captain*, a drama by Beaumont and Fletcher (1613).

Anger . . . the Alphabet. It was Athenodo'rus the Stoic who advised Augustus to repeat the alphabet when he felt inclined to give way to anger.

> Un certain Grec disait à l'empereur Auguste,
> Comme une instruction utile autant que juste,
> Que, lorsqu' une aventure en colère nous met,
> Nous devons, avant tout, dire notre alphabet,
> Afin que dans ce temps la bile se tempère,
> Et qu'on ne fasse rien que l'on ne doive faire.
> *Molière: L'École des Femmes*, ii. 4 (1662).

Angioli'na (4 *syl.*), daughter of Loreda'no, and the young wife of Mari'no Faliero, the doge of Venice. A patrician named Michel Steno, having behaved indecently to some of the women assembled at the great civic banquet given by the doge, was kicked out of the house by order of the doge, and in revenge wrote some scurrilous lines against the dogaressa. This insult was referred to "The Forty," and Steno was sentenced to two months' imprisonment, which the doge considered a very inadequate punishment for the offence.—*Byron: Marino Faliero.*

The character of the calm, pure-spirited Angiolina is developed most admirably. The great difference between her temper and that of her fiery husband is vividly portrayed; but not less vividly touched is that strong bond of union which exists in the common nobleness of their deep natures. There is no spark of jealousy in the old man's thoughts. He does not expect the fervour of youthful passion in his young wife; but he finds what is far better—the fearless confidence of one so innocent that she can scarcely believe in the existence of guilt. . . . She thinks Steno's greatest punishment will be the "blushes of his privacy."—*Lockhart.*

Anglan'te's Lord, Orlando, who was lord of Anglantê and knight of Brava.—*Ariosto: Orlando Furioso* (1516).

An'glesey, *i.e.* Angles eà-land (the island of the English). Edwin king of Northumberland, "warred with them that dwelt in the Isle of Mona, and they became his servants, and the island was no longer called Mona, but Anglesey, the isle of the English."

An'glides (3 *syl.*), wife of good prince Boud'wine (2 *syl.*), brother to sir Mark king of Cornwall ("the falsest traitor that ever was born"). When king Mark slew her husband, Anglides and her son Alisaunder made their escape to Magounce (*i.e. Arundel*), where she lived in peace, and brought up her son till he received the honour of knighthood.—*Sir T. Malory: Hist. of Pr. Arthur*, ii. 117, 118 (1470).

An'glo-ma'nia, generally applied to a French or German imitation of the manners, customs, etc., of the English. It prevailed in France some time before the first Revolution, and was often extremely ridiculous.

Anglo-pho'bia (Greek, *phobos*, "fear"), hatred or dread of everything English.

Anglo-Saxon Chronicle (*The*). Said to have been begun at the instigation of king Alfred. It begins with Cæsar's invasion, compiled in a great measure from the Venerable Bede, who died in 901. It ends with the accession of Henry II., in 1154. It was compiled by monks, who acted as historiographers.

An'guisant, king of Erin (*Ireland*), subdued by king Arthur, fighting in behalf of Leod'ogran king of Cam'eliard (3 *syl.*). —*Tennyson: Coming of King Arthur.*

Angule (*St.*), bishop of London, put to death by Maximia'nus Hercu'lius, Roman general in Britain in the reign of Diocletian.

> St. Angule put to death, one of our holiest men,
> At London, of that see the godly bishop then.
> *Drayton: Polyolbion*, xxiv. (1622).

Angurva'del, Frithiof's sword, inscribed with Runic characters, which blazed in time of war, but gleamed dimly in time of peace.

Ani'der for **Anyder** ("without water"), the chief river of sir Thomas More's *Utopia* ("no place"). (Greek, *ana udor.*)

Animals admitted to Heaven. According to the Moslem's creed, ten animals are admitted into paradise besides man. 1. The dog Kratim, of the seven sleepers of Ephesus. 2. Balaam's ass, which reproved the self-willed prophet. 3. Solomon's ant, which reproves the sluggard. 4. Jonah's whale. 5. The ram of Ishmael, caught by the horns, and offered in sacrifice instead of Isaac. 6. Noah's dove. 7. The camel of Saleh. 8. The cuckoo of Belkis. 9. The ox of Moses. 10. The animal called Al Borak, which conveyed Mahomet to heaven.

The following are sometimes added or substituted: The ass on which our Saviour rode into Jerusalem; the ass on which the queen of Sheba rode when she visited Solomon.

Anjou (*The Fair Maid of*), lady Edith Plantagenet, who married David earl of Huntingdon (a royal prince of Scotland). Edith was a kinswoman of Richard Cœur de Lion, and an attendant on queen Berengaria.

(Sir Walter Scott has introduced her in *The Talisman*, 1825.)

Ann (*The princess*), lady of Beaujeu. —*Sir W. Scott: Quentin Durward* (time, Edward IV.). (See ANNE.)

Anna (*Donna*), the lady beloved by don Otta'vio, but seduced by don Giovanni.—Mozart's opera, *Don Giovanni* (1787).

Annabel, in Dryden's *Absalom and Achitophel*, is meant for (Anne Scott) the duchess of Monmouth, the richest heiress of Europe.

> [He] made the charming Annabel his bride.
> *Part* i. 34.

*** Monmouth ill deserved his charming bride, and bestowed what little love he had on lady Margaret Wentworth. After the execution of Monmouth, his widow married again.

Annals of the Poor, containing *The Dairyman's Daughter*, *The Negro Servant*, and other simple stories, by the Rev. Legh Richmond, published in 1814, were written in the Isle of Wight.

An'naple [BAILZOU], Effie Deans's "monthly" nurse.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

An'naple, nurse of Hobbie Elliot of the Heugh-foot, a young farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Anne (*Sister*), the sister of Fat'ima the seventh and last wife of Blue Beard. Fatima, having disobeyed her lord by looking into the locked chamber, was allowed a short respite before execution. Sister Anne ascended the high tower of the castle, under the hope of seeing her brothers, who were expected to arrive every moment. Fatima, in her agony, kept asking "sister Anne" if she could see them, and Blue Beard kept crying out for Fatima to use greater despatch. As the patience of both was well-nigh exhausted, the brothers came, and Fatima was rescued from death.—*Charles Perrault: La Barbe Bleue.*

Anne, own sister of king Arthur. Her father was Uther the pendragon, and her mother Ygerna, widow of Gorloïs. She was given by her brother in marriage to Lot, consul of Londonesia, and afterwards king of Norway.—*Geoffrey: British History*, viii. 20, 21.

*** In Arthurian romance this Anne is called Margawse (*History of Prince Arthur*, i. 2); Tennyson calls her Bellicent (*Gareth and Lynette*). In Arthurian romance Lot is always called king of Orkney.

Anne. *Queen Anne's Fan.* Your thumb to your nose, and fingers spread.

Anne of Geierstein, a novel of the fourteenth century, by sir Walter Scott, based on the conquest of Charles the Bad, duke of Burgundy, by the Swiss, at Nancy, and his subsequent death; after which the Swiss were free. The Secret Tribunal of Westphalia was, at the time, in full power, and the provincial of the tribunal, called "The Black Monk," was the father of Anne of Geierstein (baroness of Arnheim). These were the two opposite poles which the art of the novelist had to bring together. To this end, two Englishmen, the earl of Oxford and his son sir Arthur de Vere, travelling as merchants under the name of Philipson, are discovered bearing a letter addressed to the duke of Burgundy. They are imprisoned, and brought before the Secret Tribunal. Now, it so happened that sir Arthur and Anne had met before, and fallen in love with each other; so when sir Arthur was tried by the Secret Tribunal, Anne's father (the Black Monk) acquitted him; and when the duke of Burgundy was dead, the two "Philipsons" settled in Switzerland; and here, in due time, the "Black Monk" freely consented to the marriage of his daughter with sir Arthur, the son of the earl of Oxford. This novel was published in 1829.

Annesley, in Mackenzie's novel, called *The Man of the World* (1773), noted for his adventures among the Indians.

Annesley (*James*), the name of the "Wandering Heir" in Charles Reade's novel (1875).

Annette, daughter of Mathis and Catherine, the bride of Christian, captain of the patrol.—*J. E. Ware: The Polish Jew* (1874).

Annette and Lubin, by Marmontel, imitated from the *Daphnis and Chloe* of Longos (*q.v.*).

An'nie Lau'rie, eldest of the three daughters of sir Robert Laurie, of Maxwelton. In 1709 she married James Fergusson, of Craigdarroch, and was the mother of Alexander Fergusson, the hero of Burns's song *The Whistle.* The song of *Annie Laurie* was written by William Douglas, of Fingland, in the stewardry of Kirkcud'bright, hero of the song *Willie was a Wanton Wag;* the music was by lady John Scott. (See WHISTLE.)

An'nie Win'nie, one of the old

sibyls at Alice Gray's death; the other was Ailsie Gourlay.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Annir, king of Inis-thona (an island of Scandinavia). He had two sons (Argon and Ruro) and one daughter. One day Cor'malo, a neighbouring chief, came and begged the honour of a tournament. Argon granted the request, and overthrew him, which so vexed Cormalo that during a hunt he shot both the brothers secretly with his bow. Their dog Runa ran to the palace, and howled so as to attract attention; whereupon Annir followed the hound, and found both his sons dead, and on his return he further found that Cormalo had carried off his daughter. Oscar, son of Ossian, led an army against the villain, and slew him; then liberating the young lady, he took her back to Inis-thona, and delivered her to her father.—*Ossian: The War of Inis-thona.*

An'nophel, daughter of Cas'silane (3 *syl.*) general of Candy.—*Beaumont and Fletcher: The Laws of Candy* (1647).

Annual Register (*The*), a summary of the chief historic events of the past year, first published by John Dodsley, in 1758.

Annus Mirabilis (the wonderful year of 1666), a poem of 304 four-line stanzas in alternate rhyme, by Dryden. The year referred to was noted for our victories over the Dutch and for the Great Fire of London, which followed the plague of 1665.

In June the English ruined the Dutch fleet and drove it out of the seas. In the first four days of this month the Dutch lost 15 ships, and on the 20th (at the mouth of the Thames) 24 ships, 4 admirals, and 4000 other officers and seamen. Prince Rupert greatly distinguished himself.

In September the same year occurred the Great Fire of London, which in four days laid waste 400 streets, burnt down 13,200 houses, 89 churches, the Royal Exchange, the Custom House, Guildhall, and many other public buildings.

Anselm, prior of St. Dominic, the confessor of king Henry IV.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Anselme (2 *syl.*), father of Valère (2 *syl.*) and Mariane (3 *syl.*). In reality he is don Thomas d'Alburci, of Naples. The family were exiled from Naples for political reasons, and, being shipwrecked, were all parted. Valère was picked up by a Spanish captain, who adopted him; Mariane fell into the hands of a corsair, who kept her a captive for ten years, when she effected her escape; and Anselme wandered from place to place for ten years, when he settled in Paris, and intended to marry. At the expiration of sixteen years they all met in Paris at the house of Har'pagon, the miser. Valère was in love with Elise (2 *syl.*), the miser's daughter, promised by Harpagon in marriage to Anselme; and Mariane, affianced to the miser's son Cléante (2 *syl.*), was sought in marriage by Harpagon, the old father. As soon as Anselme discovered that Valère and Mariane were his own children, matters were amicably arranged, the young people married, and the old ones retired from the unequal contest.—*Molière: L'Avare* (1667).

Anselmo, a noble cavalier of Florence, the friend of Lothario. Anselmo married Camilla, and induced his friend to try to corrupt her, that he might rejoice in her incorruptible fidelity. Lothario unwillingly undertook the task, and succeeded but too well. For a time Anselmo was deceived, but at length Camilla eloped, and the end of the silly affair was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote,* I. iv. 5, 6; *Fatal Curiosity* (1605).

An'ster (*Hob*), a constable at Kinross village.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Anster Fair, a mock-heroic by W. Tennant (1812). The subject is the marriage of Maggie Lauder. Frere's *Monks and Giants,* suggested by Anster Fair, suggested in turn Byron's *Beppo.*

Ant (*The*). *Ants' eggs* are an antidote to love.

Ants never sleep. Emerson says this is a "recently observed fact."—*Nature,* iv.

Ants have mind, etc. "In formīca non modo sensus, sed etiam mens, ratio, memoria."—Pliny.

Ant (*Solomon's*), one of the ten animals admitted into paradise, according to the Koran, ch. xxvii. (See ANIMALS, p. 45.)

Ants lay up a store for the winter. This is an error in natural history, as ants are torpid during the winter.

Antæ'os, a gigantic wrestler of Libya (or *Irassa*). His strength was inexhaustible so long as he touched the earth, and was renewed every time he did touch

it. Her'culês killed him by lifting him up from the earth and squeezing him to death. (See MALEGER.)

As when earth's son Antæus . . . in Irassa strove
With Jove's Alcidês, and oft foiled, still rose,
Receiving from his mother earth, new strength,
Fresh from his fall, and fiercer grapple joined,
Throttled at length i' the air, expired and fell.
Milton: Paradise Regained, iv. (1671).

¶ Similarly, when Bernardo del Carpio assailed Orlando or Rowland at Roncesvallês, as he found his body was not to be pierced by any instrument of war, he took him up in his arms and squeezed him to death.

N.B.—The only vulnerable part of Orlando was the sole of his foot.

Ante'nor, a traitorous Trojan prince, related to Priam. He advised Ulyssês to carry away the palladium from Troy; and when the wooden horse was built, it was Antenor who urged the Trojans to make a breach in the wall and drag the horse into the city.—Shakespeare has introduced him in *Troilus and Cressida* (1602).

Anthi'a, the lady beloved by Abroc'omas in the Greek romance called *De Amoribus Anthiæ et Abrocomæ*, by Xenophon of Ephesus, who lived in the fourth Christian century.

This is not Xenophon, the historian, who lived B.C. 444-359.

An'thony, an English archer in the cottage of farmer Dickson, of Douglasdale.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

An'thony, the old postillion at Meg Dods's, the landlady of the inn at St. Ronan's Well.—*Sir W. Scott: St. Ronan's Well* (time, George III.). (See ANTONIO.)

Antid'ius, bishop of Jaen, martyred by the Vandals in 411. One day, seeing the devil writing in his pocket-book some sin committed by the pope, he jumped upon his back and commanded his Satanic majesty to carry him to Rome. The devil tried to make the bishop pronounce the name of Jesus, which would break the spell, and then the devil would have tossed his unwelcome burden into the sea; but the bishop only cried, "Gee up, devil!" and when he reached Rome he was covered with Alpine snow. The chronicler naïvely adds, "the hat is still shown at Rome in confirmation of this miracle."—*General Chronicle of King Alphonso the Wise.*

Antig'one (4 *syl.*), daughter of Œ'dipos and Jocas'tê, a noble maiden, with a truly heroic attachment to her father and brothers. When Œdipos had blinded himself, and was obliged to quit Thebes, Antigonê accompanied him, and remained with him till his death, when she returned to Thebes. Creon, the king, had forbidden any one to bury Polyni'cês, her brother, who had been slain by his elder brother in battle; but Antigonê, in defiance of this prohibition, buried the dead body, and Creon shut her up in a vault under ground, where she killed herself. Hæman, her lover, killed himself also by her side. Sophoclês has a Greek tragedy on the subject, and it has been dramatized for the English stage.

Then suddenly—oh! . . . what a revelation of beauty! forth stepped, walking in brightness, the most faultless of Grecian marbles, Miss Helen Faucet as "Antigonê." What perfection of Athenian sculpture! the noble figure, the lovely arms, the fluent drapery! What an unveiling of the statuesque! . . . Perfect in form; perfect in attitude.—*De Quincey* (1845).

The Modern Antigonê, Mariè Thérèse Charlotte duchesse d'Angouleme, daughter of Louis XVI. and Marie Antoinette (1778-1851).

Antig'onus, a Sicilian lord, commanded by king Leontês to take his infant daughter to a desert shore and leave her to perish. Antigonus was driven by a storm to the coast of Bohemia, where he left the babe; but on his way back to the ship, he was torn to pieces by a bear.—*Shakespeare: The Winter's Tale* (1604).

N.B.—"The coast of Bohemia." Bohemia is quite inland, and has no "coast." It is in the middle of what was once called Germany, but is now a part of the Austrian empire.

Antig'onus (*King*), an old man with a young man's amorous passions. He is one of the four kings who succeeded to the divided empire of Alexander the Great.—*Beaumont and Fletcher: The Humorous Lieutenant* (printed 1647).

Antin'ous (4 *syl.*), a page of Hadrian the Roman emperor, noted for his beauty.

Antin'ous (4 *syl.*), son of Cas'silane (3 *syl.*) general of Candy, and brother of An'nophel, in *The Laws of Candy*, Beaumont and Fletcher (printed 1647).

Anti'ochus, emperor of Greece, who sought the life of Per'iclês prince of Tyre, but died without effecting his design.—*Shakespeare: Pericles Prince of Tyre* (1608).

Anti'ope (4 *syl.*), daughter of Idom'eneus (4 *syl.*), for whom Telem'achus had a *tendre*. Mentor approved his

cnoice, and assured Telemachus that the lady was designed for him by the gods. Her charms were "the glowing modesty of her countenance, her silent diffidence, and her sweet reserve; her constant attention to tapestry or to some other useful and elegant employment; her diligence in household affairs, her contempt of finery in dress, and her ignorance of her own beauty." Telemachus says, "She encourages to industry by her example, sweetens labour by the melody of her voice, and excels the best of painters in the elegance of her embroidery."—*Fénelon: Télémaque*, xxii. (1700).

He [*Paul*] fancied he had found in Virginia the wisdom of Antiope with the misfortunes and the tenderness of Eucharis.—*Bernardin de St. Pierre: Paul and Virginia* (1788).

Antiph'olus. The name of two brothers, twins, the sons of Æge'on a merchant of Syracuse. The two brothers were shipwrecked in infancy; and, being picked up by different cruisers, one was taken to Syracuse, and the other to Ephesus. The Ephesian entered the service of the duke; and, being fortunate enough to save the duke's life, became a great man and married well. The Syracusian Antipholus, going in search of his brother, came to Ephesus, where a series of blunders occur from the wonderful likeness of the two brothers and their two servants called Dromio. The confusion becomes so great that the Ephesian is taken up as a mad man. It so happened that both brothers appeared before the duke at the same time; and the extraordinary likeness being seen by all, the cause of the blunders was evident, and everything was satisfactorily explained.—*Shakespeare: Comedy of Errors* (1593).

Antiquary (*The*), Jonathan Oldbuck, laird of Monkbarns. He exchanged some excellent arable land for a worthless plot of barren soil, because he fancied it was the remains of a Roman camp in the time of Julius Cæsar. In confirmation of this supposition, he discovered an old stone with the letters A. D. L. L. scratched on it. This he read "**A**gricola **D**icavit **L**ibens **L**ubens." An old beadsman, named Edie Ochiltree, here interrupted him, and said twenty years ago, at Aiken Drum's wedding, one of the masons, for a joke, cut on a stone the letters, which stood for "**A**iken **D**rum's **L**ang **L**adle."—*Sir W. Scott: The Antiquary*, chap. iv.

The Antiquary: a novel by sir W. Scott (1816). The third of the *Waverley Novels*, the subject is the marriage between William Lovel and Miss Wardour. Mr. Lovel accidentally meets the Antiquary (laird of Monkbarns) at a coach office in Edinburgh High Street, pays him a visit, and is introduced to sir Arthur Wardour and his daughter. Sir Arthur, his daughter, and Lovel meet on the sands at Halkethead, but being overtaken by a spring-tide are hauled up the cliffs by ropes. Further intimacy is obstructed by a letter, which compels Lovel to leave Monkbarns for Fairport, where the Antiquary returns his visit, taking with him his kinsman, captain M'Intyre. Lovel and the captain quarrel; and in the duel which ensues the captain receives a wound supposed to be deadly, so that Lovel flees and hides in a cave. Here he accidentally overhears Dousterswivel and sir Arthur Wardour in the ruins, searching for treasure. Sir Arthur receives a lawyer's letter, demanding instant payment of the money thus swindled out of him, and sheriff's officers take possession of the castle. The Antiquary comes to his rescue, and the castle is cleared. An alarm of an invasion of Fairport causes the retainers to muster in its defence. Lovel arrives, is recognized as the son of the earl of Glenallan, and marries Miss Wardour (time of George III.).

Anton (*Sir*). Tennyson says that Merlin gave Arthur, when an infant, to sir Anton and his lady to bring up, and they brought him up as their own son. This does not correspond with the *History of Prince Arthur*, which states that he was committed to the care of sir Ector and his lady, whose son, sir Key, is over and over again called the prince's foster-brother. The *History* furthermore states that Arthur made sir Key his seneschal *because* he was his foster-brother.

So the child was delivered unto Merlin, and he bare him forth unto sir Ector, and made a holy man christen him, and named him "Arthur." And so sir Ector's wife nourished him with her own breast.—Part i. 3.

So sir Ector rode to the justs, and with him rode sir Key, his son, and young Arthur that was his nourished brother.—*Ditto.*

"Sir," said sir Ector, "I will ask no more of you but that you will make my son, sir Key, your foster-brother, seneschal of all your lands." "That shall be done," said Arthur (ch. 4).—*Sir T. Malory, History of Prince Arthur* (1470).

Anton, one of Henry Smith's men in *The Fair Maid of Perth*, by sir W. Scott (time, Henry IV.).

Anto'niad, the name of Cleopat'ra's ship at the battle of Actium, so named in compliment to Mark Antony.—*Plutarch.*

ANTONIO, a sea-captain who saved Sebastian (the brother of Viola) when wrecked off the Illyrian coast.—*Shakespeare: Twelfth Night* (1614).

Antonio, "the merchant of Venice," in Shakespeare's drama so called (1598). Antonio borrows of Shylock, a Jew, 3000 ducats for three months, to lend to his friend Bassanio. The conditions of the loan were these: if the money was paid within the time, only the principal should be returned; but if not, the Jew should be allowed to cut from any part he chose of Antonio's body "a pound of flesh." As the ships were delayed by contrary winds, Antonio was unable to pay within the three months, and Shylock demanded the forfeiture according to the bond. Portia, in the dress of a law-doctor, conducted the case, and when the Jew was about to cut the flesh, stopped him, saying—(1) the bond gave him no drop of blood; and (2) he must take neither more nor less than an exact pound. If he shed one drop of blood, or if he cut more or less than an exact pound, his life would be forfeited. As it was quite impossible to comply with these restrictions, the Jew was nonsuited, and had to pay a heavy fine for seeking the life of a citizen. (See SHYLOCK, for similar tales.)

Antonio, the usurping duke of Milan, brother of Prospero the rightful heir, and father of Miranda.—*Shakespeare: The Tempest* (1623).

Antonio, father of Proteus (2 *syl.*) and suitor of Julia.—*Shakespeare: The Two Gentlemen of Verona* (1598).

Antonio, a Swiss lad in Scott's novel called *Anne of Geierstein* (time, Edward IV.).

Antonio, a stout old gentleman, kinsman of Petruccio governor of Bologna.—*Fletcher: The Chances* (1620).

(This comedy was altered first by Buckingham, and then by Garrick.)

Antonio (*Don*), father of Carlos a bookworm, and of Clodis a coxcomb. A headstrong testy old man, who wants Carlos to sign away his birthright in favour of his younger brother, whom he designed Angelina to marry. Carlos refuses to do so, and elopes with Angelina. Clodis (the younger brother) gives his troth to Elvira of Lisbon.—*Cibber: Love makes a Man* (1700).

Antonio (*Don*), in love with Louisa, daughter of don Jerome of Seville. He is a nobleman of ancient family, but without estate.—*Sheridan: The Duenna* (1778).

Antonomas'ia (*The princess*), daughter of Archipiela king of Candaya, and his wife Maguncia. She married don Clavijo, but the giant Malambru'no, by enchantment, changed the bride into a brass monkey, and her spouse into a crocodile of some unknown metal. Don Quixote mounted the wooden horse Clavileno the Winged, to disenchant the lady and her husband, and this he effected "simply by making the attempt."—*Cervantes: Don Quixote,* II. iii. 4, 5 (1615).

Antony (*Mark*), the Roman triumvir, in love with Cleopat'ra. By this fatal passion he lost his empire, his character as a hero, and his life.—*Dryden: All for Love.* (See ANTONY AND CLEOPATRA.)

Antony (*Saint*) lived in a cavern on the summit of Cavadonga, in Spain, and was perpetually annoyed by devils.

> Old St. Antonius from the hell
> Of his bewildered phantasy saw fiends
> In actual vision, a foul throng grotesque
> Of all horrific shapes and forms obscene,
> Crowd in broad day before his open eyes.
> *Southey: Roderick, etc.,* xvi. (1814).

An'tony and Cæsar. Macbeth says that "under Banquo his own genius was rebuked [or snubbed], as it is said Mark Antony's was by Cæsar" (act iii. sc. 1), and in *Antony and Cleopatra* this passage is elucidated thus—

> Thy dæmon, that's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable
> Where Cæsar's is not; but near him thy angel
> Becomes a fear, as being o'erpowered.
> Act ii. sc. 3.

Antony and Cleopat'ra, a tragedy by Shakespeare (1608): the illicit love of Antony (the Roman triumvir) and Cleopatra (queen of Egypt). Antony, being in Egypt, falls in love with Cleopatra, and wholly neglects his duties as one of the rulers of the vast Roman empire. During the time, his wife Fulvia dies, the Roman people become turbulent, and Sextus Pompey makes himself master of the seas. Octavius Cæsar sends to Egypt to beg Antony to return to Rome without delay. The first interview between the triumvirs was very stormy, but Agrippa suggests that Antony should marry Octavia (Cæsar's sister), lately left a widow, and urges that the alliance would knit together the two triumvirs in mutual interests.

Antony assents to the proposal, and marries Octavia. About the same time Sextus Pompey was bought over by the promise of Sicily and Sardinia, and soon after this Lepĭdus (the third triumvir) was deposed by Cæsar. Antony, returning to Egypt, falls again into the entanglement of the queen, and Cæsar proclaims war against him. Antony, enforced by sixty Egyptian ships, prepares to defend himself, but in the midst of the fight the sixty Egyptian ships with Cleopatra flee, and Antony follows, so that the battle of Actium was a complete fiasco. Other losses follow, and Antony kills himself by falling on his own sword. Cæsar hopes to make Cleopatra a captive, and deprives her of every weapon of offence, but the self-willed queen sends a slave to procure some asps in a basket of figs. She applies two of them, and dies. Cæsar arrives in time to see her in royal robes, and orders that Antony and Cleopatra be buried in the same tomb.

For the accent—

I will o'ertake thee, Cleopat'ra, and
Weep for thy pardon.
Shakespeare: Antony and Cleopatra, act iv. sc. 14.

Proud Cleopat'ra, when she met her Roman.
Shakespeare: Cymbeline, act ii. sc. 4.

*** Dryden has a tragedy entitled *All for Love*, on the same subject.

An'vil (*The Literary*). Dr. Mayo was so called, because he bore the hardest blows of Dr. Johnson without flinching.

Aodh, last of the Culdees, or primitive clergy of Io'na, an island south of Staffa. His wife was Reullu'ra. Ulvfa'gre the Dane, having landed on the island and put many to the sword, bound Aodh in chains of iron; then, dragging him to the church, demanded where the "treasures were concealed." A mysterious figure now appeared, which not only released the priest, but took the Dane by the arm to the statue of St. Columb, which fell on him and crushed him to death. After this the "saint" gathered the remnant of the islanders together, and went to Ireland.—*Campbell: Keullura.*

Aon'ian Mount (*The*), in Bœo'tia, the haunt of the Muses. Milton says his Muse is to soar above "the Aonian mount," *i.e.* above the flight of fable and classic themes, because his subject was "Jehovah, lord of all."—*Paradise Lost*, i. 15 (1665).

Ape (1 *syl.*), the pseudonym of M. Pellegrini, the caricaturist of *Vanity Fair.* Dr. Johnson says "*to ape* is to imitate ludicrously;" whence the adoption of the name.

Apes. *To lead Apes in Hell*, to die an old maid. Thus Fadladin'ida says to Tatlanthe (3 *syl.*)—

Pity that you who've served so long and well
Should die a virgin, and lead apes in hell;
Choose for yourself, dear girl, our empire round,
Your portion is twelve hundred thousand pound.
H. Carey: Chrononhotonthologos.

Women, dying maids, lead apes in hell.
The London Prodigal, i. 2.

Apelles (3 *syl.*), a character in Lyly's drama of *Alexander and Campaspe* (3 *syl.*), noted for the song beginning thus—

Cupid and my Campaspe played
At cards for kisses.

Apel'les. When his famous painting of Venus rising out of the sea (hung by Augustus in the temple of Julius Cæsar) was greatly injured by time, Nero replaced it by a copy done by Dorotheus (4 *syl.*). This Venus by Apelles is called "Venus Anadyom'enê," his model (according to tradition) being Campaspê (afterwards his wife).

Apel'les and the Cobbler. A cobbler found fault with the shoe-latchet of one of Apelles' paintings, and the artist rectified the fault. The cobbler, thinking himself very wise, next ventured to criticize the legs; but Apelles said, *Ne sutor supra crepidum* ("Let not the cobbler go beyond his last").

Within that range of criticism where all are equally judges, and where Crispin is entitled to dictate to Apelles.—*Encyclopædia Britannica* (article "Romance").

Apelles of his Age (*The*). Samuel Cooper is so called in his epitaph, in old St. Pancras' Church (1609–1672).

Apeman'tus, a churlish Athenian philosopher, who snarled at men systematically, but showed his cynicism to be mere affectation, when Timon attacked him with his own weapons.—*Shakespeare: Timon of Athens* (1600).

Their affected melancholy showed like the cynicism of Apemantus, contrasted with the real misanthropy of Timon.—*Sir W. Scott.*

Apic'ius, an epicure in the time of Tiberius. He wrote a book on the ways of provoking an appetite. Having spent £800,000 in supplying the delicacies of the table, and having only £80,000 left, he hanged himself, not thinking it possible to exist on such a wretched pittance. *Apicia*, however, became a stock name for certain cakes and sauces, and his name is still proverbial in all matters of gastronomy. (See RALPH.)

(There was another of the name in the

reign of Trajan, who wrote a cooking-book and manual of sauces.)

No Brahmin could abominate your meal more than I do. Hirtius and Apicius would have blushed for it. Mark Antony, who roasted eight whole boars for supper, never massacred more at a meal than you have done.—*Cumberland: The Fashionable Lover*, i. 1 (1780).

Apoc'rypha (*The*) properly means the *hidden* books. Writings may be so called—

(1) Because the name of the author is hidden or not certainly known.
(2) Because the book or books have not been openly admitted into the canon of Scripture.
(3) Because they are not accepted as divinely inspired, and no doctrine can be proved by them.
(4) Because they have been issued by heretics to justify their errors.

The fourteen books of the Apocrypha (sometimes bound up with our Scriptures) are included in the Septuagint version, and were accepted at the Council of Trent in 1546. In the Church of England much was excluded in 1871.

APOLLO, in Homeric mythology, is the embodiment of practical wisdom and foresight, of swift and far-reaching intelligence, and hence of poetry, music, etc.

The Apollo Belvidere, that is, the Apollo preserved in the Belvidere gallery of the Vatican, discovered in 1503 amidst the ruins of An'tium, and purchased by pope Julius II. It is supposed to be the work of Cal'amis, a Greek sculptor of the fifth century B.C.

The Apollo of Actium was a gigantic statue, which served for a beacon.

The Apollo of Rhodes, usually called the colossus, was a gigantic bronze statue, 150 feet high, made by Charês, a pupil of Lysippus, and set up B.C. 300.

Animals consecrated to Apollo, the cock, the crow, the grasshopper, the hawk, the raven, the swan, and the wolf.

Apollo, the sun.

Apollo's angry, and the heavens themselves
Do strike at my injustice.
Shakespeare: Winter's Tale, act iii. sc. 2.

Apollonius of Tyre, a British romance, printed under the care of Ben Thorpe. It is a story similar to that of "Pericles, prince of Tyre," by Shakespeare.

Apollo'nius Rhodius, author of a Greek epic poem in four books, greatly admired by the Romans, and translated into Latin by Varro. There are several English translations. One by Fawkes and Meen, in 1780. In verse by Greene, in 1750; and by Preston, in 1803. (See ARGONAUTIC EXPEDITION, p. 58.)

N.B.—Apollonius was born in Alexandria, but he migrated to Rhodes, where he was so much admired that they called him the Rhodian. He returned to Alexandria, and was made librarian. He flourished B.C. 222–181.

Apoll'yon, king of the bottomless pit; introduced by Bunyan in his *Pilgrim's Progress*. Apollyon encounters Christian, by whom, after a severe contest, he is foiled (1678). (Greek, *apollumi*, "to ruin.")

Apostle *or Patron Saint of*—

ABYSSINIANS, St. Frumentius (died 360). His day is October 27.
ALPS, Felix Neff (1798–1829).
ANTIOCH, St. Margaret (died 275). Her day is July 20.
ARDENNES, St. Hubert (656–730).
ARMENIANS, Gregory of Armenia (256–331).
CAGLIARI (*Sardinia*), St. Efisio.
CORFU, St. Spiridion (fourth century). His day is December 14.
ENGLISH, St. Augustin (died 607); St. George (died 290).
ETHIOPIA, St. Frumentius (died 360). His day is October 27.
FRANCONIA, St. Kilian (died 689). His day is July 8.
FREE TRADE, Richard Cobden (1804–1865).
FRENCH, St. Denis (died 272). His day is October 9.
FRISIANS, St. Wilbrod (657–738).
GAULS, St. Irenæ'us (130–200); St. Martin (316–397).
GENTILES, St. Paul (died 66). His days are June 29, January 25.
GEORGIA, St. Nino.
GERMANY, St. Boniface (680–755). His day is June 5.
HIGHLANDERS, St. Colomb (521–597). His day is June 9.
HUNGARIANS, St. Anastasius (died 628). His day is January 22.
INDIANS, Bartolomé de Las Casas (1474–1566); Rev. John Eliot (1603–1690).
INDIES, St. Francis Xavier (1506–1552). His day is December 3.
INFIDELITY, Voltaire (1694–1778).
IRISH, St. Patrick (372–493). His day is March 17.
LIBERTY, Thomas Jefferson, third president of the U.S. (1743–1826).
LONDON, St. Paul; St. Michael. Days, January 25; September 29.
NETHERLANDS, St. Armand (589–679).
NORTH, St. Ansgar (801–864); Bernard Gilpin (1517–1583).
PADUA, St. Anthony (1195–1231). His day is June 13.
PARIS, St. Geneviève (419–512). Her day is January 3.
PEAK, W. Bagshaw, so called from his missionary labours in Derbyshire (1628–1702).
PICTS, St. Ninian.
SCOTTISH REFORMERS, John Knox (1505–1572).
SICILY (the tutelary deity is) Cerês.
SLAVES, St. Cyril (died 868). His day is February 14.
SPAIN, St. James, the Greater (died 44). His day is July 24.
TEMPERANCE, Father Mathew (1790–1856).
VENICE, St. Mark; St. Pantaleon; St. Andrew Justiniani. St. Mark's day is April 25; St. Pantaleon's, July 27.
YORKSHIRE, St. Pauli'nus, bishop of York (597–644).
WALES, St. David (480–544). His day is March 1.

Apostle of Free Trade, Richard Cobden (1804–1865). John Bright was also so called (1811–1889).

Apostolic Fathers (*The Five*): Clement of Rome, Barnăbas, Hermas, Igna'tius, and Polycarp. All contemporary with the apostles. These names are not to be depended on.

Ap'petiser. A Scotchman being told that the birds called kittiewiaks were admirable appetisers, ate six of them, and then complained "he was no hungrier than he was before."

Ap'pius, in Pope's *Essay on Criticism*, is intended for John Dennis, the critic (1709).

> Appius reddens at each word you speak,
> And stares tremendous, with a threatening eye,
> Like some fierce tyrant in old tapestry.
> Fears most to tax an honourable fool,
> Whose right it is, uncensured to be dull.
> *Pope: Essay on Criticism*, 585-589.

Appius and Virginia, one of Macaulay's lays. Also a "Morality" by R. B. (1574); a tragedy by Webster (1654); a tragedy by Dennis (1705).

Apple (*Prince Ahmed's*), a cure for every disorder.—*Arabian Nights' Entertainments* ("Ahmed and Pari-banou").

The Singing Apple, the perfect embellisher of wit. It would persuade by its smell alone, and would enable the possessor to write poetry or prose, to make people laugh or cry, and discoursed such excellent music as to ravish every one.—*Comtesse D'Aulnoy: Fairy Tales* ("Chery and Fairstar," 1682).

Apples of Sodom (called by Witman, *oranges*) are the yellow fruit of the osher or ashey tree. Tacitus (*History*, v. 7) and Josephus both refer to these apples. Thevenot says, "The fruit is lovely [externally], but within is full of ashes."

> The fruit of the osher or ashey tree, called "Apples or Oranges of Sodom," resembles a smooth apple or orange, hangs in clusters of three or four on a branch, and is of a yellow colour when ripe. Upon being struck or pressed, it explodes with a puff, and is reduced to the rind and a few fibres, being chiefly filled with air.—*Gallery of Geography*, 811.
>
> Like to the apples on the Dead Sea shore,
> All ashes to the taste.
> *Byron: Childe Harold*, iii. 34.

Apprentice's Wise Choice (*An*). A loving couple of Cantire had one son; but being very poor, the husband came to England, and took service with a farmer. Years rolled on, and the man resolved to return home. His master asked him which he would take—his wages or three bits of advice? and he chose the latter. The three bits of advice were these: (1) Keep in the high-road; (2) never lodge in a house where there is an old man with a young wife; and (3) do nothing rashly. On his way home he met a pedlar going the same way, who told him he would show him a short cut, but the Highlander said he would keep the high-road. The pedlar, who took the short cut, fell among thieves, and was robbed of everything. They met again, and the pedlar advised him to put up for the night at a roadside house; but when he found that the old man had lately married a young wife, he passed on. In the night the old landlord was murdered, and the pedlar was accused of the crime. At length the Highlander reached Cantire, and saw his wife caressing a young man. In his rage he would have killed the young man, but, determined to "do nothing rashly" he asked who the young man was, and discovered it was his own son. To crown all, when the Highlander opened the cake given him by his late master as a present to his wife, he found in it his wages in full.—*Cuthbert Bede: The White Wife, and other Stories* (1864).

¶ The following is a somewhat similar tale: A poor man, not long married, started for Maremma to earn a livelihood, and, after the lapse of some years, returned home. On his way he asked a publican for alms, and the publican replied, "Which shall I give you—three scudi or three bits of advice?" The man chose the latter, and the publican said to him, "(1) Never interfere with what does not concern you; (2) never leave the high-road for a short cut; and (3) keep your wounded pride under control till the following day." On his way home he lodged at an inn where a murder was committed, but kept a wise tongue in his head, and was suffered to depart in peace. As he journeyed on he was advised by a traveller to take a short cut, but declined doing so; and the traveller, who left him, was murdered by highwaymen. On reaching home he beheld his wife caressing a young priest, but he kept his wounded pride under control till the day following, and then discovered that the young priest was his own son. When he opened a cake given him by the publican, he found in it three scudi.—*Nerucci: Sessanta Novelle Populari*.

¶ Every one will remember Solomon's choice. He chose wisdom, and found riches were given in to boot.

Appul'durcombe (4 *syl.*), the Isle of Wight. The word is a compound of *apuldre-combe* ("valley of apple trees"), and not *y pul dur y cum* ("the lake in the valley").

April Fool. One of the most favourite London jokes was to send greenhorns to the Tower, "to see the

lions washed." (See *Dictionary of Phrase and Fable*, p. 58.)

¶ When asked the origin of this custom, send the inquirer to look out *Matt.* xxviii. 22.

Apule'ius, an African by birth, noted for his allegorical romance, in eleven books, of *The Golden Ass* (*q.v.*). Books iv., v., vi. contain the exquisite episode of *Cupid and Psyche* (*q.v.*). Apuleius lived about A.D. 114–190.

Aquarius, Sagittarius. Mrs. Browning says that "Aquarius" is a symbol of man *suffering*, and "Sagittarius" of man *combatting*—the passive and active forms of human labour.

> *Eve.* Two phantasms of two men.
> *Adam.* One that sustains,
> And one that strives, so the ends
> Of manhood's curse of labour.
> *Mrs. Browning: A Drama of Exile* (1851).

A'quilant, son of Olive'ro and Sigismunda; a knight in Charlemagne's army. He was called "*black*," and his brother Gryphon "*white*," from the colour of their armour.—*Ariosto: Orlando Furioso* (1516).

A'quiline (3 *syl.*), Raymond's steed, whose sire was the wind.—*Tasso: Jerusalem Delivered*, vii. (1575).

(Solinus, Columella, and Varro relate how the Lusitanian mares "with open mouth against the breezes held, receive the gale, with warmth prolific filled, and thus inspired, their swelling wombs produce the wondrous offspring." See also *Virgil: Georgics*, iii. 266–283.)

Aquin'ian Sage (*The*). Juvenal is so called, because he was born at Aqui'num, in Latium. (He flourished A.D. 100.)

Arabella, an heiress left under the charge of justice Day, whose son, Abel, aspired to her hand and fortune; but Arabella conferred both on captain Manly instead.—*T. Knight: The Honest Thieves.*

Arabia Felix [Araby the Blest]. The name is a blunder made by British merchants, who supposed that the precious commodities of India, bought of Arabian merchants, were the produce of Arabia.

Arabian Bird (*The*), the phœnix. Metaphorically, a marvellous person; one quite *sui generis*.

> O Anthony! O thou Arabian bird!
> *Shakespeare: Anthony and Cleopatra*, iii. 2.

Arabian Nights' Entertainments (*The*). (See THOUSAND-AND-ONE NIGHTS.)

Arachne [*A-rak'-ny*], a spider. Metaphorically, a weaver. "Arachne's labours," spinning and weaving. Arachne was a Lydian maiden, who challenged Minerva to compete with her in needle tapestry, and Minerva metamorphosed her into a spider.

> No orifice for a point
> As subtle as Arachne's broken woof
> To enter.
> *Shakespeare: Troilus and Cressida*, v. 2 (1602).

A'raf (*Al*), a sort of limbo between paradise and jehennam, for those who die without sufficient merit to deserve the former, and without sufficient demerit to be confined in the latter. Here idiots, lunatics, and infants go at death, according to the Koran.

Ar'afat (*Mount*), a granite hill 15 miles south-east of Mecca, where Adam (conducted by Gabriel) met Eve, after a punitive separation of 200 years. Every pilgrim to this mount enjoys the privilege of a Hadji.

∴ A Hadji is one who has performed his Hadj, or pilgrimage to Mecca.

Aragnol, the son of Arachnê (*q.v.*). He entertained a secret and deadly hatred against prince Clarion, son of Muscarol, the fly-king. And, weaving a curious net, he soon caught the gay young flutterer, and gave him his death-wound by piercing him under the left wing.—*Spenser: Muiopotmos, or The Butterfly's Fate* (1590).

Aram (*Eugene*, 2 *syl.*), a romance by Lytton Bulwer (lord Lytton), founded on the story of a Knaresborough schoolmaster, who (under very peculiar circumstances) committed a murder. He is described as a learned man, of kindly disposition, and blameless life. The murder so haunted him that he committed suicide.

∴ Thomas Hood has told the story in verse, and W. G. Wills has dramatized it.

Aramin'ta, the wife of Moneytrap, and friend of Clarissa (wife of Gripe the scrivener).—*Sir John Vanbrugh: The Confederacy* (1695).

Aranza (*The duke of*). He married Juliana, elder daughter of Balthazar. She was so haughty, arrogant, and overbearing, that, after the marriage, Aranza took her to a mean hut, which he called his home, and pretended that he was only a peasant, who had to work for his living, and expected his bride to perform the household duties. Juliana chafed for a time, but firmness, manliness, and affec-

tion won the day; and when the duke saw that she really loved him for himself, he led her to his castle and revealed to her his proper station.—*J. Tobin: The Honeymoon* (1804).

*** Of course, this is only a *réchauffé* of Shakespeare's *Taming of the Shrew.*

Ar'aphil or **Ar'aphill,** the poetic pseudonym of William Habington. His lady-love, Miss Lucy Herbert, he calls Castara.

Aras'pes (3 *syl.*), king of Alexandria, who joined the Egyptian armament against the crusaders. He was "more famed for devices than for courage."—*Tasso: Jerusalem Delivered* (1575).

Arba'ces (3 *syl.*), king of Ibēria, in the drama called *A King or no King*, by John Fletcher (1619).

Arbate (2 *syl.*), in Racine's drama of *Mithridate* (3 *syl.*, 1673).

Arbate (2 *syl.*), governor of the prince of Ithăca, in Molière's comedy *La Princesse d'Elide* (1664). In his speech to Euryle (2 *syl.*) prince of Ithaca, persuading him to love, he is supposed to refer to Louis XV., then 26 years of age.

> Je dirai que l'amour sied bien à vos pareil . . .
> Et qu'il est malaisé que, sans être amoreux,
> Un jeune prince soit et grand et généreux!
> Act i. sc. 1.

Ar'biter El'egantiæ. C. Petronius was appointed dictator-in-chief of the imperial pleasures at the court of Nero; and nothing was considered *comme il faut* till it had received the sanction of this Roman "beau Brummel."

> Behold the new Petronius of the day,
> The arbiter of pleasure and of play.
> *Byron: English Bards and Scotch Reviewers.*

Arbre Sec, a tree said to have dried up and withered when our Lord was crucified.—*A Mediæval Christian Tradition.*

Arbre Sol foretold, with audible voice, the place and manner of Alexander's death. This tree figures in all the fabulous legends of Alexander.

Arbuthnot (*Epistle to Dr.*), by Alexander Pope. The prologue of the *Satires.* It contains the famous description of Addison, under the name of "Atticus," and is most prolific in lines familiar as household words.

Arc (*Joan of*), or *Jeanne la Pucelle*, the Maid of Orleans, daughter of a rustic of Domrémy, near Vaucouleurs, in France. She was servant at an inn when she conceived the idea of liberating France from the English. Having gained admission to Charles VII., she was sent by him to raise the siege of Orleans, and actually succeeded in so doing. Schiller (1801) wrote a tragedy on the subject; Balfe (1839), an opera; Casimir Delavigne an elegy; T. Taylor (1870) a tragedy; Southey, an epic poem on her life and death; and Voltaire, a burlesque.

N.B.—In regard to her death, M. Octave Delepière, in his *Doute Historique*, denies the tradition of her having been burnt to death at Rouen; and Vignier discovered in a family muniment chest the "contract of marriage between" Robert des Armoise, knight, and Jeanne d'Arc, surnamed "The Maid of Orleans."

Ar'cades Ambo, both fools alike; both "sweet innocents;" both alike eccentric. There is nothing in the character of Corydon and Thyrsis (Virgil's *Eclogue*, vii. 4) to justify this disparaging application of the phrase. All Virgil says is that they were both "in the flower of their youth, and both Arcadians, both equal in setting a theme for song or capping it epigrammatically;" but as Arcadia was the least intellectual part of Greece, an "Arcadian" came to signify dunce, and hence "Arcades ambo" received its present acceptation.

Arca'dia, a pastoral romance in prose by sir Philip Sidney, in imitation of the *Dian'a* of Montemayor (1590).

Arcala'us (4 *syl.*), an enchanter who bound Am'adis de Gaul to a pillar in his courtyard, and administered to him 200 stripes with his horse's bridle.—*Amadis de Gaul* (fifteenth century).

Arca'nes (3 *syl.*), a noble soldier, friend of Cas'silane (3 *syl.*) general of Candy.—*Beaumont and Fletcher: The Laws of Candy* (printed 1647).

Archan'gel. Burroughs, the puritan preacher, called Cromwell "the archangel that did battle with the devil."

Archas, "the loyal subject" of the great-duke of Moscovia, and general of the Moscovites. His son is colonel Theodore.

Young Archas, son of the general. Disguised as a woman, he assumes the name of Alinda.—*Fletcher: The Loyal Subject* (1618). Beaumont died 1616.

Archbish'op of Grana'da told his secretary, Gil Blas, when he hired him, "Whenever thou shalt perceive my pen smack of old age and my genius flag,

don't fail to advertise me of it, for I don't trust to my own judgment, which may be seduced by self-love." After a fit of apoplexy, Gil Blas ventured in the most delicate manner to hint to his grace that "his last discourse had not altogether the energy of his former ones." To this the archbishop replied, "You are yet too raw to make proper distinctions. Know, child, that I never composed a better homily than that which you disapprove. Go, tell my treasurer to give you 100 ducats. Adieu, Mr. Gil Blas; I wish you all manner of prosperity, with a little more taste."—*Lesage: Gil Blas*, vii. 3 (1715).

Ar'cher (*Francis*), friend of Aimwell, who joins him in fortune-hunting. These are the two "beaux." Thomas viscount Aimwell marries Dorinda, the daughter of lady Bountiful. Archer hands the deeds and property taken from the highwaymen to sir Charles Freeman, who takes his sister, Mrs. Sullen, under his charge again.—*George Farquhar: The Beaux' Stratagem* (1707).

Arch'ibald (*John*), attendant on the duke of Argyle.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Archima'go, the reverse of holiness, and therefore Satan the father of lies and all deception. Assuming the guise of the Red Cross Knight, he deceived Una; and under the guise of a hermit, he deceived the knight himself. Archimago (Greek, *archê magos*, "chief magician") is introduced in bks. i. and ii. of Spenser's *Faërie Queene*. The poet says—

> . . . he could take
> As many forms and shapes in seeming wise
> As ever Proteus to himself could make:
> Sometimes a fowl, sometimes a fish in lake,
> Now like a fox, now like a dragon fell.
> *Spenser: Faërie Queene*, I. ii. 10 (1590).

Archy M'Sarcasm. (See M'SARCASM.)

Archy'tas of Tarentum made a wooden pigeon that could fly; and Regiomontānus, a German, made a wooden eagle that flew from Kœnigsberg to meet the emperor; and, having saluted him, returned whence it set out (1436–1476).

Ar'cite (2 *syl.*) and **Pal'amon,** two Theban knights, captives of duke Theseus (2 *syl.*). (For the tale, see PALAMON . . .) —*Chaucer: Canterbury Tales* (1388).

Ar'den (*Enoch*), the hero of a poetic tale by Tennyson (1864). He is a seaman who had been wrecked on a desert island, and, after an absence of several years, returning home, he found his wife married to another. Seeing her both happy and prosperous, he resolves not to make himself known, so he leaves the place, and dies of a broken heart.—*Tennyson: Enoch Arden.*

Arden (*Forest of*), in Shakespeare's comedy of *As You Like It*, is a purely imaginary place.

∴ There is a forest of Arden in Staffordshire, but Shakespeare's forest cannot possibly be the same.

Ar'den of Fev'ersham, a noble character, honourable, forgiving, affectionate, and modest. His wife Alicia, in her sleep, reveals to him her guilty love for Mosby, but he pardons her on condition that she will never see the seducer again. Scarcely has she made the promise when she plots with Mosby her husband's murder. In a planned street-scuffle, Mosby pretends to take Arden's part, and thus throws him off his guard. Arden thinks he has wronged him, and invites him to his house, but Mosby conspires with two hired ruffians to fall on his host during a game of draughts, the right moment being signified by Mosby's saying, "Now I take you." Arden is murdered; but the whole gang is apprehended and brought to justice.

This drama is based on a murder which took place in 1551. Ludwig Tieck has translated the play into German, as a genuine production of Shakespeare. Some ascribe the play to George Lillo, but Charles Lamb gives 1592 as the date of its production, and says the author is unknown.

Ardenne (*Water of*). This water had the power of converting love to hate. The fountain was made by Merlin to cure sir Tristram of his love for Isolt, but sir Tristram never drank of it. It is mentioned by Bojardo, in his *Orlando Innamorato.*

∴ Nepenthe (3 *syl.*) had the direct opposite effect, namely, that of turning hatred to love. (See NEPENTHE.)

> . . that same water of Ardenne,
> The which Rinaldo drank in happy hour,
> Described by that famous Tuscan pen . . .
> . . . It had the power to change the hearts of men
> From love to hate.
> *Spenser: Faërie Queene*, iv. 3 (1596).

Ardennes (*The Black d'*), one of Charlemagne's paladins.

Ardven, west coast of Scotland (Argyleshire and its vicinity).

"Go!" . . . said Starno; "go to Ardven's sea-surrounded rocks. Tell the king of Selma [*Fingal*, the capital of whose kingdom was Selma] . . . I give him my daughter, the loveliest maid that ever heaved a breast of snow. Her arms are white as the foam of my waves; her soul is generous and mild."—*Ossian, Fingal*, iii.

Areopagit'ica, a prose work by Milton in favour of "liberty of the press," published in 1644. It is powerfully written, but very temperate. The title was taken from the Areopăgos, or Mars' Hill, of Athens, a famous court of justice and equity.

Areous'ki, the Indian war-god; also war, tumult.

A cry of "Areouski!" broke our sleep.
Campbell: Gertrude of Wyoming, i. 16 (1809).

Arethu'sa, daughter of king Messīna, in the drama of *Philaster* or *Love lies a-bleeding*, by John Fletcher (printed 1633). One of the very best.

Arethu'sa, a nymph pursued by Alphēos, the river-god, and changed into a fountain in the island of Ortygia; but the river-god pursued her still, and mingled his stream with the fountain. Ever since, "like friends once parted, grown single-hearted," they leap and flow and slumber together, "like spirits that love, but live no more."

*** This fable has been exquisitely turned into poetry by Percy B. Shelley (1820).

Arethu'se (4 *syl.*), a Syracusian fountain, especially noted because the poet Theok'ritos was born on its banks. Milton alludes to it in his *Lyc'idas*, v. 85.

Argali'a, brother of Angel'ica, slain by Ferrau.—*Ariosto: Orlando Furioso* (1516).

Ar'gan, the *malade imaginaire* and father of Angelique. He is introduced taxing his apothecary's bills, under the conviction that he cannot afford to be sick at the prices charged, but then he notices that he has already reduced his bills during the current month, and is not so well. He first hits upon the plan of marrying Angelique to a young doctor, but to this the lady objects. His brother suggests that Argan himself should be his own doctor, and when the invalid replies he has not studied either diseases, drugs, or Latin, the objection is overruled by investing the "malade" in a doctor's cap and robe. The piece concludes with the ceremonial in macaronic Latin.

When Argan asks his doctor how many grains of salt he ought to eat with an egg, the doctor answers, "Six, huit, dix, etc., par les nombres pairs, comme dans les médicaments par les nombres impairs."—*Molière: Le Malade Imaginaire*, ii. 9 (1673).

Arga'no, leader of the Libicanians, and an ally of Agramont.—*Ariosto: Orlando Furioso* (1516).

Argan'te (3 *syl.*), a giantess, called "the very monster and miracle of lust." She and her twin-brother Ollyphant or Oliphant were the children of Typhœ'us and Earth. Argantê used to carry off young men as her captives, and seized "the Squire of Dames" as one of her victims. The squire, who was in fact Britomart (the heroine of chastity), was delivered by sir Sat'yrane (3 *syl.*).—*Spenser: Faërie Queene*, iii. 7 (1590).

Argante' (2 *syl.*), father of Octave (2 *syl.*) and Zerbinette (3 *syl.*). He promises to give his daughter Zerbinette to Leandre (2 *syl.*), the son of his friend Géronte (2 *syl.*); but during his absence abroad the young people fall in love, unknown to their respective fathers. Both fathers storm, and threaten to break off the engagement, but are delighted beyond measure when they discover that the choice of the young people has unknowingly coincided with their own.—*Molière: Les Fourberies de Scapin* (1671).

(Thomas Otway has adapted this play to the English stage, and called it *The Cheats of Scapin.* "Argante" he calls *Thrifty;* "Géronte" is *Gripe;* "Zerbinette" he calls *Lucia;* and "Leandre" he Anglicizes into *Leander.*)

Argan'tes (3 *syl.*), a Circassian of high rank and undoubted courage, but fierce and a great detester of the Nazarenes. Argantês and Solyman were undoubtedly the bravest heroes of the infidel host. Argantês was slain by Rinaldo, and Solyman by Tancred.—*Tasso: Jerusalem Delivered* (1575).

Bonaparte stood before the deputies like the Argantês of Italy's heroic poet.—*Sir W. Scott.*

Ar'genis, a political romance in Latin, by John Barclay (1621). It has been frequently translated into English.

Ar'genk (*The halls of*). Here are portrayed all the various creatures that inhabited this earth before the creation of Adam.—*Beckford: Vathek* (1784).

Ar'gentile (3 *syl.*), daughter of king Adelbright, and ward of Edel. Curan, a Danish prince, in order to woo her, became a drudge in her house, but, being obliged to quit her service, became a shepherd. Edel, the guardian, forcing his suit on Argentile, compelled her to flight, and she became a neatherd's maid. In this capacity Curan wooed and won her. Edel was forced to restore the possessions of his ward, and Curan became king of Northumberland. As for

Edel, he was put to death.—*Warner: Albion's England* (1586).

Ar'gentin (*Le sieur d'*), one of the officers of the duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Arge'o, baron of Servia and husband of Gabrina.—*Ariosto: Orlando Furioso* (1516).

Arges'tes (3 *syl.*), the west wind.

Wingèd Argestes, faire Aurora's sonne,
Licensed that day to leave his dungeon,
Meekly attended.
W. Brown: Britannia's Pastorals, ii. 5 (1613).

Arges'tes (3 *syl.*), the north-east wind; Cæ'cias, the north-west; Bo'reas, the full north.

Boreas and Cæcias and Argestes loud
. . . . rend the woods, and seas upturn.
Milton: Paradise Lost, x. 699, etc. (1665).

N.B.—The exact direction of the winds in Greek and Latin it is not possible to determine. The west wind is generally called "Zephyrus," and the Romans called the north-east wind "Vulturnus." Perhaps we may reckon *Boreas* as full north; *Auster* as south; *Eurus* as east; and *Zephyrus* as west.

Ar'gillan, a haughty, turbulent knight, born on the banks of the Trent. He induced the Latians to revolt, was arrested, made his escape, but was ultimately slain in battle by Solyman.—*Tasso: Jerusalem Delivered*, viii., ix. (1575).

Argon and Runo, the two sons of Annir king of Inis-thona, an island of Scandinavia. Cor'malo, a neighbouring chief, came to the island, and asked for the honour of a tournament. Argon granted the request and overthrew him, which so vexed Cormalo, that during a hunt he shot both the brothers with his bow. Their dog Runo, running to the hall, howled so as to attract attention, and Annir, following the hound, found his two sons both dead. On his return he discovered that Cormalo had run off with his daughter; but Oscar, son of Ossian, slew Cormalo in fight, and restored the young lady to her father.—*Ossian: The War of Inis-thona.*

Argonautic Expedition (*The*) or **Argonau'tica,** about a generation before the Trojan War. A narration in Greek hexameters and in four books of the expedition of Jason and some fifty Greek heroes from Iolcus in Thessaly to Colchis, in the *Argo*, a ship of fifty oars, to fetch thence the Golden Fleece, which was hung on an oak and guarded by a sleepless dragon. After many strange adventures the crew reached Colchis, and the king promised to give Jason the fleece if he would yoke to a plough the two fire-breathing bulls, and sow the dragons' teeth left by Cadmus in Thebes. Jason, by the help of Medea, a sorceress, fulfilled these conditions, became master of the fleece, and, with Medea who had fallen in love with him, secretly quitted Colchis. The return voyage was as full of adventures as the outward one, but ultimately the ship arrived at Iolcus, and was dedicated to Neptune in Corinth.

Arg'uri (in Russian Armenia). Here, according to tradition, Noah first planted the vine. (*Argh urri*, "he planted the vine.")

Ar'gus, the turf-writer, was Irwin Willes, who died in 1871.

Argyle' (*Mac Callum More, duke of*), in the reign of George I.—*Sir W. Scott: Rob Roy* (1818).

Mac Callum More, marquis of Argyle, in the reign of Charles I., was commander of the parliamentary forces, and is called "Gillespie Grumach;" he disguises himself, and assumes the name of Murdoch Campbell. —*Sir W. Scott: Legend of Montrose* (1819).

(Duke and duchess of Argyle are introduced also in *The Heart of Midlothian*, by sir W. Scott, 1818.)

Ariad'ne (4 *syl.*), daughter of Minos king of Crete. She gave Theseus a clew of thread to guide him out of the Cretan labyrinth. Theseus married his deliverer, but when he arrived at Naxos (*Dia*) forsook her, and she hanged herself.

Surely it is an Ariadnê. . . . There is dawning womanhood in every line; but she knows nothing of Naxos.—*Ouida: Ariadnê*, i. 1.

Aria'na, an ancient name of Khorassan, in Persia.

Ar'ibert, king of the Lombards (653–661), left "no male pledge behind," but only a daughter named Rhodalind, whom he wished duke Gondibert to marry, but the duke fell in love with Bertha, daughter of As'tragon, the sage. The tale being unfinished, the sequel is not known. —*Davenant: Gondibert* (died 1668).

Arico'nium, Kenchester, in Hereford, on the Ine. Here Offa had a palace. In poetry, Ariconium means Herefordshire, noted for its wool.

I [*Hermês*] conduct
The English merchant, with the buxom fleece
Of fertile Ariconium, while I clothe
Sarmatian kings [*Poland and Russia*].
Akenside: Hymn to the Naiads.

Arideus [*A-ree'-de-us*), a herald in the Christian army.—*Tasso: Jerusalem Delivered* (1575).

A'riel, in *The Tempest*, an airy spirit, able to assume any shape, or even to become invisible. He was enslaved to the witch Syc'orax, mother of Cal'iban, who overtasked the little thing, and in punishment for not doing what was beyond his strength, imprisoned him for twelve years in the rift of a pine tree, where Caliban delighted to torture him with impish cruelty. Prospero, duke of Milan and father of Miranda, liberated Ariel from the pine-rift, and the grateful spirit served the duke for sixteen years, when he was set free.

> And like Ariel in the cloven pine tree,
> For its freedom groans and sighs.
> *Longfellow: The Golden Milestone.*

A'riel, the sylph in Pope's *Rape of the Lock*. The impersonation of "fine life" in the abstract, the nice adjuster of hearts and necklaces. When disobedient he is punished by being kept hovering over the fumes of chocolate, or is transfixed with pins, clogged with pomatums, or wedged in the eyes of bodkins.

A'riel, one of the rebel angels. The word means "the Lion of God." Abdiel encountered him, and overthrew him.—*Milton: Paradise Lost*, vi. 371 (1665).

Ariman'es (4 *syl.*), the prince of the powers of evil, introduced by Byron in his drama called *Manfred*. The Persians recognized a power of good and a power of evil: the former Yezad, and the latter Ahriman (in Greek, Oroma'zes and Ariman'nes). These two spirits are ever at war with each other. Oromazes created twenty-four good spirits, and enclosed them in an egg to be out of the power of Arimanês; but Arimanês pierced the shell, and thus mixed evil with every good. However, a time will come when Arimanês shall be subdued, and the earth become a perfect paradise.

Arimas'pians, a one-eyed people of Scythia, who adorned their hair with gold. As gold-mines were guarded by Gryphons, there were perpetual contentions between the Arimaspians and the Gryphons. (See GRYPHON.)

> Arimaspi, quos diximus uno oculo in fronte media insignes: quibus assidue bellum esse circa metalla cum gryphis, ferarum volucri genere, quale vulgo traditur, eruente ex cuniculis aurum, mire cupiditate et feris custodientibus, et Arimaspis rapientibus, multi, sed maxime illustres Herodotus et Aristeas Proconnesius scribunt.—*Pliny, Nat. Hist.*, vii. 2.

Ar'ioch ["*a fierce lion*"], one of the fallen angels overthrown by Abdiel.—*Milton: Paradise Lost*, vi. 371 (1665).

Ariodan'tes (5 *syl.*), the beloved of Geneu'ra, a Scotch princess. Geneura being accused of incontinence, Ariodantês stood forth her champion, vindicated her innocence, and married her.—*Ariosto: Orlando Furioso* (1516).

(Ariodantes was made duke of Albania.)

Ari'on. William Falconer, author of *The Shipwreck*, speaks of himself under this pseudonym (canto iii.). He was sent to sea when a lad, and says he was eager to investigate the "antiquities of foreign states." He was junior officer in the *Britannia*, which was wrecked against the projecting verge of cape Colonna, the most southern point of Attica, and was the only officer who survived.

> Thy woes, Arion, and thy simple tale
> O'er all the hearts shall triumph and prevail.
> *Campbell: Pleasures of Hope*, ii. (1799).

Ari'on, a Greek musician, who, to avoid being murdered for his wealth, threw himself into the sea, and was carried to Tæ'naros on the back of a dolphin.

Ari'on, the wonderful horse which Herculês gave to Adrastos. It had the gift of human speech, and the feet on the right side were the feet of a man.

¶ The two horses of Achilles possessed the power of human speech. Balaam's ass had the same gift. (See SPEECH ascribed to dumb animals.)

(One of the masquers in sir W. Scott's *Kenilworth* is called "Arion.")

Ario'sto of the North, sir Walter Scott (1771–1832).

> And, like the Ariosto of the North,
> Sang ladye-love and war, romance and knightly worth.
> *Byron: Childe Harold*, iv. 40.

Aristæ'us, protector of vines and olives, huntsmen and herdsmen. He instructed man also in the management of bees, taught him by his mother Cyrenê.

> In such a palace Aristæus found
> Cyrenê, when he bore the plaintive tale
> Of his lost bees to her maternal ear.
> *Cowper: The Ice Palace of Anne of Russia.*

Aristar'chus, any critic. Aristarchus of Samothrace was the greatest critic of antiquity. His labours were chiefly directed to the *Iliad* and *Odyssey* of Homer. He divided them into twenty-four books each, marked every doubtful line with an obelos, and every one he considered especially beautiful with an asterisk. (Fl. B.C. 156; died aged 72.)

> The whole region of belles lettres fell under my inspection . . . There, sirs, like another Aristarch, I dealt out fame and damnation at pleasure.—*S. Foote: The Liar*, . 1.

"How, friend!" replied the archbishop, "has it [*the homily*] met with any Aristarchus [*severe critic*]?"—*Lesage: Gil Blas*, vii. 4 (1715).

Ariste (2 *syl.*), brother of Chrysale (2 *syl.*), not a *savant*, but a practical tradesman. He sympathizes with Henriette, his womanly niece, against his sister-in-law Philaminte (3 *syl.*) and her daughter Armande (2 *syl.*), who are *femmes savantes.*—*Molière: Les Femmes Savantes* (1672).

Aristeas, a poet who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth. When not in the human form, he took the form of a stag.—*Greek Legend.*

Aristides (*The British*), Andrew Marvell, an influential member of the House of Commons in the reign of Charles II. He refused every offer of promotion, and a direct bribe tendered to him by the lord treasurer. Dying in great poverty, he was buried, like Aristīdês, at the public expense (1620–1678).

Aristippos, a Greek philosopher of Cyrenê, who studied under Socratês, and set up a philosophic school of his own, called "hedonism" (ἡδονή, "pleasure").

*** C. M. Wieland has an historic novel in German, called *Aristippus*, in which he sets forth the philosophical dogmas of this Cyrenian (1733–1813).

An axiom of Aristippos was, *Omnis Aristippum decuit color, et status, et res* (Horace, *Epist.*, i. 17. 23); and his great precept was, *Mihi res, non me rebus subjungere* (Horace, *Epist.*, i. 1. 18).

I am a sort of Aristippus, and can equally accommodate myself to company and solitude, to affluence and frugality.—*Lesage: Gil Blas*, v. 12 (1715).

Aristobulus, called by Drayton Aristobulus (*Rom.* xvi. 10), and said to be the first that brought to England the "glad tidings of salvation." He was murdered by the Britons.

The first that ever told Christ crucified to us,
By Paul and Peter sent, just Aristobulus . . .
By the Britons murdered was.
Drayton: Polyolbion, xxiv. (1622).

Aristomenes (5 *syl.*), a young Messenian of the royal line, the "Cid" of ancient Messenia. On one occasion he entered Sparta by night to suspend a shield in the temple of Pallas. On the shield were inscribed these words: "Aristomenês from the Spartan spoils dedicates this to the goddess."

¶ A similar tale is told of Fernando Perez del Pulgar, when serving under Ferdinand of Castile at the siege of Granada. With fifteen companions he entered Granada, then in the power of the Moors, and nailed to the door of the principal mosque with his dagger a tablet inscribed, "Ave, Maria!" then galloped back before the guards recovered from their amazement.—*Washington Irving: Conquest of Granada*, 91.

Aristophanes (5 *syl.*), a Greek who wrote fifty-four comedies, eleven of which have survived to the present day (B.C. 444–380). He is called "The Prince of Ancient Comedy," and Menander "The Prince of New Comedy" (B.C. 342–291).

The English or *Modern Aristophanês*, Samuel Foote (1722–1777).

The French Aristophanês, J. Baptiste Poquelin de Molière (1622–1673).

Aristotle. The mistress of this philosopher was Hepyllis; of Plato, Archionassa; and of Epicurus, Leontium.

Aristotle of China, Tehuhe, who died A.D. 1200, called "The Prince of Science."

Aristotle of Christianity, Thos. Aquinas, who tried to reduce the doctrines of faith to syllogistic formulæ (1224–1274).

Aristotle of the Nineteenth Century, George Cuvier, the naturalist (1769–1832).

Aristotle in Love. Godfrey Gobilyve told Sir Graunde Amoure that Aristotle the philosopher was once in love, and the lady promised to listen to his prayer if he would grant her request. The terms being readily accepted, she commanded him to go on all-fours; and then, putting a bridle into his mouth, mounted on his back, and drove him about the room till he was so angry, weary, and disgusted, that he was quite cured of his foolish attachment.—*Hawes: The Pastime of Plesure*, xxix. (1555).

Armado (*Don Adriano de*), a pompous military bully and braggart, in Shakespeare's *Love's Labour's Lost.* This man was chosen by Ferdinand, the king of Navarre, when he resolved to spend three years in study with three companions, to relate in the interim of his studies "in high-born words the worth of many a knight from tawny Spain lost in the world's debate."

His humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. . . . He draweth out the thread of his verbosity finer than the staple of his argument.—*Shakespeare: Love's Labour's Lost*, act v. sc. 1 (1594).

Armande (2 *syl.*), daughter of Chrysale (2 *syl.*) and sister of Henriette.

Armande is a *femme savante*, and Henriette a "thorough woman." Both love Clitandre; but Armande loves him platonically, while Henriette loves him with womanly affection. Clitandre prefers the younger sister, and, after surmounting the usual obstacles, marries her.—*Molière: Les Femmes Savantes* (1672).

Armi'da, in Tasso's *Jerusalem Delivered*. A sorceress, who seduced Rinaldo and other crusaders from the siege of Jerusalem. Rinaldo was conducted by her to her splendid palace, where he forgot his vows, and abandoned himself to sensual joys. Carlo and Ubaldo were sent to bring him back, and he escaped from Armida; but she followed him, and, not being able to allure him back again, set fire to her palace, went to Egypt, and offered to marry any one who would kill Rinaldo. She herself discharged an arrow at him, and attempted to kill herself, but was prevented by Rinaldo, to whom she became reconciled.

*** Her father was Arbilan of humble race, her mother was Chariclēa queen of Damascus; both died while Armida was a mere child. Her uncle was Hidrastes (3 *syl.*) king of Damascus.

[Julia's] small hand
Withdrew itself from his, but left behind
A little pressure . . . but ne'er magician's wand
Wrought change with all Armida's fairy art,
Like what this light touch left on Juan's heart.
Byron: Don Juan, i. 71.

N.B.—When the young queen of Frederick William of Prussia rode about in military costume to incite the Prussians to arms against Napoleon, the latter wittily said, "She is Armida in her distraction setting fire to her own palace."

(Both Glück and Rossini have taken the story of Armida as the subject of an opera.)

Armida's Girdle. Armida had an enchanted girdle, which, "in price and beauty," surpassed all her other ornaments; even the cestus of Venus was less costly. It told her everything; "and when she would be loved, she wore the same."—*Tasso: Jerusalem Delivered* 1575).

ARMSTRONG (*Archie*), court jester to James I., introduced in *The Fortunes of Nigel*, by sir Walter Scott (1822).

Armstrong (*Grace*), the bride-elect of Hobbie Elliot of the Heugh-foot, a young farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Arm'strong (*John*), called "The Laird's Jock." He is the laird of Mangerton. This old warrior witnesses a national combat in the valley of Liddesdale, between his son (the Scotch chieftain) and Foster (the English champion), in which young Armstrong is overthrown.—*Sir W. Scott: The Laird's Jock* (time, Elizabeth).

Armstrong (*Johnny*), a ballad, the tale of which is as follows: James V. of Scotland, in an expedition against the borderers, in 1529, came in contact with Johnny Armstrong, the freebooter, and his horsemen. Armstrong craved pardon and permission to enter the royal service; but the king replied—

Thou shalt have no pardon, [but]
To-morrow morning by ten o' the clock
Ye all shall hang on the gallows-tree.

A fight, of course, ensued, "and every man was slain." Their graves are still pointed out in Carlenrig churchyard.

Ar'naut, an Albanian mountaineer. The word means "a brave man."

Stained with the best of Arnaut blood.
Byron: The Giaour, 526.

Arnheim (2 *syl.*). *The baron Herman von Arnheim*, Anne of Geierstein's grandfather.

Sibilla of Arnheim, Anne's mother.

The baroness of Arnheim, Anne of Geierstein.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Ar'no, the river of Florence, the birthplace of both Dantê and Boccaccio.

At last the Muses rose . . . and scattered . . . as they flew,
Their blooming wreaths from fair Valclusa's bowers [*Petrarch*]
To Arno's myrtle border.
Akenside: Pleasures of Imagination, ii.

AR'NOLD, the deformed son of Bertha, who hates him for his ugliness. Weary of life, he is about to make away with himself, when a stranger accosts him, and promises to transform him into any shape he likes best. He chooses that of Achillês, and then goes to Rome, where he joins the besieging army of Bourbon. During the siege, Arnold enters St. Peter's of Rome just in time to rescue Olimpia; but the proud beauty, to prevent being taken captive by him, flings herself from the high altar on to the pavement, and is taken up apparently lifeless. As the drama was never completed, the sequel is not known.—*Byron: The Deformed Transformed.*

Ar'nold, the torch-bearer at Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ar'nold of Benthuysen, disguised as a beggar, and called "Ginks."—*Fletcher: The Beggar's Bush* (1622).

Arnold (*Matthew*). His creed for the regeneration of man is contained in the three words, "Light, Sweetness, and Culture." Dante speaks of "Light, Grace, and Mercy;" but neither approaches St. Paul's triplet, "Faith, Hope, and Charity."

Arnoldo, son of Melchtal, patriot of the forest cantons of Switzerland. He was in love with Mathilde (3 *syl.*), sister of Gessler, the Austrian governor of the district. When the tyranny of Gessler drove the Swiss into rebellion, Arnoldo joined the insurgents; but after the death of Gessler he married Mathilde, whose life he had saved when it was imperilled by an avalanche.—*Rossini: Guglielmo Tell* (1829).

Arnol'do, a gentleman contracted to Zeno'cia, a chaste lady, dishonourably pursued by the governor, count Clodio.—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Ar'nolphe (2 *syl.*), a man of wealth, who has a crotchet about the proper training of girls to make good wives, and tries his scheme on Agnes, whom he adopts from a peasant's hut, and whom he intends in time to make his wife. She was brought up, from the age of four years, in a country convent, where difference of sex and the conventions of society were wholly ignored. But when removed from the convent, she treated men like school-girls, nodded to them familiarly, kissed them, and played with them. Being told by her guardian that married women have more freedom than maidens, she asked him to marry her; however, a young man named Horace fell in love with her, and made her his wife, so Arnolphe, after all, profited nothing by his pains.—*Molière: L'École des Femmes* (1662).

> Dans un petit couvent loin de toute pratique
> Je le fis élever selon ma politique
> C'est-à-dire, ordonnant quels soins on emploeroit
> Poure le rendre idiote autant qu'il se pourroit.
> Act i. 1.

Arnolpho, a German duke slain by Rodomont.—*Ariosto: Orlando Furioso.*

Ar'not (*Andrew*), one of the yeomen of the Balafré [Ludovic Lesly].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Arod, in the second part of *Absalom and Achitophel*, by Tate and Dryden, is meant for sir William Waller, who detected the "Meal-tub Plot."

> In the sacred annals of our plot,
> Industrious Arod never be forgot,
> The labours of this midnight magistrate
> May vie with Corah's [*Titus Oates*] to preserve the state.
> *Part* ii. 533, etc. (1682).

Aron'teus (4 *syl.*), an Asiatic king, who joined the Egyptian armament against the crusaders.—*Tasso: Jerusalem Delivered* (1575).

Aroun'dight, the sword of sir Lancelot of the Lake.

Arpa'sia, the betrothed of Mone'sês, a Greek, but made by constraint the bride of Baj'azet sultan of Turkey. Bajazet commanded Monēsês to be bow-strung in the presence of Arpasia, to frighten her into subjection, but she died at the sight.—*Rowe: Tamerlane* (1702).

Ar'rant Knave (*An*), a corruption of the Anglo-Saxon *nearo-cnápa* ("great knave"). Similarly, *nearo-bregd* ("great fear"); *nearo-gráp* ("great grip"); *nearo-wrence* ("great deceit"), etc.

Ar'rot (*Dame*), the weasel in the beast-epic of *Reynard the Fox* (1498).

Arrow in the Fable (*The*). "The arrow, like that in the fable, has to be aimed at a mark which the archer's eye is allowed to see only as reflected on some other substance." The allusion is to the Parthians, who shot behind them when in flight. It is said that each Parthian horseman carried on his back a "reflecting plate of metal," in which the man behind saw reflected those in pursuit. He shot, therefore, over his left shoulder, guided by the reflection of the foe in the back of the man before him.

Arrow Festival (*The*), instituted by Zoroaster to commemorate the flight of the arrow shot from the top of the Peak of Demavend, in Persia, with such miraculous prowess as to reach the banks of the Oxus, causing the whole intervening country to be ceded to Persia.

Arrow shot a Mile. Robin Hood and Little John "frequently shot an arrow a measured mile" (1760 yards).

> Tradition informs us that in one of Robin Hood's peregrinations, attended by Little John, he went to dine at Whitby Abbey with the abbot Richard . . . they went to the top of the abbey, and each of them shot an arrow, which fell not far from Whitby-laths, and a pillar was set up by the abbot where each arrow was found . . . both fell more than a measured mile from the abbey.—*Charlton: History of Whitby, York*, 146.

Ar'saces (3 *syl.*), the patronymic name of the Persian kings, from Arsaces,

their great monarch. It was generally added to some distinctive name or appellation, as the Roman emperors added the name of Cæsar to their own.

Cujus memoriæ hunc honorem Parthi tribuerunt ut omnes exinde reges suos Arsăcis nomine nuncupent.—*Justin: Historiaræ Philippicæ*, xli.

Arse'tes (3 *syl.*), the aged eunuch who brought up Clorinda, and attended on her.—*Tasso: Jerusalem Delivered* (1575).

Ar'taban, the French type of nobiliary pride.

Ar'tamenes (3 *syl.*) or **Le Grand Cyrus,** "a long-winded romance," by Mdlle. Scudéri (1607–1701).

Artaxam'inous (5 *syl.*), king of Utopia, married to Griskinissa, whom he wishes to divorce for Distaffi'na. But Distaffina is betrothed to general Bombastês, and when the general finds that his "fond one" prefers "half a crown" to himself, he hates all the world, and challenges the whole race of man by hanging his boots on a tree, and daring any one to displace them. The king, coming to the spot, reads the challenge, and cuts the boots down, whereupon Bombastês falls on his majesty, and "kills him," in a theatrical sense, for the dead monarch, at the close of the burletta, joins in the dance, and promises, if the audience likes, "to die again to-morrow." —*Rhodes: Bombastes Furioso.*

Ar'tchila Mur'tchila, the magic words which "Fourteen" was required to pronounce when he wished to get any specific object "into his sack."—*A Basque Legend.* (See FOURTEEN.)

Ar'tegal, a mythic king of Britain in the *Chronicle* of Geoffrey of Monmouth. Milton introduces him in his mythical *History of Britain* in six books (1670).

Ar'tegal or **Arthegal** (*Sir*), son of Gorloïs prince of Cornwall, stolen in infancy by the fairies, and brought up in Fairyland. Brit'omart saw him in Venus's looking-glass, and fell in love with him. She married him, and became the mother of Aurelius Conan, from whom (through Cadwallader) the Tudor dynasty derives descent. The wanderings of Britomart, as a lady knight-errant and the impersonation of chastity, is the subject of book iii. of the *Faërie Queene;* and the achievements of sir Artegal, as the impersonation of justice, is the subject of bk. v.

⁂ Sir Artegal's first exploit was to decide to which claimant a living woman belonged. This he decided according to Solomon's famous judgment respecting "the living and dead child" (canto 1). His next was to destroy the corrupt practice of bribery and toll (canto 2). His third was the exposing of Braggadoccio and his follower Trompart (canto 3). He had then to decide to which brother a chest of money found at sea belonged—whether to Brac'idas or Am'idas; he gave judgment in favour of the former (canto 4). He then fell into the hands of Rad'igund queen of the Amazons, and was released by Britomart (cantos 5 and 6), who killed Radigund (canto 7). His last and greatest achievement was the deliverance of Ire'na (*Ireland*) from Grantorto (*rebellion*), whom he slew (canto 12).

(This rebellion was that called the earl of Desmond's, in 1580. Before bk. iv. 6, Artegal is spelt Arthegal, but never afterwards.)

N.B.—"Sir Artegal" is meant for lord Gray of Wilton, Spenser's friend. He was sent in 1580 into Ireland as lord-lieutenant, and the poet was his secretary. The marriage of Artegal with Britomart means that the justice of lord Gray was united to purity of mind or perfect integrity of conduct.—*Spenser: Faërie Queene*, v. (1596).

Artemis'ia, daughter of Lygdămis and queen of Caria. With five ships she accompanied Xerxes in his invasion of Greece, and greatly distinguished herself in the battle of Salămis by her prudence and courage. (This is *not* the Artemisia who built the Mausoleum.)

Our statues . . . she
The foundress of the Babylonian wall [*Semirămis*];
The Carian Artemisia, strong in war.
Tennyson: The Princess, ii.

Artemis'ia, daughter of Hecatomnus and sister-wife of Mausō'lus. Artemisia was queen of Caria, and at the death of her fraternal husband raised a monument to his memory (called a mausolē'um), which was one of the "Seven Wonders of the World." It was built by four different architects: Scopas, Timotheus, Leocharês, and Bruxis.

This made the four rare masters which began
Fair Artemysia's husband's dainty tomb
(When death took her before the work was done,
And so bereft them of all hopes to come),
That they would yet their own work perfect make
E'en for their workes, and their self-glories sake.
Lord Brooke: An Inquiry upon Fame, etc. (1554–1628).

Artful Dodger, the sobriquet of John Dawkins, a young thief, up to every

sort of dodge, and a most marvellous adept in villainy.—*Dickens: Oliver Twist* (1837).

Arthgallo, a mythical British king, brother of Gorbonian, his predecessor on the throne, and son of Mor'vidus, the tyrant who was swallowed by a sea-monster. Arthgallo was deposed, and his brother El'idure was advanced to the throne instead.—*Geoffrey: British History*, iii. 17 (1142).

ARTHUR (*King*), parentage of. His father was Uther the pendragon, and his mother Ygernê (3 *syl.*), widow of Gorloïs duke of Cornwall. Ygernê had been a widow only three hours, knew not that the duke was dead (pt. i. 2), and her marriage with the pendragon was not consummated till thirteen days afterwards. When the boy was born Merlin took him, and he was brought up as the foster-son of sir Ector (Tennyson says "sir Anton"), till Merlin thought proper to announce him as the lawful successor of Uther, and had him crowned. Uther lived two years after his marriage with Ygernê.—*Sir T. Malory: History of Prince Arthur*, i. 2, 6 (1470).

Wherefore Merlin took the child
And gave him to sir Anton, an old knight
And ancient friend of Uther; and his wife
Nursed the young prince, and reared him with her own.
Tennyson: Coming of Arthur.

Coming of Arthur. Leod'ogran, king of Cam'eliard (3 *syl.*), appealed to Arthur to assist him in clearing his kingdom of robbers and wild beasts. This being done, Arthur sent three of his knights to Leodogran, to beg the hand of his daughter Guenever in marriage. To this Leodogran, after some little hesitation, agreed, and sir Lancelot was sent to escort the lady to Arthur's court.

Arthur not dead. According to tradition Arthur is not dead, but rests in Glastonbury, "till he shall come again, full twice as fair, to rule over his people." (See BARBAROSSA.)

According to tradition, Arthur never died, but was converted into a raven by enchantment, and will, in the fulness of time, appear again in his original shape, to recover his throne and sceptre. For this reason there is never a raven killed in England.—*Cervantes: Don Quixote*, I. ii. 5 (1605).

Arthur's Twelve Battles (or victories over the Saxons). 1. The battle of the river Glem (*i.e.* the glen of Northumberland). 2 to 5. The four battles of the Duglas (which falls into the estuary of the Ribble). 6. The battle of Bassa, said to be Bashall Brook, which joins the Ribble near Clithere. 7. The battle of Celidon, said to be Tweeddale. 8. The battle of Castle Gwenion (*i.e.* Caer Wen, in Wedale, Stow). 9. The battle of Caerleon, *i.e.* Carlisle; which Tennyson makes to be Caerleon-upon-Usk. 10. The battle of Trath Treroit, in Anglesey, some say the Solway Frith. 11. The battle of Agned Cathregonion (*i.e.* Edinburgh). 12. The battle of Badon Hill (*i.e.* the Hill of Bath, now Bannerdown).

Then bravely chanted they
The several twelve pitched fields he [*Arthur*] with the Saxons fought.
Drayton: Polyolbion, iv. (1612).

Arthur, one of the Nine Worthies. Three were Gentiles: Hector, Alexander, and Julius Cæsar; three were Jews: Joshua, David, and Judas Maccabæus; three were Christians: Arthur, Charlemagne, and Godfrey of Bouillon.

Arthur's Body found. In 1189 the body of king Arthur was found in Glastonbury Abbey, 16 feet under the surface. It was found under a stone, bearing the inscription, *Hic jacit sepultus inclitus rex Arthurus in Insula Avallonia.* The body had crumbled into dust, but a lock of golden-red hair was found, supposed to be that of his wife.—*Sharon Turner: History of the Anglo-Saxons*, p. 107.

Arthur's Butler, sir Lucas or Lucan, son of duke Corneus; but sir Griflet, son of Cardol, assisted sir Key and sir Lucas "in the rule of the service."—*History of Prince Arthur*, i. 8 (1470).

Arthur's Dagger, Carnwenhan.

Arthur's Dog, Caval.

Arthur's Drinking-Horn. No one who was unchaste or unfaithful could drink from this horn. *Lai du Corn* and *Morte d'Arthur.* (See CHASTITY.)

Arthur's Foster-Father and Mother, sir Ector and his lady. Their son, sir Key (his foster-brother), was his seneschal or steward.—*Sir T. Malory: History of Prince Arthur*, i. 3, 8 (1470).

N.B.—Tennyson makes sir Anton the foster-father of Arthur.

Arthur's Lance, Rhomgomyant.

Arthur's Mare, Llamrei, which means "bounding, curvetting, spumador."

Arthur's Round Table. It contained seats for 150 knights. Three were reserved, two for honour, and one (called the "siege perilous") for sir Galahad destined to achieve the quest of the sangreal. If any one else attempted to sit in it, his death was the certain penalty.

*** There is a table so called at Winchester, and Henry VIII. showed it to

François I. as the very table made by Merlin for Uther the pendragon.

And for great Arthur's seat, her Winchester prefers,
Whose old round table yet she vaunteth to be hers.
Drayton: Polyolbion, ii. (1612).

Arthur's Shield, Pridwin. Geoffrey calls it Priwen, and says it was adorned with the picture of the Virgin Mary.—*British History*, ix. 4 (1142).

∴ In the *Mabinogion* it is called Wenebgwrthucher.

Arthur's Sisters [half-sisters], Morgause or Margawse (wife of king Lot); Elain (wife of king Nentres of Carlot); and Morgan le Fay, the "great clark of Nigromancy," who wedded king Vrience, of the land of Corê, father of Ewayns le Blanchemayne. Only the last had the same mother (Ygraine or Ygernê) as the king.—*Sir T. Malory: History of Prince Arthur*, i. 2.

Arthur's Sons—Urien, Llew, and Arawn. Borre was his son by Lyonors, daughter of the earl Sanam.—*History of Prince Arthur*, i. 15. Mordred was his son by Elain, wife of king Nentres of Carlot. In some of the romances collated by sir T. Malory he is called the son of Margause and Arthur; Margause being called the wife of king Lot, and sister of Arthur. This incest is said to have been the cause of Mordred's hatred of Arthur. —Pt. i. 17, 36, etc.

(In the Welsh "Triads," Llew is called Llacheu. He is said to have been "most valiant and learned.")

Arthur's Spear, Rone. Geoffrey calls it Ron. It was made of ebony.—*British History*, ix. 4 (1142). (See LANCE.)

His spere he nom an honde tha Ron wes ihaten.
Layamon: Brut. (twelfth century).

Arthur's Sword, Escal'ibur or Excal'iber. Geoffrey calls it Caliburn, and says it was made in the isle of Avallon.—*British History*, ix. 4 (1142).

The temper of his sword, the tried Escalabour,
The bigness and the length of Kone, his noble spear,
With Pridwin, his great shield.
Drayton: Polyolbion, iv. (1612).

Arthur (*King*), in the burlesque opera of *Tom Thumb*, has Dollallolla for his queen, and Huncamunca for his daughter. This dramatic piece, by Henry Fielding, the novelist, was produced in 1730, but was altered by Kane O'Hara, author of *Midas*, about half a century later.

Arthur's Harp, a Lyræ, which forms a triangle with the Pole-star and Arcturus.

Dost thou know the star
We call the "Harp of Arthur" up in heaven?
Tennyson: The Last Tournament.

Arthur's Seat, the hill which overhangs Edinburgh.

Nor hunt the bloodhounds back to Arthur's seat?
Byron: English Bards and Scotch Reviewers.

Arthurian Romances.

King Arthur and the Round Table, a romance in verse (1096).

The Holy Graal (in verse, 1100).

Titurel or *The Guardian of the Holy Graal*, by Wolfram von Eschenbach. Titurel founded the temple of Graalburg as a shrine for the holy graal.

The Romance of Parzival, prince of the race of the kings of Graalburg. By Wolfram of Eschenbach (in verse). This romance was translated into French by Chrétien de Troyes in 1170. It contains 4018 eight-syllable lines.

Launcelot of the Lake, by Ulrich of Zazikoven, contemporary with William Rufus.

Wigalois or *The Knight of the Wheel*, by Wirnd of Graffenberg. This adventurer leaves his mother in Syria, and goes in search of his father, a knight of the Round Table.

Iwain or *The Knight of the Lion*, and *Ereck*, by Hartmann von der Aue (thirteenth century).

Tristan and Yseult (in verse, by Master Gottfried of Strasburg (thirteenth century). This is also the subject of Luc du Gast's prose romance, which was revised by Elie de Borron, and turned into verse by Thomas the Rhymer, of Erceldoune, under the title of the *Romance of Tristram*.

Merlyn Ambroise, by Robert de Borron.

Roman des diverses Quêtes de St. Graal, by Walter Mapes (prose).

A Life of Joseph of Arimathea, by Robert de Borron.

La Mort d'Artur [*d'Arthur*], by Walter Mapes.

The Idylls of the King, by Tennyson, in blank verse, containing "The Coming of Arthur," "Gareth and Lynette," "Geraint and Enid," "Merlin and Vivien," "Lancelot and Elaine," "The Holy Graal," "Peleas and Estarre" (2 *syl.*), "The Last Tournament," "Guinevere" (3 *syl.*), and "The Passing of Arthur," which is the "Morte d'Arthur" with an introduction added to it.

(The old Arthurian Romances have been collated and rendered into English by sir Thomas Malory, in three parts. Part i. contains the early history of Arthur and the beautiful allegory of Gareth and Linet; part ii. contains the adventures of sir Tristram; and part iii. the adventures of sir Launcelot, with the death of

Arthur and his knights. Sir Frederick Madden and J. T. K. have also contributed to the same series of legends.)

*** *Sources of the Arthurian Romances.* The prose series of romances called Arthurian owe their origin to: 1. The legendary chronicles composed in Wales or Brittany, such as *De Excidio Britanniæ* of Gildas. 2. The chronicles of Nennius (ninth century). 3. The Armoric collections of Walter [Cale'nius] or Gauliter, archdeacon of Oxford. 4. The *Chrontcon sive Historia Britonum* of Geoffrey of Monmouth. 5. Floating traditions and metrical ballads and romances. (See CHARLEMAGNE and MABINOGION.)

The story of king Arthur, of course, has been represented in sundry forms. There is an opera by Dryden, music by Purcell (1691); a play by Hathaway (1598); an heroic poem entitled *Prince Arthur* (1695), by sir Richard Blackmore, followed in 1697 by *King Arthur;* a poem in twelve books by Edward, lord Lytton; *Idylls of the King*, by Tennyson; *Death of King Arthur*, a ballad.

Ar'thuret (*Miss Seraphina* the papist, and *Miss Angelica*), two sisters in sir W. Scott's novel called *Redgauntlet* (time, George III.).

Arts (*The fine*) **and Genius.** Sir Walter Scott was wholly ignorant of pictures, and quite indifferent to music. Rogers felt no pleasure in paintings, and music gave him positive discomfort. Sir Robert Peel detested music. Byron and Tasso cared nothing for architecture, and Byron had no ear for music. Mde. de Staël could not appreciate scenery. Pope and Dr. Johnson, like Scott and Byron, had no ear for music, and could scarcely discern one tune from another; Pope preferred a street-organ to Handel's *Messiah.*

Ar'turo (lord Arthur Talbot), a cavalier affianced to Elvi'ra "the puritan," daughter of lord Walton. On the day appointed for the wedding, Arturo has to aid Enrichetta (*Henrietta, widow of Charles I.*) in her escape, and Elvira, supposing he is eloping with a rival, temporarily loses her reason. On his return, Arturo explains the circumstances, and they vow never more to part. At this juncture Arturo is arrested for treason, and led away to execution; but a herald announces the defeat of the Stuarts, and free pardon of all political offenders; whereupon Arturo is released, and marries "the fair puritan."—Bellini's opera, *I Puritani* (1834).

Ar'turo [BUCKLAW]. So Frank Hayston is called in Donizetti's opera of *Lucia di Lammermoor* (1835). (See HAYSTON.)

Ar'undel, the steed of sir Bevis of Southampton, given him by his wife Josian, daughter of the king of Armenia. Probably the word is meant for Hirondelle, a swallow.—*Drayton: Polyolbion*, ii. (1612).

Arundel Castle, called Magounce (2 *syl.*).

She [*Anglides*] came to a castle that was called Magounce, and now is called Arundell, in Southsea.—*Sir T. Malory: History of Prince Arthur*, ii. 118 (1470).

Ar'valan, the wicked son of Keha'ma, slain by Ladur'lad for attempting to dishonour his daughter Kail'yal (2 *syl.*). After this, his spirit became the relentless persecutor of the holy maiden, but holiness and chastity triumphed over sin and lust. Thus when Kailyal was taken to the bower of bliss in paradise, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 *syl.*) to carry her off; but when the dragons came in sight of the holy place they were unable to mount, and went perpetually downwards, till Arvalan was dropped into an ice-rift of perpetual snow. When he presented himself before her in the temple of Jagannaut, she set fire to the pagoda. And when he caught the maiden waiting for her father, who was gone to release the glendoveer from the submerged city of Baly, Baly himself came to her rescue.

"Help, help, Kehama! help!" he cried.
But Baly tarried not to abide
That mightier power. With irresistible feet
He stampt and cleft the earth. It opened wide,
And gave him way to his own judgment-seat.
Down like a plummet to the world below
He sank . . . to punishment deserved and endless woe.
Southey: Curse of Kehama, xvii. 12 (1809).

Arvi'da (*Prince*), a noble friend of Gustavus Vasa. Both Arvida and Gustavus are in love with Christi'na, daughter of Christian II. king of Scandinavia. Christian employs the prince to entrap Gustavus; but when he approaches him the better instincts of old friendship and the nobleness of Gustavus prevail,—so that Arvida not only refuses to betray his friend, but even abandons to him all further rivalry in the love of Christina.—*H. Brooke: Gustavus Vasa* (1730).

Arvir'agus, the husband of Do'rigen. Aurēlius tried to win her love, but Dorigen made answer that she would never listen to his suit till the rocks that beset the coast were removed, "and there n'is no stone y-seen." By the aid of magic, Aurelius caused all the rocks of the coast

to disappear, and Dorigen's husband insisted that she should keep her word. When Aurelius saw how sad she was, and was told that she had come in obedience to her husband's wishes, he said he would rather die than injure so true a wife and noble a gentleman.—*Chaucer: Canterbury Tales* ("The Franklin's Tale," 1388).

(This is substantially the same as Boccaccio's tale of *Dianora and Gilberto*, day x. 5. See DIANORA.)

Arvir'agus, younger son of Cym'beline (3 *syl.*) king of Britain, and brother of Guide'rius. The two in early childhood were kidnapped by Bela'rius, out of revenge for being unjustly banished, and were brought up by him in a cave. When they were grown to manhood, Belarius, having rescued the king from the Romans, was restored to favour. He then introduced the two young men to Cymbeline, and told their story, upon which the king was rejoiced to find that his two sons whom he thought dead were both living. —*Shakespeare: Cymbeline* (1605).

Aryan Languages (*The*)—

1. Sanskrit, whence Hindustanee.
2. Zend, ,, Persian.
3. Greek, ,, Romaic.
4. Latin, ,, Italian, French, Spanish, Portuguese, Wallachian (*Romance*).
5. Keltic, ,, Welsh, Irish, Gaelic.
6. Gothic, ,, Teutonic, English, Scandinavian.
7. Slavonic, ,, European Russian, and Austrian.

As You Like It, a comedy by Shakespeare, published in 1600. One of the French dukes, being driven from his dukedom by his brother, went with certain followers to the forest of Arden (a purely hypothetical place), where they lived a free-and-easy life, chiefly occupied in the chase. The deposed duke had one daughter, named Rosalind, whom the usurper kept at court as the companion of his own daughter Celia, and the two cousins were very fond of each other. At a wrestling match Rosalind fell in love with Orlando, who threw his antagonist, a giant and professional athlete. The usurping duke (Frederick) banished Rosalind from the court, but her cousin Celia resolved to go to Arden with her; so Rosalind in boy's clothes (under the name of Ganimed), and Celia as a rustic maiden (under the name of Alie'na), started to find the deposed duke. Orlando being driven from home by his elder brother, also went to the forest of Arden, and was taken under the duke's protection. Here he met the ladies, and a double marriage was the result—Orlando married Rosalind, and his elder brother Oliver married Celia. The usurper retired to a religious house, and the deposed duke was restored to his dominions.—(1598.)

Asaph. So Tate calls Dryden, in *Absalom and Achitophel.*

> While Judah's throne and Zion's rock stand fast,
> The song of Asaph and his fame shall last.
> Part ii. 1064 (1682).

Asaph (*St.*), a British [*i.e. Welsh*] monk of the sixth century, abbot of Llan-Elvy, which changed its name to St. Asaph, in honour of him.

> So bishops can she bring, of which her saints shall be:
> As Asaph, who first gave that name unto that see.
> *Drayton: Polyolbion*, xxiv. (1622).

Ascal'aphos, son of Achĕron, turned into an owl for tale-telling and trying to make mischief.—*Greek Fable.*

Asca'nio, son of don Henrique (2 *syl.*), in the comedy called *The Spanish Curate*, by *John Fletcher* (1622).

As'capart or *As'cupart*, an enormous giant, thirty feet high, who carried off sir Bevis, his wife Jos'ian, his sword Morglay, and his steed Ar'undel, under his arm. Sir Bevis afterwards made Ascapart his slave, to run beside his horse. The effigy of sir Bevis is on the city gates of Southampton.—*Drayton: Polyolbion*, ii. (1612).

> He was a man whose huge stature, thews, sinews, and bulk . . . would have enabled him to enact "Colbrand," "Ascapart," or any other giant of romance, without raising himself nearer to heaven even by the altitude of a chopin.—*Sir W. Scott.*

> Those Ascaparts, men big enough to throw
> Charing Cross for a bar.
> *Dr. Donne* (1573–1631).

Thus imitated by Pope (1688–1744)—

> Each man an Ascapart of strength to toss
> For quoits both Temple Bar and Charing Cross.

Ascræ'an Sage, or *Ascræan Poet*, Hesiod, who was born at Ascra, in Bœo'tia. Virgil calls him "The Old Ascræan."

> Hos tibi dant calamos, en accipe, Musæ
> Ascræo quos ante seni.
> *Bucolic*, vii. 70.

As'ebie (3 *syl.*), Irreligion personified in *The Purple Island* (1633), by Phineas Fletcher (canto vii.). He had four sons: Idol'atros (*idolatry*), Phar'makeus (3 *syl.*) (*witchcraft*), Hæret'icus, and Hypocrisy; all fully described by the poet. (Greek, *asebeia*, "impiety.")

Asel'ges (3 *syl.*), Lasciviousness personified. One of the four sons of Anag'nus (*inchastity*), his three brothers being Mæchus (*adultery*), Pornei'us (*fornication*), and Acath'arus. Seeing his brother

Porneius fall by the spear of Parthen'ia (*maidenly chastity*), Aselgês rushes forward to avenge his death; but the martial maid caught him with her spear, and tossed him so high i' the air "that he hardly knew whither his course was bent." (Greek, *aselgês*, "intemperate, wanton.") —*Phineas Fletcher: The Purple Island*, xi. (1633).

As'en, strictly speaking, are only the three gods next in rank to the twelve male Asir; but the word is not unfrequently used for the Scandinavian deities generally.

As'gard, the *fortress* of the Æsir, or Scandinavian deities. It is situate in the heavenly hills, between the Earth and the Rainbow-bridge (*Bifrost*). The river is Nornor, overshadowed by the famous ash tree Ygdrasil'. Above the Rainbow dwelt the "Mysterious Three."

As'gil's Translation. John Asgill wrote a book on the possibility of man being translated into eternal life without dying. The book, in 1707, was condemned to be burnt by the common hangman.

> Here's no depending upon old women in my country, . . and a man may as safely trust to Asgil's translation as to his great-grandmother not marrying.—*Mrs. Centlivre: The Busybody*, ii. 2 (1709).

Ash'field (*Farmer*), a truly John Bull farmer, tender-hearted, noble-minded but homely, generous but hot-tempered. He loves his daughter Susan with the love of a woman. His favourite expression is "Behave pratty," and he himself always tries to do so. His daughter Susan marries Robert Handy, the son of sir Abel Handy.

Dame Ashfield, the farmer's wife, whose *bête noire* is a neighbouring farmer named Grundy. What Mrs. Grundy will say, or what Mrs. Grundy will think or do, is dame Ashfield's decalogue and gospel.

Susan Ashfield, daughter of farmer and dame Ashfield. — *Morton: Speed the Plough* (1798).

Ash'ford (*Isaac*), "a wise, good man, contented to be poor."—*Crabbe: Parish Register* (1807).

Ash'taroth, a general name for all Syrian goddesses. (See ASTORETH.)

> [*They*] had general names
> Of Baälim and Ashtaroth: those male,
> These feminine.
> *Milton: Paradise Lost*, i. 422 (1665).

Ash'ton (*Sir William*), the lord keeper of Scotland, and father of Lucy Ashton.

Lady Eleanor Ashton, wife of sir William.

Colonel Sholto Douglas Ashton, eldest son of sir William.

Lucy Ashton, daughter of sir William, betrothed to Edgar (the master of Ravenswood); but being compelled to marry Frank Hayston (laird of Bucklaw), she tries to murder him in the bridal chamber, and becomes insane. Lucy dies, but the laird recovers.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

(This has been made the subject of an opera by Donizetti, called *Lucia di Lammermoor*, 1835.)

Asia, the wife of that Pharaoh who brought up Moses. She was the daughter of Mozahem.—*Sale: Al Korân*, xx. notes.

Asia, wife of that Pharaoh who knew not Joseph. Her husband tortured her for believing in Moses; but she was taken alive into paradise.—*Sale: Al Korân*, lxvi. note.

∴ Mahomet says, "Among women four have been perfect: Asia, wife of Pharaoh; Mary, daughter of Imrân; Khadîjah, the prophet's first wife; and Fâtima, his own daughter."

Asir' or rather **Æsir,** the celestial deities of Scandinavian mythology, viz. Odin, Thor, Baldr, Tyr, Bragi, Heimdall, Vidar, Vali, Ullur, and Forsetti.

Sometimes the goddesses Frigga (wife of Odin), Sif (wife of Thor), and Idu'na are ranked among the Æsir; but Ni'ord, with his wife Shado, their son Frey and daughter Frega, do not belong to the celestials but to the Vanir.

As'madai (3 *syl.*), the same as Asmode'us (4 *syl.*), the lustful and destroying angel, who robbed Sara of her seven husbands (*Tobit* iii. 8). Milton makes him one of the rebellious angels overthrown by Uriël and Ra'phaël. Hume says the word means "the *destroyer*."—*Paradise Lost*, vi. 365 (1665).

Asmode'us (4 *syl.*), the demon of vanity and dress, called in the Talmud "king of the devils." As "dress" is one of the bitterest evils of modern life, it is termed "the Asmodeus of domestic peace," a phrase employed to express any "skeleton" in the house of a private family.

(In the book of *Tobit* Asmodeus falls in love with Sara, daughter of Rag'uël, and causes the successive deaths of seven husbands each on his bridal night; but when Sara married Tobit, Asmodeus was driven into Egypt by a charm made of

the heart and liver of a fish burnt on perfumed ashes.)

N.B.—Milton makes it a word of 4 *syl.* with the accent on the penult; but Tennyson makes the word either Asmo'deus (3 *syl.*), or Asmo'dĕus (4 *syl.*), with the accent on the second syl.

Better pleased
Than Asmodĕus with the fishy fume.
Milton: Paradise Lost, iv. 168.

Abaddon and Asmŏdeus caught at me.
Tennyson: St. Simeon Stylites.

Asmode'us, a "diable bon-homme," with more gaiety than malice; not the least like Mephistophelês. He is the companion of Cle'ofas, whom he carries through the air, and shows him the inside of houses, where they see what is being done in private or secrecy without being seen. Although Asmodeus is not malignant, yet with all his wit, acuteness, and playful malice, we never forget the fiend even when he is most engaging.

(Such was the popularity of the *Diable Boileux*, by Lesage, that two young men fought a duel in a bookseller's shop over the only remaining copy—an incident worthy to be recorded by Asmodeus himself.)

Miss Austen gives us just such a picture of domestic life as Asmodeus would present could he remove the roof of many an English home.—*Encyc. Brit.* (art. "Romance").

(Asmodĕus must not be confounded with *Asmonæus*, surnamed "Maccabæus." See HAMMER.)

Aso'tus, Prodigality personified in *The Purple Island* (1633), by Phineas Fletcher, fully described in canto viii. (Greek, *asôtos*, "a profligate.")

Aspa'sia, a maiden, the very ideal of ill-fortune and wretchedness. She is the troth-plight wife of Amintor, but Amintor, at the king's request, marries Evad'ne (3 *syl.*). Women point with scorn at the forsaken Aspasia, but she bears it all with patience. The pathos of her speeches is most touching, and her death forms the tragical event which gives name to the drama.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

Asphal'tic Pool (*The*), the Dead Sea. So called from the asphalt or bitu'men abounding in it. The river Jordan empties itself into this "pool."—*Milton: Paradise Lost*, i. 411 (1665).

As'phodel, in the language of flowers, means "regret." It is said that the spirits of the dead sustain themselves with the roots of this flower. It was planted by the ancients on graves, and both Theophilus and Pliny state that the ghosts beyond Achĕron roam through the meadows of Asphodel, in order if possible to reach the waters of Lethê or Oblivion. The asphodel was dedicated to Pluto. Longfellow strangely enough crowns his angel of *death* with amaranth, with which the "spirits elect bind their resplendent locks," and his angel of *life* with asphodel, the flower of "regret" and emblem of the grave.

He who wore the crown of asphodels . . .
[said] "My errand is not death, but life" . . .
[but] The angel with the amaranthine wreath
Whispered a word that had a sound like death.
Longfellow: The Two Angels.

As'pramont, a place mentioned by Ariosto in his *Orlando Furioso*, in the department of the Meuse (1516).

Jousted in Aspramont and Mont'alban [*Montauban*].
Milton: Paradise Lost, i. 583 (1665).

As'pramonte (3 *syl.*), in sir W. Scott's *Count Robert of Paris* (time, Rufus).

The old knight, father of Brenhilda.

The lady of Aspramonte, the knight's wife.

Brenhilda of Aspramonte, their daughter, wife of count Robert.

As'rael or **Az'rael,** an angel of death. He is immeasurable in height, insomuch that the space between his eyes equals a 70,000 days' journey.—*Mohammedan Mythology.*

Ass (*An*), emblem of the tribe of Issachar. In the old church at Totnes is a stone pulpit, divided into compartments, containing shields decorated with the several emblems of the Jewish tribes, of which this is one.

Issachar is a strong ass, couching down between two burdens.—*Gen.* xlix. 14.

Ass. Three of these animals are by different legends admitted into heaven: 1. The ass on which Christ rode on His journey to Jerusalem on the day of palms. 2. The ass on which Balaam rode, and which reproved the prophet, "speaking with the voice of a man." 3. The ass of Aaz'is queen of Sheba or Saba, who came to visit Solomon. (See ANIMALS, p. 45.)

Ass's Ears. Midas was chosen to decide a trial of musical skill between Apollo and Pan. The Phrygian king gave his verdict in favour of Pan, whereupon Apollo changed his ears to those of an ass. The servant who used to cut the king's hair, discovering the deformity, was afraid to whisper the secret to any one, but, not being able to contain himself,

dug a hole in the earth, and, putting his mouth into it, cried out, "King Midas has ass's ears." He then filled up the hole, and felt relieved. Tennyson makes the barber a woman.

> No livelier than the dame
> That whispered, "Asses' ears" [*sic*], among the sedge,
> "My sister."
>
> *The Princess*, ii.

As'sad, son of Camaral'zaman and Haiatal'nefous (5 *syl.*), and half-brother of Amgiad (son of Camaralzaman and Badoura). Each of the two mothers conceived a base passion for the other's son, and, when the young men repulsed their advances, accused them to their father of gross designs upon their honour. Camaralzaman commanded his vizier to put them both to death; but instead of doing so, he conducted them out of the city, and told them not to return to their father's kingdom (the island of Ebony). They wandered on for ten days, when Assad went to a city in sight to obtain provisions. Here he was entrapped by an old fire-worshipper, who offered him hospitality, but cast him into a dungeon, intending to offer him up a human victim on the "mountain of fire." The ship in which he was sent being driven on the coast of queen Margiana, Assad was sold to her as a slave, but being recaptured was carried back to his old dungeon. Here Bosta'na, one of the old man's daughters, took pity on him, and released him; and ere long Assad married queen Margiana, while Amgiad, out of gratitude, married Bostana.—*Arabian Nights* ("Amgiad and Assad").

As'sidos, a plant in the country of Prester John. It not only protects the wearer from evil spirits, but forces every spirit to tell its business.

Astag'oras, a female fiend, who has the power of raising storms.—*Tasso: Jerusalem Delivered* (1575).

Astar'te (3 *syl.*), the Phœnician moon-goddess, the Astoreth of the Syrians.

> With these
> Came Astoreth, whom the Phœnicians called
> Astarte, queen of heaven, with crescent horns.
> *Milton: Paradise Lost*, i. 438 (1665).

As'tarte (2 *syl.*), an attendant on the princess Anna Comne'na.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Astarte (2 or 3 *syl.*), beloved by Manfred.—*Byron: Manfred.*

> We think of Astarte as young, beautiful, innocent,—guilty, lost, murdered, judged, pardoned; but still, in her permitted visit to earth, speaking in a voice of sorrow, and with a countenance yet pale with mortal trouble. We had but a glimpse of her in her beauty and innocence, but at last she rises before us in all the mortal silence of a ghost, with fixed, glazed, and passionless eyes, revealing death, judgment, and eternity.—*Professor Wilson.*

(2 *syl.*) The lady Astarte his? Hush! who comes here?
(3 *syl.*) . . . The same Astarte? No. (iii. 4.) [(iii. 4.)

As'tery, a nymph in the train of Venus; the lightest of foot and most active of all. One day the goddess, walking abroad with her nymphs, bade them go gather flowers. Astery gathered most of all; but Venus, in a fit of jealousy, turned her into a butterfly, and threw the flowers into the wings. Since then all butterflies have borne wings of many gay colours.—*Spenser: Muiopotmos or the Butterfly's Fate* (1590).

Ast'olat, Guildford, in Surrey.

The Lily Maid of Astolat, Elaine, in Tennyson's *Idylls of the King.*

Astol'pho, the English cousin of Orlando; his father was Otho. He was a great boaster, but was generous, courteous, gay, and singularly handsome. Astolpho was carried to Alci'na's isle on the back of a whale; and when Alcina tired of him, she changed him into a myrtle tree, but Melissa disenchanted him. Astolpho descended into the infernal regions; he also went to the moon, to cure Orlando of his madness by bringing back his lost wits in a phial.—*Ariosto: Orlando Furioso* (1516).

Astolpho's Book. The fairy Log'istilla gave him a book, which would direct him aright in all his journeyings, and give him any other information he required.—*Ariosto: Orlando Furioso*, viii.

Astolpho's Horn. The gift of Logistilla. Whatever man or beast heard it, was seized with instant panic, and became an easy captive.—*Ariosto: Orlando Furioso*, viii.

As'ton (*Sir Jacob*), a cavalier during the Commonwealth; one of the partisans of the late king.—*Sir W. Scott: Woodstock* (period, Commonwealth).

As'ton (*Enrico*). So Henry Ashton is called in Donizetti's opera of *Lucia di Lammermoor* (1835). (See ASHTON.)

As'torax, king of Paphos and brother of the princess Calis.—*John Fletcher: The Mad Lover* (1617).

As'toreth, the moon-goddess of Syrian mythology; called by Jeremiah, "the Queen of Heaven," and by the Phœnicians, "Astar'tê." (See ASHTAROTH, p. 68.)

With these [*the host of heaven*] in troop
Came Astoreth, whom the Phœnicians called
Astartê, queen of heaven, with crescent horns.
Milton: Paradise Lost, i. 438 (1665).

(Milton does not always preserve the difference between Ashtaroth and Astoreth; for he speaks of the "moonèd Ashtaroth, heaven's queen and mother.")

Astræ'a, Mrs. Aphra Behn, an authoress. She published the story of *Prince Oroonoka* (died 1689).

The stage how loosely does Astræa tread!
Pope.

Hymns of Astræa, a series of twenty-six acrostics in honour of queen Elizabeth, by sir John Davies (1570–1626).

As'tragon, the philosopher and great physician, by whom Gondibert and his friends were cured of the wounds received in the faction fight stirred up by prince Oswald. Astragon had a splendid library and museum. One room was called "Great Nature's Office," another "Nature's Nursery," and the library was called "The Monument of Vanished Mind." Astragon (the poet says) discovered the loadstone and its use in navigation. He had one child, Bertha, who loved duke Gondibert, and to whom she was promised in marriage. The tale being unfinished, the sequel is not known. —*Davenant: Gondibert* (died 1668).

Astree (2 *syl.*), a pastoral romance by Honore D'Urfé (1616), very celebrated for giving birth to the pastoral school, which had for a time an overwhelming power on literature, dress, and amusements. Pastoral romance had reappeared in Portugal fully sixty years previously in the pastoral romance of Montemayer called *Diana* (1552); and Longos, in the fifteenth century, had produced a beautiful prose pastoral called *The Loves of Daphnis and Chloe*, but both these pastorals stand alone, while that of D'Urfé is the beginning of a long series.

(The Romance of Astrée is very celebrated.)

Astringer, a falconer. Shakespeare introduces an astringer in *All's Well that Ends Well*, act v. sc. 1. (From the French *austour*, Latin *austercus*, "a goshawk.") A "gentle astringer" is a gentleman-falconer.

We usually call a falconer who keeps that kind of hawk [the goshawk] an austringer.—*Cowell: Law Dictionary.*

As'tro-fiamman'te (5 *syl.*), queen of the night. The word means "flaming star."—*Mozart: Die Zauberflöte* (1791).

Astronomer (*The*), in *Rasselas*, an old enthusiast, who believed himself to have the control and direction of the weather. He leaves Imlac his successor, but implores him not to interfere with the constituted order.

"I have possessed," said he to Imlac, "for five years the regulation of the weather, and the distribution of the seasons: the sun has listened to my dictates, and passed from tropic to tropic by my direction; the clouds, at my call, have poured their waters, and the Nile has overflowed at my command; I have restrained the rage of the Dog-star, and mitigated the fervour of the Crab. The winds alone . . . have hitherto refused my authority. . . . I am the first of human beings to whom this trust has been imparted."—*Dr. Johnson: Rasselas*, xli.-xliii. (1759).

As'trophel, sir Philip Sidney. "Phil. Sid." may be a contraction of *philos sidus*, and the Latin *sidus* being changed to the Greek *astron*, we get *astron philos* ("star-lover"). The "star" he loved was Penelopê Devereux, whom he calls *Stella* ("star"), and to whom he was betrothed. Spenser wrote a pastoral elegy called *Astrophel*, to the memory of sir Philip Sidney.

But while as Astrophel did live and reign,
Amongst all swains was none his paragon.
Spenser: Colin Clout's Come Home Again (1591).

Astyn'ome (4 *syl.*) or **Chryseïs,** daughter of Chrysês priest of Apollo. When Lyrnessus was taken, Astynomê fell to the share of Agamemnon, but the father begged to be allowed to ransom her. Agamemnon refused to comply. Whereupon the priest invoked the anger of his patron god, and Apollo sent a plague into the Grecian camp. This was the cause of contention between Agamemnon and Achillês, and forms the subject of Homer's epic *The Iliad.*

As'wad, son of Shedad king of Ad. When the angel of death destroyed Shedad and all his subjects, Aswad was saved alive because he had shown mercy to a camel which had been bound to a tomb to starve to death, that it might serve its master on the day of resurrection.—*Southey: Thalaba the Destroyer* (1797).

Asy'lum Chris'ti. So England was called by the Camisards during the scandalous religious persecutions of the "Grand Monarque" (Louis XIV.).

Ataba'lipa, the last emperor of Peru, subdued by Pizarro, the Spanish general. Milton refers to him in *Paradise Lost*, xi. 409 (1665).

At'ala, the name of a novel by François René Châteaubriand. It was published in 1801, and created universal

admiration. Like his novel called *René*, it was designed as an episode to his *Génie du Christianisme*. His wanderings through the primæval woods of North America are described in *Atala* and *René* also.

(This has nothing to do with *Attila*, king of the Huns (by Corneille); nor with *Athalie*, queen of Judah, the subject of Racine's great tragedy.)

Atalanta, of Arcadia, wished to remain single, and therefore gave out that she would marry no one who could not outstrip her in running; but if any challenged her and lost the race, he was to lose his life. Hippom'enês won the race by throwing down golden apples, which Atalanta kept stopping to pick up. William Morris has chosen this for one of his tales in the *Earthly Paradise* (March).

In short, she thus appeared like another Atalanta.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Atalanta in Calydon. A dramatic poem by Algernon C. Swinburne (1864).

Atalantis. "Secret Memoirs of *Persons of Quality*" in the court of 1688, by Mrs. de la Rivière Manley (1736). It is full of party scandal; not unfrequently new minting old lies.

As long as *Atalantis* shall be read.
Pope: Rape of the Lock.

Atali'ba, the inca of Peru, most dearly beloved by his subjects, on whom Pizarro made war. An old man says of the inca—

The virtues of our monarch alike secure to him the affection of his people and the benign regard of Heaven. —*Sheridan: Pizarro*, ii. 4 (from Kotzebue), (1799).

Atba'ra or *Black River*, called the "dark mother of Egypt." (See BLACK RIVER.)

Ate (2 *syl.*), goddess of revenge.

With him along is come the mother-queen,
An Ate, stirring him to blood and strife.
Shakespeare: King John, act ii. sc. 1 (1596).

Ate (2 *syl.*), "mother of debate and all dissension," the friend of Duessa. She squinted, lied with a false tongue, and maligned even the best of beings. Her abode, "far under ground hard by the gates of hell," is described at length in bk. iv. 1. When sir Blandamour was challenged by Braggadoccio (canto 4), the terms of the contest were that the conqueror should have "Florimel," and the other "the old hag Até," who was always to ride beside him till he could pass her off to another.—*Spenser: Faërie Queene*, iv. (1596).

Atell'an Fables (*The*), in Latin *Atella'næ Fabulæ*, a species of farce performed by the ancient Romans, and so called from Atella, in Campania. They differed from comedy because no magistrates or persons of rank were introduced; they differed from the *tabernariæ* or *genre* drama, because domestic life was not represented in them; and they differed from the *mimes*, because there was neither buffoonery nor ribaldry. They were not performed by professional actors, but by Roman citizens of rank; were written in the Oscan language; and were distinguished for their refined humour.

They were supposed to be directly derived from the ancient *mimi* of the Atellan Fables.—*Scott: The Drama.*

A'tha, a country in Connaught, which for a time had its own chief, and sometimes usurped the throne of Ireland. Thus Cairbar (lord of Atha) usurped the throne, but was disseated by Fingal, who restored Conar king of Ulster. The war of Fingal with Cairbar is the subject of the Ossianic poem *Tem'ora*, so called from the palace of that name where Cairbar murdered king Cormac. The kings of the Fir-bolg were called "lords of Atha."—*Ossian.*

Ath'alie (3 *syl.*), daughter of Ahab and Jezebel, and wife of Joram king of Judah. She massacred all the remnant of the house of David; but Joash escaped, and six years afterwards was proclaimed king. Athalie, attracted by the shouts, went to the temple, and was killed by the mob. This forms the subject and title of Racine's *chef-d'œuvre* (1691), and was Mdlle. Rachel's great part.

(Racine's tragedy of *Athalie*, queen of Judah, must not be confounded with Corneille's tragedy of *Attila*, king of the Huns; nor with *Atala*, *q.v.*)

Atheist's Tragedy (*The*), by Cyril Tourneur. The "atheist" is D'Amville, who murdered his brother Montferrers for his estates (1611).

Ath'elstane (3 *syl.*), surnamed "The Unready," thane of Coningsburgh.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

∴ "Unready" does not mean *unprepared*, but *injudicious* (from Anglo-Saxon, *ræd*, "wisdom, counsel").

Athe'na [*Juno*] once meant "the air," but in Homer this goddess is the representative of civic prudence and military skill. Athēna, in Greek mythology, is the armed protectress of states and cities.

Athenæum (*The*), "a Magazine of Literary and Miscellaneous Information," edited by John Aikin (1807–1809).

Re-started by James Silk Buckingham in 1829.

Athe'nian Bee. Plato was so called from the honeyed sweetness of his composition. It is said that a bee settled on his lips while he was an infant asleep in his cradle, and indicated that "honeyed words" would fall from his lips, and flow from his pen. Sophoclês is called "The Attic Bee."

Athenodo'rus, the Stoic, told Augustus the best way to restrain unruly anger is to repeat the alphabet before giving way to it.

> The sacred line he did but once repeat,
> And laid the storm, and cooled the raging heat.
> *Tickell: The Horn-book.*

Ath'ens.

German Athens, Saxe-Weimar.

Athens of Ireland, Belfast.

Modern Athens, Edinburgh. So called from its resemblance to the Acropolis, when viewed from the sea opposite.—*Willis.*

Mohammedan Athens, Bagdad in the time of Haroun-al-Raschid.

Athens of the New World, Boston, noted for its literature and literary institutions.

Athens of the North, Copenhagen, unrivalled (for its size) in the richness of its literary and antique stores, the number of its societies for the encouragement of arts, sciences, and general learning, together with the many illustrious names on the roll of its citizenship.

Athens of Switzerland, Zurich. So called from the number of protestant refugees who resorted thither, and inundated Europe with their works on controversial divinity. Coverdale's Bible was printed at Zurich in 1535; here Zuinglius preached, and here Lavater lived.

Athens of the West. Cor'dova, in Spain, was so called in the Middle Ages.

Ath'liot, the most wretched of all women.

> Her comfort is (if for her any be),
> That none could show more cause of grief than she.
> *W. Browne: Britannia's Pastorals*, ii. 5 (1613).

Ath'os. Dinoc'ratês, a sculptor, proposed to Alexander to hew mount Athos into a statue representing the great conqueror, with a city in his left hand, and a basin in his right to receive all the waters which flowed from the mountain. Alexander greatly approved of the suggestion, but objected to the locality.

> And hew out a huge monument of pathos,
> As Philip's son proposed to do with Athos.
> *Bryon: Don Juan*, xii. 86.

Athos is one of the musketeers in *Three Musketeers*, by Dumas.

Athun'ree, in Connaught, where was fought the great battle between Felim O'Connor on the side of the Irish, and William de Bourgo on the side of the English. The Irish lost 10,000 men, and the whole tribe of the O'Connors fell except Fe'lim's brother, who escaped alive.

Athun'ree (*Lord*), a libertine with broken coffers; a man of pleasure, who owned "no curb of honour, and who possessed no single grace but valour."—*Knowles: Woman's Wit* (1838).

Atimus, Baseness of mind personified in *The Purple Island* (1633), by Phineas Fletcher. "A careless, idle swain . . . his work to eat, drink, sleep, and purge his reins." Fully described in canto viii. (Greek, *atimos*, "one dishonoured.")

A'tin (*Strife*), the squire of Pyr'ochlês.—*Spenser: Faërie Queene*, ii. 4, 5, 6 (1590).

Atlante'an Shoulders, shoulders broad and strong, like those of Atlas, which support the world.

> Sage he [*Beëlzebub*] stood,
> With Atlantean shoulders, fit to bear
> The weight of mightiest monarchies.
> *Milton: Paradise Lost*, ii. 305 (1665).

Atlantes (3 *syl.*), the magician and sage who educated Rogēro in all manly virtues.—*Ariosto: Orlando Furioso* (1516).

Atlan'tis. Lord Bacon wrote an allegorical fiction called *Atlantis, or The New Atlantis.* It is an island in the Atlantic, on which the author feigns that he was wrecked. There found he every model arrangement for the promotion of science and the perfection of man as a social being.

> A moral country? But I hold my hand—
> For I disdain to write an *Atalantis* [*sic*].
> *Byron: Don Juan*, xi. 87.

Atlas'Shoulders, enormous strength. Atlas king of Mauritania is said to support the world on his shoulders.

> Change thy shape and shake off age . . . Get thee Medea's kettle (*q.v.*) and be boiled anew, come forth with . . . callous hands, a chine of steel, and Atlas' shoulders.—*Congreve: Love for Love*, iv. (1695).

Atom (*The History and Adventures of an*), by Smollett (1769). A satire on the political parties of England from 1754 to the dissolution of lord Chatham's administration. Chatham himself is severely handled.

Atossa. It is doubtful to whom Pope alludes in his *Moral Essays*, ii.—

But what are these to great Atossa's mind?

Atossa, daughter of Cyrus, was the wife of Darius Hystaspis, and their son was Xerxes. As Xerxes was the son of Ahasuērus and Vashti (*Old Testament*), and Vashti was the daughter of Cyrus, it would seem that Ahasuerus was the same as *Darius*, and Vashti as *Atossa*.

·.· It is supposed that Pope referred either to the duchess of Marlborough or to the duchess of Buckingham. He calls the former Sappho, but Sappho's great friend was Atthis, not Atossa.

At'ropos, one of the Fates, whose office it was to cut the thread of life with a pair of scissors.

. . . nor shines the knife,
Nor shears of Atropos before their vision.
Byron: Don Juan, ii. 64.

Attala's Wife, Cerca.

Attic Bee (*The*), Sophoclês (B.C. 495–405). Plato is called "The Athe'nian Bee."

Attic Boy (*The*), referred to by Milton in his *Il Penseroso*, is Ceph'alus or Kephalos, beloved by Aurora (Morn), but married to Pro'cris. He was passionately fond of hunting.

Till civil-suited Morn appear,
Not tricked and flounced, as she was wont
With the Attic boy to hunt,
But kerchiefed in a comely cloud.
Il Penseroso (1638).

Attic Muse (*The*), Xenophon, the historian (B.C. 444–359).

At'ticus (*The English*), Joseph Addison (1672–1719).

Who but must laugh if such a man there be,
Who would not weep if Atticus were he?
Pope: Prologue to the Satires.

The Christian Atticus, Reginald Heber, bishop of Calcutta (1783–1826).

The Irish Atticus. George Faulkner (1700–1775) is satirized under this name in a series of letters by the earl of Chesterfield.

At'tila, one of the tragedies of Pierre Corneille (1667). This king of the Huns, usually called the "Scourge of God," must not be confounded with "Athalie," daughter of Jezebel and wife of Joram, the subject and title of Racine's *chef-d'œuvre*, and Mdlle. Rachel's chief character.

Attreba'tes (4 *syl.*), Drayton makes it 3 *syl.* The Attrebates inhabited part of Hampshire and Berkshire. The primary city was Callĕba (*Silchester*).—*Richard of Cirencester*, vi. 10.

The Attrebates in Bark unto the bank of Thames.
Drayton: Polyolbion, xvi. (1612).

·.· "In Bark" means in Berkshire.

Atys, a Phrygian shepherd, transformed into a fir tree. Catullus wrote a poem in Latin on the subject, and his poem has been translated into English by Leigh Hunt (1784–1859).

·.· William Whitehead (1715–1785) wrote an heroic poem entitled *Atys and Adrastus;* but this Atys was quite another person. The Phrygian shepherd was son of Nana, but Whitehead's Atys was son of Crœsus. The former was metamorphosed by Cybĕle (3 *syl.*) into a fir tree; the latter was slain by Adrastos (not the king of Argos, but son of Gordius), who accidentally killed him while hunting, and was so distressed at the accident that he put an end to his own life.

Aubert (*Thérèse*), the chief character of a romance by C. Nodier (1819). The story contains the adventures of a young royalist in the French Revolution, who disguised himself in female attire to escape discovery.

Aubrey, a widower for 18 years. At the death of his wife he committed his infant daughter to the charge of Mr. Bridgemore a merchant, and lived abroad. He returned to London after an absence of 18 years, and found that Bridgemore had abused his trust; and his daughter had been obliged to quit the house and seek protection with a Mr. Mortimer.

Augusta Aubrey, daughter of Mr. Aubrey, in love with Francis Tyrrel, the nephew of Mr. Mortimer. She is snubbed and persecuted by the vulgar Lucinda Bridgemore, and most wantonly persecuted by lord Abberville; but after passing through many a most painful visitation, she is happily married to the man of her choice.—*Cumberland: The Fashionable Lover* (1780).

Au'bri's Dog showed a most unaccountable hatred to Richard de Macaire, snarling and flying at him whenever he appeared in sight. Now, Aubri had been murdered by some one in the forest of Bondy, and this animosity of the dog directed suspicion towards Richard de Macaire. Richard was taken up, and condemned to single combat with the dog, by whom he was killed. In his

dying moments he confessed himself to be the murderer of Aubri. (See DOG.)

Le combat entre Macaire et le chien eut lieu à Paris, dans l'île Louviers. On place ce fait merveilleux en 1371, mais . . . il est bien antérieur, car il est mentionné dès le siècle précédent par Albéric des Trois-Fontaines.—*Bouillet: Dict. Universal, etc.*

Auburn, the name of Goldmith's *Deserted Village*. Supposed to be Lissoy, in Kilkenny West, Ireland, where Goldsmith's father was the pastor.

Sweet Auburn, loveliest village of the plain.
Goldsmith: The Deserted Village (1770).

Auch'termuch'ty (*John*), the Kinross carrier.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Audhum'bla, the cow created by Surt to nourish Ymir. She supplied him with four rivers of milk, and was herself nourished by licking dew from the rocks. —*Scandinavian Mythology.*

Audley. *Is John Audley here?* In Richardson's travelling theatrical booth this question was asked aloud, to signify that the performance was to be brought to a close as soon as possible, as the platform was crowded with new-comers, waiting to be admitted (1766–1836).

¶ The same question was asked by Shuter (in 1759), whose travelling company preceded Richardson's.

Au'drey, a country wench, who jilted William for Touchstone. She is an excellent specimen of a wondering shegawky. She thanks the gods that "she is foul," and if to be poetical is not to be honest, she thanks the gods also that "she is not poetical."—*Shakespeare: As You Like It* (1598).

The character of "Audrey," that of a female fool, should not have been assumed [*i.e.* by Miss Pope, in her last appearance in public]; the last line of the farewell address was, "And now poor Audrey bids you all farewell" (May 26, 1808).—*James Smith: Memoirs, etc.* (1840).

Au'gean Stables. Augĕas king of the Epēans, in Elis, kept 3000 oxen for thirty years in stalls which were never cleansed. It was one of the twelve labours of Her'culês to cleanse these stables in one day. This he accomplished by letting two rivers into them.

If the Augean stable [*of dramatic impurity*] was not sufficiently cleansed, the stream of public opinion was fairly directed against its conglomerated impurities.—*Sir W. Scott: The Drama.*

AUGUSTA. London [*Trinobantina*] was so called by the Romans.

Where full in view Augusta's spires are seen,
With flowery lawns and waving woods between,
A humble habitation rose, beside
Where Thames meandering rolls his ample tide.
Falconer: The Shipwreck, i. 3 (1756).

Augus'ta, mother of Gustavus Vasa. She is a prisoner of Christian II. king of Denmark; but the king promises to set her free if she will induce her son (Gustavus) to submission. Augusta refuses. In the war which followed, Gustavus defeated Christian, and became king of Sweden. —*H. Brooke: Gustavus Vasa* (1730).

Augusta, a title conferred by the Roman emperors on their wives, sisters, daughters, mothers, and even concubines. It had to be conferred; for even the wife of an Augustus was not an Augusta until after her coronation.

1. EMPRESSES. Livia and Julia were both *Augusta;* so were Julia (wife of Tiberius), Messalina, Agrippina, Octavia, Poppæa, Statilia, Sabina, Domitilla, Domitia, and Faustĭna. In imperials the wife of an emperor is spoken of as *Augusta: Serenissima Augusta conjux nostra; Divina Augusta,* etc. But the title had to be conferred; hence we read, "Domitian uxorem suam *Augustam* jussit nuncupari;" and "Flavia Titiana, eadem die, uxor ejus [*i.e.* Pertinax] *Augusta* est appellata."

2. MOTHERS or GRANDMOTHERS. Antonia, grandmother of Caligula, was created *Augusta.* Claudius made his mother Antonia *Augusta* after her death. Heliogab'alus had coins inscribed with "Julia Mæsa *Augusta,*" in honour of his grandmother; Mammæa, mother of Alexander Sevērus, is styled *Augusta* on coins; and so is Helĕna, mother of Constantine.

3. SISTERS. Honorius speaks of his sister as "venerabilis *Augusta* germana nostra." Trajan has coins inscribed with "Diva Marciana *Augusta.*"

4. DAUGHTERS. Mallia Scantilla the wife, and Didia the daughter of Didius Julianus, were both *Augusta.* Titus inscribed on coins his daughter as "Julia Sabina *Augusta;*" there are coins of the emperor Decius inscribed with "Herennia Etruscilla *Augusta,*" and "Sallustia *Augusta,*" sisters of the emperor Decius.

5. OTHERS. Matidia, niece of Trajan, is called *Augusta* on coins; Constantine Monomachus called his concubine *Augusta.*

Augusta, the lady to whom lord Byron, in 1816, addressed several stanzas and epistles. She was a relative, and married colonel Leigh.

Augus'tan Age, the golden age of a people's literature, so called because,

while Augustus was emperor, Rome was noted for its literary giants.

The Augustan Age of England, the Elizabethan period. That of Anne is called the "Silver Age."

The Augustan Age of France, that of Louis XIV. (1610-1740).

The Augustan Age of Germany, nineteenth century.

The Augustan Age of Portugal, from John the Great to John III. (1385–1557). In this period Brazil was occupied; the African coast explored; the sea-route to India was traversed; and Camoens flourished.

Augusti'na, the Maid of Saragoza. She was only 22 when, her lover being shot, she mounted the battery in his place; and the French, after a siege of two months, were obliged to retreat, August 15, 1808.

Such were the exploits of the Maid of Saragoza, who by her valour elevated herself to the highest rank of heroines. When the author was at Seville, she walked daily on the Prado, decorated with medals and orders, by order of the Junta.—*Byron.*

Augustine. *The Ladder of St. Augustine*, a poem by Longfellow.

Augustus Dunshunner, W. E. Aytoun (1813–1865).

Auld Lang Syne. Robert Burns, in a letter to Mr. Thomson, dated September, 1793, says, "One song more, and I have done. 'Auld Lang Syne.' The air is but mediocre, but . . . the old song . . . which has never been in print, nor even in MS. until I took it down from an old man's singing, is enough to recommend any air."

Auld Robin Gray was written (1771) by lady Anne Barnard, to raise a little money for an old nurse. Lady Anne's maiden name was Lindsay, and her father was earl of Balcarras.

Aullay, a monster horse with an elephant's trunk. The creature is as much bigger than an elephant as an elephant is larger than a sheep. King Baly of India rode on an aullay.

The aullay, hugest of four-footed kind,
The aullay-horse, that in his force,
With elephantine trunk, could bind
And lift the elephant, and on the wind
Whirl him away, with sway and swing,
E'en like a pebble from a practised sling.
Southey: Curse of Kehama, xvi. 2 (1809).

Aumerle [*O-murl'*], a French corruption of Albemarle (in Normandy).

Aurelia Darnel, in Smollett's novel of *Sir Launcelot Greaves*. His best female character. She is both lady-like and womanly.

Aurelius. (See ARVIRAGUS, p. 65.)

Aurelius, elder brother of Uther the pendragon, and uncle of Arthur; but he died before the hero was born.

Even sicke of a fixe [*ill of the flux*] as he was, he caused himself to be carried forth on a litter; with whose presence the people were so encouraged, that encountering with the Saxons they wan the victorie.—*Holinshed: History of Scotland*, 99.

. . . once I read
That stout Pendragon on his litter sick
Came to the field, and vanquishèd his foes.
Shakespeare: 1 Henry VI. act iii. sc. 2 (1589).

Aurora Leigh, a novel in blank verse by Elizabeth B. Browning (1856). Aurora Leigh is an orphan child sent from Italy to the care of an aunt in England. She falls in love with Romney Leigh, a "social reformer," who proposes marriage, but is rejected. Romney then gives himself up to socialistic work, and has a child by Marian Erle (a working girl). He would have married her, but was prevented by lady Waldemar. Aurora, in the mean time, being left penniless by the death of her aunt, supports herself by her writings, goes to Italy, and takes charge of Marian's child. Romney sets up a socialistic establishment, but the house is burnt down by the settlers; Romney loses his eyesight, retires to Italy, comes upon Marian, and offers her marriage to compensate for the evil he has done her. His proposal is rejected, and he finally marries Aurora Leigh.

Aurora Raby, a wealthy English orphan, a "rose with all its sweetest leaves yet unfolded."—*Byron: Don Juan*, canto xv.

Auro'ra's Tears, the morning dew. These tears are shed for the death of her son Memnon, slain by Achillês at the siege of Troy.

Auso'nia, Italy, so called from Auson, son of Ulysses.

. . . romantic Spain,—
Gay lilied fields of France, or more refined,
The soft Ausonia's monumental reign.
Campbell: Gertrude of Wyoming, ii. 15 (1809).

Austin, the assumed name of the lord of Clarinsal, when he renounced the world and became a monk of St. Nicholas. Theodore, the grandson of Alfonso, was his son, and rightful heir to the possessions and title of the count of Narbonne. —*Jephson: Count of Narbonne* (1782).

Aus'tria and the Lion's Hide. There is an old tale that the archduke of

Austria killed Richard I., and wore as a spoil the lion's hide which belonged to our English monarch. Hence Faulconbridge (the natural son of Richard) says jeeringly to the archduke—

> Thou wear a lion's hide! doff it for shame,
> And hang a calf-skin on those recreant limbs.
> *Shakespeare: King John*, act iii. sc. 1 (1596).

(The point is better understood when it is borne in mind that fools and jesters were dressed in calf-skins.)

Austrian Army awfully arrayed (*An*). (See P, for this and several other alliterative poems.)

Aus'trian Lip (*The*), a protruding under jaw, with a heavy lip disinclined to shut close. It came from kaiser Maximilian I., son of kaiser Frederick III., and was inherited from his grandmother Cimburgis, a Polish princess, duke of Masovia's daughter, and hence called the "Cimburgis Under Lip."

¶ A similar peculiarity occurs in the family of sir Gideon Murray of Elibank. He had taken prisoner a young gentleman named Scoto, whom he was about to hang; but his wife persuaded him to commute the sentence into a marriage with their daughter "Meg of the muckle mouth." Meg made him a most excellent wife, but the "muckle mouth" descended to their posterity for many generations.

Autocrat of the Breakfast-Table (*The*), a series of essays contributed by Oliver Wendell Holmes to the first twelve numbers of the *Atlantic Monthly*, and republished in 1858. The essays are discursive, poetical, philosophical, imaginative, and amusing.

It was followed by *The Professor at the Breakfast-Table* (1870), and *The Poet at the Breakfast-Table* (1872).

Autol'ycos, the craftiest of thieves. He stole the flocks of his neighbours, and changed their marks. Sis'yphos outwitted him by marking his sheep under their feet.

Autol'ycus, a pedlar and witty rogue, in *The Winter's Tale*, by Shakespeare (1604).

Av'alon or **Avallon,** Glastonbury, generally called the "isle of Avalon." The abode of king Arthur, Oběron, Morgaine la Fée, and the Fees generally; sometimes called the "island of the blest." It is very fully described in the French romance of *Ogier le Danois*. Tennyson calls it Avil'ion (*q.v.*). Drayton, in his *Polyolbion*, styles it "the ancient isle of Avălon," and the Romans "insula Avalonia."

> O three-times famous isle! where is that place that might
> Be with thyself compared for glory and delight,
> Whilst Glastonbury stood?
> *Drayton: Polyolbion*, iii. (1612).

Avan'turine or **Aven'turine** (4 *syl.*), a variety of rock-crystal having a spangled appearance, caused by scales of mica or crystals of copper. The name is borrowed from that of the artificial gold-spangled glass obtained in the first instance *par aventure* ("by accident").

> . . . and the hair
> All over glanced with dew-drop or with gem,
> Like sparkles in the stone avanturine.
> *Tennyson: Gareth and Lynette.*

Avare (*L'*). The plot of this comedy is as follows: Harpagon the miser and his son Cléante (2 *syl.*) both want to marry Mariane (3 *syl.*), daughter of Anselme, *alias* don Thomas d'Alburci, of Naples. Cléante gets possession of a casket of gold belonging to the miser, and hidden in the garden. When Harpagon discovers his loss, he raves like a madman, and Cléante gives him the choice of Mariane or the casket. The miser chooses the casket, and leaves the young lady to his son. The second plot is connected with Elise (2 *syl.*), the miser's daughter, promised in marriage by the father to his friend Anselme (2 *syl.*); but Elise is herself in love with Valère, who, however, turns out to be the son of Anselme. As soon as Anselme discovers that Valère is his son, who he thought had been lost at sea, he resigns to him Elise; and so in both instances the young folks marry together, and the old ones give up their unnatural rivalry.—*Molière: L'Avare* (1667).

Avatar', the descent of Brahma to this earth. It is said in Hindû mythology that Brahma has already descended nine times in various forms. He is yet to appear once more, when he will assume the figure of a warrior upon a white horse, and will cut off all incorrigible offenders.

> Nine times have Brahma's wheels of lightning hurled
> His awful presence o'er the alarmèd world;
> Nine times hath Guilt, through all his giant frame,
> Convulsive trembled, as the Mighty came;
> Nine times hath suffering Mercy spared in vain,—
> But Heaven shall burst her starry gates again,
> He comes! dread Brahma shakes the sunless sky . . .
> Heaven's fiery horse, beneath his warrior-form,
> Paws the light clouds, and gallops on the storm.
> *Campbell: Pleasures of Hope*, i. (1799).

AVENEL (2 *syl.*), *Julian Avenel*, the usurper of Avenel Castle.

Lady Alice Avenel, widow of sir Walter.

Mary Avenel, daughter of lady Alice. She marries Halbert Glendinning.—*Sir W. Scott: The Monastery* (date 1559).

Avenel (*Sir Halbert Glendinning, knight of*), same as the bridegroom in *The Monastery*.

The lady Mary of Avenel, same as the bride in *The Monastery.—Sir W. Scott: The Abbot* (time, Elizabeth).

Avenel (*The White Lady of*), a spirit mysteriously connected with the Avenel family, as the Irish banshee is with true Mile'sian families. She announces good or ill fortune, and manifests a general interest in the family to which she is attached, but to others she acts with considerable caprice; thus she shows unmitigated malignity to the sacristan and the robber. Any truly virtuous mortal has commanding power over her.

Noon gleams on the lake,
Noon glows on the fell;
Awake thee, awake,
White maid of Avenel!
Sir W. Scott: The Monastery (time, Elizabeth).

Avenel (*Dick*), in lord Lytton's *My Novel* (1853). A big, blustering, sharp Yankee, honest, generous, and warm-hearted.

Aven'ger of Blood, the man who had the birthright, according to the Jewish polity, of taking vengeance on him who had killed one of his relatives.

. . . the Christless code,
That must have life for a blow.
Tennyson: Maud, II. i. 1.

Av'icen or *Abou-ibn-Sina*, an Arabian physician and philosopher, born at Shiraz, in Persia (980–1037). He composed a treatise on logic, and another on metaphysics. Avicen is called both the Hippo'cratês and the Aristotle of the Arabs.

Of physicke speake for me, king Avicen . . .
Yet was his glory never set on shelfe,
Nor never shall, whyles any worlde may stande
Where men have minde to take good bookes in hande.
Gascoigne: The Fruits of Warre, lvii. (died 1557).

Avil'ion ["*the apple island*"], near the terrestrial paradise. (See AVALON.)

Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadowed, happy, fair with orchard-lawns
And bowery hollows crowned with summer sea,
Where I [*Arthur*] will heal me of my grievous wound.
Tennyson: Morte d'Arthur.

Ayl'mer (*Mrs.*), a neighbour of sir Henry Lee.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ay'mer (*Prior*), a jovial Benedictine monk, prior of Jorvaulx Abbey.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ay'mon, duke of Dordōna (*Dordogne*). He had four sons, Rinaldo, Guicciardo, Alardo, and Ricciardetto (*i.e.* Renaud, Guiscard, Alard, and Richard), whose adventures are the subject of a French romance entitled *Les Quatre filz Aymon*, by Huon de Villeneuve (1165–1223).

The old legend was modernized in 1504, and Balfe wrote an opera on the subject (1843).

Ayrshire Bard (*The*), Robert Burns, the Scotch poet (1759–1796).

Az'amat-Bat'uk, pseudonym of M. Thiebland, war correspondent of the *Pall Mall Gazette* in 1870.

Azari'a and Hush'ai, a reply in verse to Dryden's *Absalom and Achitophel*, by Samuel Pordage. The characters common to the two satires are—

By Pordage.		By Dryden.
Charles II.	*Amazia*	*David*
Cromwell	*Zabad*	*Saul*
Dryden	*Shimei*	*Asaph* (in part ii.)
Monmouth (duke of)	*Azaria*	*Absalom*
Shaftesbury (earl of)	*Hushai*	*Achitophel*
Titus Oates	*Libni*	*Corah*

. Hence "Azaria and Hushai" are Monmouth and Shaftesbury in Pordage's reply, but "Absalom and Achitophel" represent them in Dryden's satire.

Aza'zel, one of the ginn or jinn, all of whom were made of "smokeless fire," that is, the fire of the Simoom. These jinn inhabited the earth before man was created, but on account of their persistent disobedience were driven from it by an army of angels. When Adam was created, and God commanded all to worship him, Azâzel insolently made answer, "Me hast Thou created of fire, and him of earth: why should I worship him?" Whereupon God changed the jinnee into a devil, and called him Iblis or Despair. In hell he was made the standard-bearer of Satan's host.

Upreared
His mighty standard; that proud honour claimed
Azâzel as his right.
Milton: Paradise Lost, i. 534 (1665).

Az'la, a suttee, the young widow of Ar'valan, son of Keha'ma.—*Southey: Curse of Kehama*, i. 10 (1809).

Az'o, husband of Parisi'na. He was marquis d'Este, of Ferrara, and had already a natural son, Hugo, by Bianca, who died of a broken heart because she was not made his bride. Hugo was betrothed to Parisina before she married the marquis, and after she became his mother-in-law they loved on still. One night Azo heard Parisina in sleep express her love for Hugo, and the angry marquis condemned his son to death. Although he spared his bride, no one ever knew what became of her.—*Byron: Parisina.*

Az'rael (3 *syl.*), the angel of death (called Raphael in the *Gospel of Barnabas*).—*Al Korân.*

Az'tecas, an Indian tribe, which conquered the Hoamen (2 *syl.*), seized their territory, and established themselves on a southern branch of the Missouri, having Az'tlan as their imperial city. When Madoc conquered the Aztecas in the twelfth century, he restored the Hoamen, and the Aztecas migrated to Mexico. —*Southey: Madoc* (1805).

*** Cortez conquered Mexico, and extirpated the Aztecs in 1520.

Az'tlan, the imperial city of the Az'tecas, on a southern branch of the Missouri. It belonged to the Hoamen (2 *syl.*), but this tribe being conquered by the Aztecas, the city followed the fate of war. When Madoc led his colony to North America, he took the part of the Hoamen, and, conquering the Aztecas, restored the city and all the territory pertaining thereto to the queen Erill'yab, and the Aztecas migrated to Mexico. The city Aztlan is described as "full of palaces, gardens, groves, and houses" (in the twelfth century).—*Southey: Madoc* (1805).

Azuce'na, a gipsy. Manri'co is supposed to be her son, but is in reality the son of Garzia (brother of the conte di Luna).—*Verdi: Il Trovato'rê* (1853).

Azyoru'ca (4 *syl.*), queen of the snakes and dragons. She resides in Patala, or the infernal regions.—*Hindû Mythology.*

> There Azyoruca veiled her awful form
> In those eternal shadows. There she sat,
> And as the trembling souls who crowd around
> The judgment-seat received the doom of fate,
> Her giant arms, extending from the cloud,
> Drew them within the darkness.
> *Southey: Curse of Kehama,* xxiii. 15 (1809).

B.

Baal, plu. **Baalim,** a general name for all the Syrian gods, as Ash'taroth was for the goddesses. The general version of the legend of Baal is the same as that of Adōnis, Thammuz, Osīris, and the Arabian myth of El Khouder. All allegorize the sun, six months above and six months below the equator. As a title of honour, the word Baal, Bal, Bel, etc., enters into a large number of Phœnician and Carthaginian proper names, as Hannibal, Hasdru-bal, Bel-shazzar, etc.

> . . . [the] general names
> Of Baälim and Ashtaroth: those male;
> These female.
> *Milton: Paradise Lost,* i. 422 (1665).

Baalbec of Ireland, Kilmallock in Limerick, noted for its ruins.

Bab (*Lady*), a waiting-maid on a lady so called, who assumes the airs with the name and address of her mistress. Her fellow-servants and other servants address her as "lady Bab," or "Your ladyship." She is a fine wench, "but by no means particular in keeping her teeth clean." She says she never reads but one "book, which is Shikspur." And she calls Lovel and Freeman, two gentlemen of fortune, "downright hottenpots."—*Rev. J. Townley: High Life Below Stairs* (1763).

Ba'ba, chief of the eunuchs in the court of the sultana Gulbey'az.—*Byron: Don Juan,* v. 28, etc. (1820).

Baba (*Ali*), who relates the story of the "Forty Thieves" in the *Arabian Nights' Entertainments.* He discovered the thieves' cave while hiding in a tree, and heard the magic word, "Ses'amê," at which the door of the cave opened and shut.

Cassim Baba, brother of Ali Baba, who entered the cave of the forty thieves, but forgot the pass-word, and stood crying, "Open, Wheat!" "Open, Barley!" to the door, which obeyed no sound but "Open, Sesamê!"

Baba-Mus'tapha, a cobbler who sewed together the four pieces into which Cassim's body had been cleft by the forty thieves. When the thieves discovered that the body had been taken away, they sent one of the band into the city, to ascertain who had died of late. The man happened to enter the cobbler's stall, and falling into a gossip, heard about the body which the cobbler had sewed together. Mustapha pointed out to him the house of Cassim Baba's widow, and the thief marked it with a piece of white chalk. Next day the cobbler pointed out the house to another, who marked it with red chalk. And the day following he pointed it out to the captain of the band, who, instead of marking the door, studied the house till he felt sure of recognizing it.—*Arabian Nights* ("Ali Baba, or The Forty Thieves").

Bababalouk, chief of the black eunuchs, whose duty it was to wait on the sultan, to guard the sultanas, and to superintend the harem.—*Habesci: State of the Ottoman Empire,* 155, 156.

Ba'bel ["*confusion*"]. There is a town in Abyssinia called *Habesh,* the Arabic

word for "confusion." This town is so called from the great diversity of races by which it is inhabited: Christians, Jews, and Mohammedans, Ethiopians, Arabians, Falashas (*exiles*), Gallas, and Negroes, all consort together there.

Babes in the Wood, insurrectionary hordes which infested the mountains of Wicklow and the woods of Enniscarthy towards the close of the eighteenth century. (See CHILDREN IN THE WOOD.)

Babie, old Alice Gray's servant-girl. —*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Babie'ca (3 *syl.*), the Cid's horse.

I learnt to prize Babieca from his head unto his hoof.
The Cid (1128).

Baboon (*Philip*), Philippe Bourbon, duc d'Anjou.

Lewis Baboon, Louis XIV., "a false loon of a grandfather to Philip duke of Anjou, and one that might justly be called a Jack-of-all-trades."

Sometimes you would see this Lewis Baboon behind his counter, selling broad-cloth, sometimes measuring linen; next day he would be dealing in mercery-ware; high heads, ribbons, gloves, fans, and lace, he understood to a nicety . . . nay, he would descend to the selling of tapes, garters, and shoe-buckles. When shop was shut up, he would go about the neighbourhood, and earn half-a-crown, by teaching the young men and maidens to dance. By these means he had acquired immense riches, which he used to squander away at back-sword [*in war*], quarter-staff, and cudgel-play, in which he took great pleasure.—*Dr. Arbuthnot: History of John Bull*, ii. (1712).

Bab'ylon. *Cairo* in Egypt was so called by the crusaders. *Rome* was so called by the puritans; and *London* was, and still is, so called by some, on account of its wealth, luxury, and dissipation. The reference is to *Rev.* xvii. and xviii.

Babylonian Wall. The foundress of this wall (two hundred cubits high, and fifty thick) was Semirămis, mythic foundress of the Assyrian empire. She was the daughter of the fish-goddess Der'ceto of Ascălon, and a Syrian youth.

Our statues . . . she
The foundress of the Babylonian wall.
Tennyson: The Princess, ii.

Bacbuc or **Babouc,** the oracle of the "Holy Bottle of Lanternland."—*Rabelais: Pantagruel.*

Bacchan'tes (3 *syl.*), priestesses of Bacchus.

Round about him [*Bacchus*] fair Bacchantês,
Bearing cymbals, flutes, and thyrses,
Wild from Naxian groves, or Zanté's
Vineyards, sing delirious verses.
Longfellow: Drinking Song.

Bacchus, in the *Lusiad*, an epic poem by Camoens (1569), is the personification of the evil principle which acts in opposition to Jupiter, the lord of Destiny. Mars is made by the poet the guardian power of Christianity, and Bacchus of Mohammedanism.

Bacharach [*Back-a-rack*], a red wine, so called from a town of the same name in the Lower Palatinate. Pope Pius II. used to import a tun of it to Rome yearly, and Nuremberg obtained its freedom at the price of four casks of it a-year. The word Bacharach means "the altar of Bacchus" (*Bacchi ara*), the altar referred to being a rock in the bed of the river, which indicated to the vine-growers what sort of year they might expect. If the head of the rock appeared above water, the season would be a dry one, and a fine vintage might be looked for; if not, it would be a wet season, and bad for the grapes.

. . . that ancient town of Bacharach,—
The beautiful town that gives us wine,
With the fragrant odour of Muscadine.
Longfellow The Golden Legend.

Backbite (*Sir Benjamin*), nephew of Crabtree, very conceited and very censorious. His friends called him a great poet and wit, but he never published anything, because "'twas very vulgar to print;" besides, as he said, his little productions circulated more "by giving copies in confidence to friends."—*Sheridan: School for Scandal* (1777).

When I first saw Miss Pope she was performing "Mrs. Candour," to Miss Farren's "lady Teazle," King as "sir Peter," Parsons "Crabtree," Dodd "Backbite," Baddeley "Moses," Smith "Charles," and John Palmer "Joseph" [Surface].—*James Smith: Memoirs, etc.*

Bacon of Theology, bishop Butler, author of *The Analogy of Religion, Natural and Revealed, etc.* (1692–1752).

Bacrack. (See BACHARACH.)

Bactrian Sage (*The*), Zoroas'ter or Zerdusht, a native of Bactria, now Balkh (B.C. 589–513).

Bade'bec (2 *syl.*), wife of Gargantua and mother of Pan'tagruel'. She died in giving him birth, or rather in giving birth at the same time to 900 dromedaries laden with ham and smoked tongues, 7 camels laden with eels, garlic, onions, and shallots.—*Rabelais: Pantagruel*, ii. 2 (1533).

Badger (*Will*), sir Hugh Robsart's favourite domestic.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Badger (*Mr. Bayham*), a medical practitioner at Chelsea, under whom Richard Carstone pursues his studies.

Mr. Badger was a crisp-looking gentleman, with "surprised eyes;" very proud of being Mrs. Badger's "third," and always referring to her former two husbands, captain Swosser and professor Dingo.—*C. Dickens: Bleak House* (1853).

Badinguet [*Bad'-en-gay*], one of the many nicknames of Napoleon III. It was the name of the mason in whose clothes he escaped from the fortress of Ham (1808, 1851–1873). Napoleon's party was nicknamed *Badingueux;* the empress's party was nicknamed *Montijoeux* and *Montijocrisses.*

Ba'don, Bath. The twelfth great victory of Arthur over the Saxons was at Badon Hill (Bannerdown).

They sang how he himself [*king Arthur*] at Badon bore that day,
When at the glorious goal his British sceptre lay.
Two days together how the battle strongly stood;
Pendragon's worthy son [*king Arthur*] . . .
Three hundred Saxons slew with his own valiant hand.
Drayton: Polyolbion, v. (1612).

Badou'ra, daughter of Gaiour (2 *syl.*) king of China, the "most beautiful woman ever seen upon earth." The emperor Gaiour wished her to marry, but she expressed an aversion to wedlock. However, one night by fairy influence she was shown prince Camaral'zaman asleep, fell in love with him, and exchanged rings. Next day she inquired for the prince, but her inquiry was thought so absurd that she was confined as a mad woman. At length her foster-brother solved the difficulty thus: The emperor having proclaimed that whoever cured the princess of her [supposed] madness should have her for his wife, he sent Camaral-zaman to play the magician, and imparted the secret to the princess by sending her the ring she had left with the sleeping prince. The cure was instantly effected, and the marriage solemnized with due pomp. When the emperor was informed that his son-in-law was a prince, whose father was sultan of the "Island of the Children of Khal'edan, some twenty days' sail from the coast of Persia," he was delighted with the alliance.—*Arabian Nights* ("Camaralzaman and Badoura").

Badroul'boudour, daughter of the sultan of China, a beautiful brunette. "Her eyes were large and sparkling, her expression modest, her mouth small, her lips vermilion, and her figure perfect." She became the wife of Aladdin, but twice nearly caused his death; once by exchanging "the wonderful lamp" for a new copper one, and once by giving hospitality to the false Fatima. Aladdin killed both these magicians.—*Arabian Nights* ("Aladdin, or The Wonderful Lamp").

Bæ'tica or **Bætic Vale,** Grana'da and Andalusia, or Spain in general. So called from the river Bætis or Guadalquivir.

While o'er the Bætic vale
Or thro' the towers of Memphis [*Egypt*], or the palms
By sacred Ganges watered, I conduct
The English merchant.
Akenside: Hymn to the Naiads.

Bagdad. A hermit told the caliph Almanzor that one Moclas was destined to found a city on the spot where he was standing. "I am that man," said the caliph, and he then informed the hermit how in his boyhood he once stole a bracelet, and his nurse ever after called him "Moclas," the name of a well-known thief.—*Marigny.*

Bagshot, one of a gang of thieves who conspire to break into the house of lady Bountiful.—*Farquhar: The Beaux' Stratagem* (1705).

Bagstock (*Major Joe*), an apoplectic retired military officer, living in Princess's Place, opposite to Miss Tox. The major had a covert kindness for Miss Tox, and was jealous of Mr. Dombey. He speaks of himself as "Old Joe Bagstock," "Old Joey," "Old J.," "Old Josh," "Rough and tough Old Jo," "J. B.," "Old J. B.," and so on. He is also given to over-eating, and to abusing his poor native servant.—*C. Dickens: Dombey and Son* (1846).

Bah'adar, master of the horse to the king of the Magi. Prince Am'giad was enticed by a collet to enter the minister's house, and when Bahadar returned, he was not a little surprised at the sight of his uninvited guest. The prince, however, explained to him in private how the matter stood, and Bahadar, entering into the fun of the thing, assumed for the nonce the place of a slave. The collet would have murdered him, but Amgiad, to save the minister, cut off her head. Bahadar, being arrested for murder, was condemned to death, but Amgiad came forward and told the whole truth; whereupon Bahadar was instantly released, and Amgiad created vizier.—*Arabian Nights* ("Amgiad and Assad").

Bahman (*Prince*), eldest son of the sultan Khrossou-schah of Persia. In infancy he was taken from the palace by the sultana's sisters, and set adrift on a

canal; but being rescued by the superintendent of the sultan's gardens, he was brought up, and afterwards restored to the sultan. It was the "talking bird" that told the sultan the tale of the young prince's abduction.

Prince Bahman's Knife. When prince Bahman started on his exploits, he gave to his sister Parizâdê (4 *syl.*) a knife, saying, "As long as you find this knife clean and bright, you may feel assured that I am alive and well; but if a drop of blood falls from it, you may know that I am no longer alive."—*Arabian Nights* ("The Two Sisters," the last tale).

Bailey, a sharp lad in the service of Todger's boarding-house. His ambition was to appear quite a full-grown man. On leaving Mrs. Todger's, he became the servant of Montague Tigg, manager of the "Anglo-Bengalee Company."—*C. Dickens: Martin Chuzzlewit* (1844).

Bailie (*General*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Bailie (*Giles*), a gipsy; father of Gabrael Faa (nephew to Meg Merrilies).—*Sir W. Scott: Guy Mannering* (time, George II.).

Bailiff's Daughter of Islington (in Norfolk). A squire's son loved the bailiff's daughter, but she gave him no encouragement, and his friends sent him to London, "an apprentice for to binde." After the lapse of seven years, the bailiff's daughter, "in ragged attire," set out to walk to London, "her true love to inquire." The young man on horseback met her, but knew her not. "One penny, one penny, kind sir!" she said. "Where were you born?" asked the young man. "At Islington," she replied. "Then prithee, sweetheart, do you know the bailiff's daughter there?" "She's dead, sir, long ago." On hearing this the young man declared he'd live an exile in some foreign land. "Stay, oh stay, thou goodly youth," the maiden cried; "she is not really dead, for I am she." "Then farewell grief and welcome joy, for I have found my true love, whom I feared I should never see again."—*Percy: Reliques of English Poetry*, ii. 8.

Baillif (*Herry*), mine host in *the Canterbury Tales*, by Chaucer (1388). When the poet begins the second fit of the "Rime of Sir Thopas," mine host exclaims—

> No mor of this for Goddês dignitie!
> For thou makest me so wery . . . that
> Mine eeres aken for thy nasty speeche.
> v. 15327, etc. (1388).

Bailzou (*Ann'aple*), the nurse of Effie Deans in her confinement.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Baiser-Lamourette [*Lamourette's Kiss*], a short-lived reconciliation.

Il y avait (20 juin, 1792), scission entre les membres de l'Assemblée. Lamourette les exhorta à se reconcilier. Persuadés par son discours, ils s'embrassèrent les uns les autres. Mais cette réconciliation ne dura pas deux jours; et elle fut bientôt ridiculisé sous le nom de *Baiser-Lamourette.—Bouillet: Dict. d'Hist., etc.*

Bajar'do, Rinaldo's steed.—*Ariosto: Orlando Furioso* (1516).

Baj'azet, surnamed "The Thunderbolt" (*il derim*), sultan of Turkey. After subjugating Bulgaria, Macedonia, Thessaly, and Asia Minor, he laid siege to Constantinople, but was taken captive by Tamerlane emperor of Tartary. He was fierce as a wolf, reckless, and indomitable. Being asked by Tamerlane how he would have treated him had their lots been reversed, "Like a dog," he cried. "I would have made you my footstool when I mounted my saddle, and, when your services were not needed, would have chained you in a cage like a wild beast." Tamerlane replied, "Then to show you the difference of my spirit, I shall treat you as a king." So saying, he ordered his chains to be struck off, gave him one of the royal tents, and promised to restore him to his throne if he would lay aside his hostility. Bajazet abused this noble generosity; plotted the assassination of Tamerlane; and bowstrung Mone'ses. Finding clemency of no use, Tamerlane commanded him to be used "as a dog, and to be chained in a cage like a wild beast."—*Rowe: Tamerlane* (a tragedy, 1702).

*** This was one of the favourite parts of Spranger Barry (1719–1777) and of J. Kemble (1757–1823).

Bajazet, a black page at St. James's Palace.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Bajura, Mahomet's standard.

Baker (*The*), and the "Baker's Wife." Louis XVI. and Marie Antoinette were so called by the revolutionary party, because on the 6th October, 1789, they ordered a supply of bread to be given to the mob which surrounded the palace at Versailles, clamouring for bread.

Ba'laam (2 *syl.*), the earl of Huntingdon, one of the rebels in the army of the duke of Mommouth.

> And therefore, in the name of dulness, be
> The well-hung Balaam.
> *Dryden: Absalom and Achitophel*, pt. i. ll. 573, 574.

Ba'laam, a "citizen of sober fame," who lived near the monument of London. While poor he was "religious, punctual, and frugal;" but when he became rich and got knighted, he seldom went to church, became a courtier, "took a bribe from France," and was hung for treason. —*Pope: Moral Essays*, iii.

Balaam's Ass. (See ARION, p. 59.)

Balacla'va, a corruption of *bella chiare* ("beautiful port"), so called by the Genoese, who raised the fortress, some portions of which still exist.

Balaclava Charge. (See CHARGE OF THE LIGHT BRIGADE.)

Balafré (*Le*), *alias* Ludovic Lesly, an old archer of the Scottish Guard at Plessis les Tours, one of the castle palaces of Louis XI. Le Balafré is uncle to Quentin Durward.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

'.' Henri, son of François second duke of Guise, was called *Le Balafré* ("the gashed"), from a frightful scar in the face from a sword-cut in the battle of Dormans (1575).

Balak, in the second part of Dryden and Tate's *Absalom and Achitophel* (line 395, etc.), was meant for Dr. Burnet, author of the *History of the Reformation*. He exceedingly disliked Charles II. ("David"); but was made bishop of Salisbury by William III. in 1689. He died in 1715, in the seventy-second year of his age.

The Second Part of *Absalom and Achitophel* (by Tate) was published in the autumn of 1682.

Balâm', the ox on which the faithful feed in paradise. The fish is call Nûn, the lobes of whose liver will suffice for 70,000 men.

Balan', brother of Balyn or Balin le Savage (*q.v.*), two of the most valiant knights that the world ever produced.—*Sir T. Malory: History of Prince Arthur*, i. 31 (1470).

Balan, "the bravest and strongest of all the giant race." Am'adis de Gaul rescued Gabrioletta from his hands.—*Vasco de Lobeira: Amadis de Gaul*, iv. 129 (fourteenth century).

Balance (*Justice*), the father of Sylvia. He had once been in the army, and as he had run the gauntlet himself, he could make excuses for the wild pranks of young men.—*G. Farquhar: The Recruiting Officer* (1704).

Ba'land of Spain, a man of gigantic strength, who called himself "Fierabras." —*Mediæval Romance.*

Balchris'tie (*Jenny*), housekeeper to the laird of Dumbiedikes.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Balclu'tha, a town belonging to the Britons on the river Clyde. It fell into the hands of Comhal (Fingal's father), and was burnt to the ground.

> "I have seen the walls of Balclutha," said Fingal, "but they were desolate. The fire had resounded in the halls: and the voice of the people is heard no more . . . The thistle shook there its lonely head: the moss whistled in the wind, and the fox looked out from the windows."—*Ossian: Carthon.*

Baldassa're (4 *syl.*), chief of the monastery of St. Jacopo di Compostella. —*Donizetti: La Favorita* (1842).

Bal'der, the god of light, peace, and day, was the young and beautiful son of Odin and Frigga. His palace, Briedablik ("wide-shining"), stood in the Milky Way. He was slain by Höder, the blind old god of darkness and night, but was restored to life at the general request of the gods.—*Scandinavian Mythology.*

> Balder the beautiful
> God of the summer sun.
> *Longfellow: Tegnier's Death.*

(Sydney Dobell has a poem entitled *Balder*, published in 1854.)

Bal'derstone (*Caleb*), the favourite old butler of the master of Ravenswood, at Wolf's Crag Tower. Being told to provide supper for the laird of Bucklaw, he pretended that there were fat capon and good store in plenty, but all he could produce was "the hinder end of a mutton ham that had been three times on the table already, and the heel of a ewe-milk kebbuck [*cheese*]" (ch. vii.).—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Baldrick, an ancestor of the lady Eveline Berenger "the betrothed." He was murdered, and lady Eveline assured Rose Flammock that she had seen his ghost frowning at her.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Bal'dringham (*The lady Ermengarde of*), great-aunt of lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

BALDWIN, the youngest and comeliest of Charlemagne's paladins, nephew of sir Roland.

Baldwin, the restless and ambitious duke of Bologna, leader of 1200 horse in the allied Christian army. He was Godfrey's brother, and very like him, but not so tall.—*Tasso: Jerusalem Delivered* (1575).

∴ He is introduced by sir Walter Scott in *Count Robert of Paris.*

Baldwin. So the Ass is called in the beast-epic entitled *Reynard the Fox* (the word means "bold friend"). In pt. iii. he is called "Dr." Baldwin (1498).

Bald'win, tutor of Rollo ("the bloody brother") and Otto, dukes of Normandy, and sons of Sophia. Baldwin was put to death by Rollo, because Hamond slew Gisbert the chancellor with an axe and not with a sword. Rollo said that Baldwin deserved death "for teaching Hamond no better."—*Beaumont: The Bloody Brother* (published 1639).

Baldwin (*Count*), a fatal example of paternal self-will. He doted on his elder son, Biron, but, because he married against his inclination, disinherited him, and fixed all his love on Carlos his younger son. Biron fell at the siege of Candy, and was supposed to be dead. His wife Isabella mourned for him seven years, and being on the point of starvation, applied to the count for aid, but he drove her from his house like a dog. Villeroy (2 *syl.*) married her, but Biron returned the following day. Carlos, hearing of his brother's return, employed ruffians to murder him, and then charged Villeroy with the crime; but one of the ruffians impeached. Carlos was arrested, and Isabella, going mad, killed herself. Thus was the wilfulness of Baldwin the source of infinite misery. It caused the death of his two sons, as well as of his daughter-in-law. —*Southern: The Fatal Marriage* (1692).

Baldwin, archbishop of Canterbury (1184–1190), introduced by sir W. Scott in *The Betrothed* (time, Henry II.).

Baldwin de Oyley, esquire of sir Brian de Bois Guilbert (Preceptor of the Knights Templars).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Balfour (*John*), of Burley. A leader of the Covenanters' army. Disguised for a time as Quentin Mackell of Irongray.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Balin (*Sir*), or "Balin le Savage," knight of the two swords. He was a Northumberland knight, and being taken captive, was imprisoned six months by king Arthur. It so happened that a damsel girded with a sword came to Camelot at the time of sir Balin's release, and told the king that no man could draw it who was tainted with "shame, treachery, or guile." King Arthur and all his knights failed in the attempt, but sir Balin drew it readily. The damsel begged him for the sword, but he refused to give it to any one. Whereupon the damsel said to him, "That sword shall be thy plague, for with it shall ye slay your best friend, and it shall also prove your own death." Then the Lady of the Lake came to the king, and demanded the sword, but sir Balin cut off her head with it, and was banished from the court. After various adventures he came to a castle where the custom was for every guest to joust. He was accommodated with a shield, and rode forth to meet his antagonist. So fierce was the encounter that both the combatants were slain, but Balin lived just long enough to learn that his antagonist was his dearly beloved brother Balan, and both were buried in one tomb.—*Sir T. Malory: History of Prince Arthur*, i. 27–44 (1470).

∴ "The Book of Sir Balin le Savage" is part i. ch. 27 to 44 (both inclusive) of sir T. Malory's *History of Prince Arthur.*

Balinverno, one of the leaders in Agramant's allied army.—*Ariosto: Orlando Furioso* (1516).

Ba'liol (*Edward*), usurper of Scotland, introduced in *Redgauntlet*, a novel by sir W. Scott (time, George II.).

Ba'liol (*Mrs.*), friend of Mr. Croftangry, in the introductory chapter of *The Fair Maid of Perth*, a novel by sir W. Scott (time, Henry IV.).

Ba'liol (*Mrs. Arthur Bethune*), a lady of quality and fortune, who had a house called Baliol Lodging, Canongate, Edinburgh. At death she left to her cousin Mr. Croftangry two series of tales called *The Chronicles of Canongate* (*q.v.*), which he published.—*Sir W. Scott: The Highland Widow* (introduction, 1827).

Baliol College, Oxford, was founded (in 1263) by John de Baliol, knight, father of Baliol king of Scotland.

Balisar'da, a sword made in the garden of Orgagna by the sorceress Faleri'na; it would cut through even

enchanted substances, and was given to Roge'ro for the express purpose of "dealing Orlando's death."—*Ariosto: Orlando Furioso*, xxv. 15 (1516).

He knew with Balisarda's lightest blows,
Nor helm, nor shield, nor cuirass could avail,
Nor strongly tempered plate, nor twisted mail.
Bk. xxiii.

Baliverso, the basest knight in the Saracen army.—*Ariosto: Orlando Furioso* (1516).

Balk or **Balkh** ["*to embrace*"], Omurs, surnamed *Ghil-Shah* ("earth's king"), founder of the Paishdadian dynasty. He travelled abroad to make himself familiar with the laws and customs of other lands. On his return he met his brother, and built on the spot of meeting a city, which he called Balk; and made it the capital of his kingdom.

Balkis, the Arabian name of the queen of Sheba, who went from the South to witness the wisdom and splendour of Solomon. According to the Koran, she was a fire-worshipper. It is said that Solomon raised her to his bed and throne. She is also called queen of Saba or Aaziz. —*Al Korân*, xxvi. (Sale's notes).

She fancied herself already more potent than Balkis and pictured to her imagination the genii falling pros trate at the foot of her throne.—*W. Beckford: Vathek*

∴ Solomon, being told that her legs were covered with hair "like those of an ass," had the presence-chamber floored with glass laid over running water filled with fish. When Balkis approached the room, supposing the floor to be water, she lifted up her robes and exposed her hairy ankles, of which the king had been rightly informed.—*Jallalo 'dinn.*

Ballendi'no (*Don Antonio*), in Ben Jonson's comedy called *The Case is Altered* (1597). Probably intended to ridicule Anthony Munday, the dramatist, who lived 1554–1633, a voluminous writer.

Bal'lenkeiroch (*Old*), a Highland chief and old friend of Fergus M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Balmung, the sword of Siegfried, forged by Wieland the smith of the Scandinavian gods. In a trial of merit, Wieland cleft Amilias (a brother smith) to the waist; but so fine was the cut that Amilias was not even conscious of it till he attempted to move, when he fell asunder into two pieces.—*Nibelungen Lied.*

Balni-Barbi, the land of projectors, visited by Gulliver.—*Swift: Gulliver's Travels* (1726).

Balrud'dery (*The laird of*), a relation of Godfrey Bertram, laird of Ellangowan. —*Sir W. Scott: Guy Mannering* (time, George II.).

Balsam of Fierabras. "This famous balsam," said don Quixote, "only costs three rials [about sixpence] for three quarts." It was the balsam with which the body of Christ was embalmed, and was stolen by sir Fierabras [*Fe-a'.ra-brah*]. Such was its virtue, that one single drop of it taken internally would instantly heal the most ghastly wound.

"It is a balsam of balsams; it not only heals all wounds, but even defies death itself. If thou should'st see my body cut in two, friend Sancho, by some unlucky backstroke, you must carefully pick up that half of me which falls on the ground, and clap it upon the other half before the blood congeals, then give me a draught of the balsam of Fierabras, and you will presently see me as sound as an orange."—*Cervantes. Don Quixote*, I. ii. 2 1605).

BALTHA'ZAR, a merchant, in Shakespeare's *Comedy of Errors* (1593).

Baltha'zar, a name assumed by Portia, in Shakespeare's *Merchant of Venice* (1598).

Baltha'zar, servant to Romeo, in Shakespeare's *Romeo and Juliet* (1597).

Baltha'zar, servant to don Pedro, in Shakespeare's *Much Ado about Nothing* (1600).

Baltha'zar, one of the three "kings" shown in Cologne Cathedral as one of the "Magi" led to Bethlehem by the guiding star. The word means "lord of treasures." The names of the other two are Melchior ("king of light"), and Gaspar or Caspar ("the white one"). Klopstock, in *The Messiah*, makes six "Wise Men," and none of the names are like these three.

Balthazar, father of Juliana, Volantê, and Zam'ora. A proud, peppery, and wealthy gentleman. His daughter Juliana married the duke of Aranza; his second daughter, Volante (3 *syl.*), married the count Montalban; and Zamora married signor Rinaldo.—*J. Tobin: The Honeymoon* (1804).

Baltic (*The Battle of the*), a lyric by Thomas Campbell (1809). This battle (April 10, 1801) was in reality the bombardment of Copenhagen by lord Nelson and admiral Parker. In their engagement with the Danish fleet, 18 out of 23 ships of the line were taken and destroyed by the British. The poem says—

Of Nelson and the North
Sing the glorious day's renown.

When to battle fierce came forth
All the might of Denmark's crown . . .
It was 10 of April morn . . .
[When fell the Danes] in Elsinore.

Balue (*Cardinal*), in the court of Louis XI. of France (1420–1491), introduced by sir W. Scott in *Quentin Durward* (time, Edward IV.).

Balugantes (4 *syl.*), leader of the men from Leon, in Spain, and in alliance with Agramant.—*Ariosto: Orlando Furioso* (1516).

Balveny (*Lord*), kinsman of the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Balwhidder [*Băl'-wither*], a Scotch presbyterian pastor, filled with all the old-fashioned national prejudices, but sincere, kind-hearted, and pious. He is garrulous and loves his joke, but is quite ignorant of the world, being "in it but not of it."—*Galt: Annals of the Parish* (1821).

The *Rev. Micah Balwhidder* is a fine representation of the primitive Scottish pastor; diligent, blameless, loyal, and exemplary in his life, but without the fiery zeal and "kirk-filling eloquence" of the supporters of the Covenant.—*R. Chambers: English Literature*, ii. 591.

Baly, one of the ancient and gigantic kings of India, who founded the city called by his name. He redressed wrongs, upheld justice, was generous and truthful, compassionate and charitable, so that at death he became one of the judges of hell. His city in time got overwhelmed with the encroaching ocean, but its walls were not overthrown, nor were the rooms encumbered with the weeds and alluvial of the sea. One day a dwarf, named Vamen, asked the mighty monarch to allow him to measure three of his own paces for a hut to dwell in. Baly smiled, and bade him measure out what he required. The first pace of the dwarf compassed the whole earth, the second the whole heavens, and the third the infernal regions. Baly at once perceived that the dwarf was Vishnû, and adored the present deity. Vishnu made the king "Governor of Pad'alon" or hell, and permitted him once a year to revisit the earth, on the first full moon of November.

Baly built
A ity, like the cities of the gods,
Being like a god himself. For many an age
Hath ocean warred against his palaces,
Till overwhelmed they lie beneath the waves,
Not overthrown.
Southey: Curse of Kehama, xv. 1 (1809).

Bampton Lectures (*The*), founded by John Bampton, canon of Salisbury, who died in 1751. These lectures were designed to confirm the Catholic faith and confute heresies. The first of the series was delivered in 1780.

Ban, king of Benwick [*Brittany*], father of sir Launcelot, and brother of Bors king of Gaul. This "shadowy king of a still more shadowy kingdom" came over with his royal brother to the aid of Arthur, when, at the beginning of his reign, the eleven kings leagued against him (pt. i. 8).

Yonder I see the most valiant knight of the world, and the man of most renown; for such two brethren as are king Ban and king Bors are not living.—*Sir T. Malory: History of Prince Arthur*, i. 14 (1470).

Ban'agher, a town in Ireland, on the Shannon (King's County). It formerly sent two members to parliament, and was a pocket borough. When a member spoke of a rotten borough, he could devise no stronger expression than *That beats Banagher*, which passed into a household phrase.

Banastar (*Humfrey*), brought up by Henry duke of Buckingham, and advanced by him to honour and wealth. He professed to love the duke as his dearest friend; but when Richard III. offered £1000 reward to any one who would deliver up the duke, Banastar betrayed him to John Mitton, sheriff of Shropshire, and he was conveyed to Salisbury, where he was beheaded. The ghost of the duke prayed that Banaster's eldest son, "reft of his wits might end his life in a pigstye;" that his second son might "be drowned in a dyke" containing less than "half a foot of water;" that his only daughter might be a leper; and that Banaster himself might "live in death and die in life."—*Sackville: A Mirrour for Magistraytes* ("The Complaynt," 1587).

Banberg (*The bishop of*), introduced in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Banbury Cheese. Bardolph calls Slender a "Banbury cheese" (*Merry Wives of Windsor*, act i. sc. 1); and in *Jack Drum's Entertainment* we read, "You are like a Banbury cheese, nothing but paring." The Banbury cheese alluded to was a milk cheese, about an inch in thickness.

Bandy-legged, Armand Gouffé (1775–1845), also called *Le panard du dix-neuvième siècle*. He was one of the founders of the "Caveau moderne."

Bane of the Land [*Landschaden*], the name given to a German robber-knight on account of his reckless depredations on his neighbours' property. He was placed under the ban of the empire for his offences.

Bango'rian Controversy, a theological paper-war begun by Dr. Hoadly, bishop of Bangor, the best reply being by Law. The subject of this controversy was a sermon preached before George I., on the text, "My kingdom is not of this world" (1717).

Banks, a farmer, the great terror of old mother Sawyer, the witch of Edmonton.—*The Witch of Edmonton* (by *Rowley*, *Dekker*, and *Ford*, 1658).

Banks o' Yarrow (*The*), a "Scotch" ballad, describing how two brothers-in-law designed to fight a duel on the banks of Yarrow, but one of them laid an ambush and slew the other. The anguish of the widow is the chief charm of the ballad.

Ban'natyne Club, a literary club which takes its name from George Bannatyne. It was instituted in 1823 by sir Walter Scott, and had for its object the publication of rare works illustrative of Scottish history, poetry, and general literature. The club was dissolved in 1859.

Bannockburn (in Stirling), famous for the great battle between Bruce and Edward II., in which the English army was totally defeated, and the Scots regained their freedom (June 24, 1314).

> Departed spirits of the mighty dead! . . .
> Oh! once again to Freedom's cause return
> The patriot Tell, the Bruce of Bannockburn.
> *Campbell: Pleasures of Hope*, i. (1799).

Banquo, a Scotch general of royal extraction, in the time of Edward the Confessor. He was murdered at the instigation of king Macbeth, but his son Fleance escaped, and from this Fleance descended a race of kings who filled the throne of Scotland, ending with James I. of England, in whom were united the two crowns. It was the ghost of Banquo which haunted Macbeth. The witches on the blasted heath hailed Banquo as—

> (1) Lesser than Macbeth, and greater.
> (2) Not so happy, yet much happier.
> (3) Thou shalt get kings, though thou be none.
> *Shakespeare: Macbeth*, act i. sc. 3 (1606).

(Historically, no such person as Banquo ever existed, and therefore Fleance was not the ancestor of the house of Stuart.)

Ban'shee. (See BENSHEE.)

Bantam (*Angelo Cyrus*), grand-master of the ceremonies at "Ba-ath," and a very mighty personage in the opinion of the *élite* of Bath.—*C. Dickens: The Pickwick Papers* (1836).

Banting. *Doing Banting* means living by regimen for the sake of reducing superfluous fat. William Banting, an undertaker, was at one time a very fat man, but he resolved to abstain from beer, farinaceous foods, and all vegetables, his chief diet being meat (1796–1878).

Bap, a contraction of *Bap'homet*, i.e. Mahomet. An imaginary idol or symbol which the Templars were accused of employing in their mysterious religious rites. It was a small human figure cut in stone, with two heads, one male and the other female, but all the rest of the figure was female. Specimens still exist.

Bap'tes (2 *syl.*), priests of the goddess Cotytto, whose midnight orgies were so obscene as to disgust even the very goddess of obscenity. (Greek, *bapto*, "to baptize," because these priests bathed themselves in the most effeminate manner.)—*Juvenal: Satires*, ii. 91.

Baptis'ta, a rich gentleman of Padua, father of Kathari'na "the shrew" and Bianca.—*Shakespeare: Taming of the Shrew* (1594).

Baptisti Damiotti, a Paduan quack, who shows in the enchanted mirror a picture representing the clandestine marriage and infidelity of sir Philip Forester. —*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Bar of Gold. A bar of gold above the instep is a mark of sovereign rank in the women of the families of the deys, and is worn as a "crest" by their female relatives.

> Around, as princess of her father's land,
> A like gold bar, above her instep rolled,
> Announced her rank.
> *Byron: Don Juan*, iii. 72 (1820).

Bar'abas, the faithful servant of Ralph de Lascours, captain of the *Uran'ia*. His favourite expression is "I am afraid;" but he always acts most bravely when he is afraid. (See BARRABAS.)—*E. Stirling. The Orphan of the Frozen Sea* (1856).

Bar'adas (*Count*), the king's favourite, first gentleman of the chamber, and one of the conspirators to dethrone Louis XIII., kill Richelieu, and place the

duc d'Orléans on the throne of France. Baradas loved Julie, but Julie married the chevalier Adrien de Mauprat. When Richelieu fell into disgrace, the king made count Baradas his chief minister; but scarcely had he done so when a despatch was put into his hand, revealing the conspiracy, and Richelieu ordered the instant arrest of the conspirator.—*Lord Lytton: Richelieu* (1839).

Barak el Hadgi, the fakir', an emissary from the court of Hyder Ali.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Barata'ria, the island-city over which Sancho Panza was appointed governor. The table was presided over by Dr. Pedro Rezio de Ague'ro, who caused every dish set before the governor to be whisked away without being tasted,—some because they heated the blood, and others because they chilled it, some for one evil effect, and some for another, so that Sancho was allowed to eat nothing.

Sancho then arrived at a town containing about a thousand inhabitants. They gave him to understand that it was called the Island of Barataria, either because Barataria was really the name of the place, or because he obtained the government *barato, i.e.* "at a cheap rate." On his arrival near the gates of the town, the municipal officers came out to receive him. Presently after, with certain ridiculous ceremonies, they presented him with the keys of the town, and constituted him perpetual governor of the island of Barataria.—*Cervantes: Don Quixote,* II. iii. 7, etc. (1615).

Barbara Allan, a ballad by Allan Ramsay (1724); inserted in Percy's *Reliques.* The tale is that sir John Grehme was dying out of love to Barbara Allan. Barbara went to see him, and, drawing aside the curtain, said, "Young man, I think ye're dyan'." She then left him; but had not gone above a mile or so when she heard the death-bell toll.

O mither, mither, mak' my bed . . .
Since my love died for me to-day,
Ise die for him to-morrow.

Barbarossa ["*red beard*"], surname of Frederick I. of Germany (1121–1190). It is said that he never died, but is still sleeping in Kyffhäuserberg in Thuringia. There he sits at a stone table with his six knights, waiting the "fulness of time," when he will come from his cave to rescue Germany from bondage, and give her the foremost place of all the world. His beard has already grown through the table-slab, but must wind itself thrice round the table before his second advent. (See MANSUR, CHARLEMAGNE, ARTHUR, DESMOND, SEBASTIAN I., to whom similar legends are attributed.)

Like Barbarossa, who sits in a cave,
Taciturn, sombre, sedate, and grave.
Longfellow: The Golden Legend.

¶ Ogier the Dane, one of Charlemagne's paladins, was immured with his crown in a vault at Cronenberg Castle, till his beard grew through a stone table, which was burst in two when he raised his head upon the spell being dissolved.—*Torfæns: History of Norway,* vol. i. bk. 8.

Barbarossa, a tragedy by John Brown. This is not Frederick Barbarossa, the emperor of Germany (1121–1190), but Horuc Barbarossa, the corsair (1475–1519). He was a regenade Greek, of Mitylênê, who made himself master of Algeria, which was for a time subject to Turkey. He killed the Moorish king; tried to cut off Selim the son, but without success; and wanted to marry Zaphi'ra, the king's widow, who rejected his suit with scorn, and was kept in confinement for seven years. Selim returned unexpectedly to Algiers, and a general rising took place; Barbarossa was slain by the insurgents; Zaphira was restored to the throne, and Selim her son married Irenê the daughter of Barbarossa (1742).

Bar'bary (*St.*), the patron saint of arsenals. When her father was about to strike off her head, she was killed by a flash of lightning.

Bar'bary (*Roan*), the favourite horse of Richard II.

Bolingbroke rode on roan Barbary,
That horse that thou so often hast bestrid!
Shakespeare: Richard II. act v. sc. 5 (1597).

Bar'bason, the name of a demon mentioned in *The Merry Wives of Windsor,* act ii. sc. 2 (1596).

I am not Barbason; you cannot conjure me.—*Shakespeare: Henry V.* act ii. sc. 1 (1599).

Barco'chebah, an antichrist.

Shared the fall of the antichrist Barcochebah.—*Professor Selwin: Ecce Homo.*

Bard (*The*), a Pindaric ode by Gray (1757), founded on a tradition that Edward I., having conquered Wales, ordered all its bards to be put to death. A bard is supposed to denounce the king, and predict the evil which would befall his race, which would be superseded by the Tudors, "the genuine kings" of Britain; when Wales will give us Elizabeth, "the glory" of the world; and a future dazzling to "his aching sight."

Bard of Avon, Shakespeare, born and buried at Stratford-upon-Avon (1564–1616). Also called the *Bard of all Times.*

N.B.—Beaumont also died in 1616.

Bard of Ayrshire, Robert Burns, a native of Ayrshire (1759–1796).

Bard of Hope, Thomas Campbell, author of *The Pleasures of Hope* (1777–1844).

Bard of the Imagination, Mark Akenside, author of *The Pleasures of the Imagination* (1721–1770).

Bard of Memory, S. Rogers, author of *The Pleasures of Memory* (1762–1855).

Bard of Olney, W. Cowper [*Coo'-pr*], who lived for many years at Olney, in Bucks. (1731–1800).

Bard of Prose, Boccaccio (1313–1375).

He of the hundred tales of love.
Byron: Childe Harold, iv. 56 (1818).

Bard of Rydal Mount, William Wordsworth, who lived at Rydal Mount; also called the *Poet of the Excursion*, from his principal poem (1770–1850).

Bard of Twickenham, Alexander Pope, who lived at Twickenham (1688–1744).

Bards. The ancient Gaels thought that the soul of a dead hero could never be happy till a bard had sung an elegy over the deceased. Hence when Cairbar, the usurper of the throne of Ireland, fell, though he was a rebel, a murderer, and a coward, his brother Cathmor could not endure the thought of his soul being unsung to rest. So he goes to Ossian, and gets him to send a bard "to give the soul of the king to the wind, to open to it the airy hall, and to give joy to the darkened ghost."—*Ossian: Temora*, ii.

Bardell (*Mrs.*), landlady of "apartments for single gentlemen" in Goswell Street. Here Mr. Pickwick lodged for a time. She persuaded herself that he would make her a good second husband, and on one occasion was seen in his arms by his three friends. Mrs. Bardell put herself in the hands of Messrs. Dodson and Fogg (two unprincipled lawyers), who vamped up a case against Mr. Pickwick of "breach of promise," and obtained a verdict against the defendant. Subsequently Messrs. Dodson and Fogg arrested their own client, and lodged her in the Fleet.—*Dickens: The Pickwick Papers* (1836).

Barde'sanist (4 *syl.*), a follower of Barde'san, founder of a Gnostic sect in the second century.

Bar'dolph, corporal of captain sir John Falstaff in 1 and 2 *Henry IV.* and in *The Merry Wives of Windsor.* In *Henry V.* he is promoted to lieutenant, and Nym is corporal. Both are hanged. Bardolph is a bravo, but great humorist; he is a low-bred, drunken swaggerer, wholly without principle, and always poor. His red, pimply nose is an everlasting joke with sir John and others. Sir John in allusion thereto calls Bardolph "The Knight of the Burning Lamp." He says to him, "Thou art our admiral, and bearest the lantern in the poop." Elsewhere he tells the corporal he had saved him a "thousand marks in links and torches, walking with him in the night betwixt tavern and tavern."—*Shakespeare.*

We are much of the mind of Falstaff's tailor. We must have better assurance for sir John than Bardolph's.—*Macaulay.*

(The reference is to 2 *Henry IV.* act i. sc. 2. When Falstaff asks Page, "What said Master Dumbleton about the satin for my short cloak and slops?" Page replies, "He said, sir, you should procure him better assurance than Bardolph. He . . . liked not the security.")

Bardon (*Hugh*), the scout-master in the troop of lieutenant Fitzurse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Barère (2 *syl.*), an advocate of Toulouse, called "The Anacreon of the Guillotine." He was president of the Convention, a member of the Constitutional Committee, and chief agent in the condemnation to death of Louis XVI. As member of the Committee of Public Safety, he decreed that "Terror must be the order of the day." In the first empire Barère bore no public part, but at the restoration he was banished from France, and retired to Brussels (1755–1841).

The filthiest and most spiteful Yahoo was a noble creature compared with Barrière [*sic*] of history.—*Macaulay.*

Bar'guest, a goblin armed with teeth and claws. It would sometimes set up in the streets a most fearful scream in the "dead waste and middle of the night." The faculty of seeing this monster was limited to a few, but those who possessed it could by the touch communicate the "gift" to others. —*Fairy Mythology, North of England.*

Bar'gulus, an Illyrian robber or pirate.

Bargulus, Illyrius latro, de quo est apud Theopompum magnas opes habuit.—*Cicero: De Officiis*, ii. 11.

Baricondo, one of the leaders of the Moorish army. He was slain by the duke of Clarence.—*Ariosto: Orlando Furioso* (1516).

Barker (*Mr.*), friend to Sowerberry. *Mrs. Barker*, his wife.—*W. Brough: A Phenomenon in a Smock Frock.*

Bar'kis, the carrier who courted [Clara] Peggot'ty, by telling David Copperfield when he wrote home to say to his nurse, "Barkis is willin'." Clara took the hint and became Mrs. Barkis.

He dies when the tide goes out, confirming the superstition that people can't die till the tide goes out, or be born till it is in. The last words he utters are "Barkis is willin'."—*Dickens: David Copperfield*, xxx. (1849).

(Mrs. Quickly says of sir John Falstaff, "'A parted even just between twelve and one, e'en at the turning o' the tide."—*Henry V.* act ii. sc. 3, 1599.)

Bar'laham and Josaphat, the heroes and title of a minnesong, the object of which was to show the triumph of Christian doctrines over paganism. Barlaham is a hermit who converts Josaphat, an Indian prince. This "lay" was immensely popular in the Middle Ages, and has been translated into every European language.—Rudolf of Ems (a minnesinger, thirteenth century).

("Barlaham," frequently spelt "Barlaam." The romance was originally in Greek, ninth century, and erroneously ascribed to John Damascene. There was a Latin version in the thirteenth century, to which Rudolf was indebted. For plot, see JOSAPHAT.)

Barley (*Bill*), Clara's father. Chiefly remarkable for drinking rum, and thumping on the floor. He lived at Chink's Barn, Mill-pond Bank.

His dinner consisted of two mutton-chops, three potatoes, some split peas, a little flour, 2 ozs. of butter, a pinch of salt, and a lot of black pepper, all stewed together, and eaten hot.

Clara Barley, daughter of the above. A "pretty, gentle, dark-eyed girl," who marries Herbert Pocket.—*Dickens: Great Expectations* (1861).

Barleycorn (*Sir John*), Malt-liquor personified. His neighbours vowed that sir John should die, so they hired ruffians to "plough him with ploughs and bury him;" this they did, and afterwards "combed him with harrows and thrust clods on his head," but did not kill him. Then with hooks and sickles they "cut his legs off at the knees," bound him like a thief, and left him "to wither with the wind," but he died not. They now "rent him to the heart," and having "mowed him in a mow," sent two bravos to beat him with clubs, and they beat him so sore that "all his flesh fell from his bones," but yet he died not. To a kiln they next hauled him, and burnt him like a martyr, but he survived the burning. They crushed him between two stones, but killed him not. Sir John bore no malice for this ill usage, but did his best to cheer the flagging spirits even of his worst persecutors.

∴ This song, from the *English Dancing-Master* (1651), is generally ascribed to Robert Burns, but all that the Scotch poet did was slightly to alter parts of it. The same may be said of "Auld Lang Syne" (see p. 76), "Ca' the Yowes," "My Heart is Sair for Somebody," "Green grow the Rashes, O!" and several other songs, set down to the credit of Burns.

Barlow, the favourite archer of Henry VIII. He was jocosely created by the merry monarch "duke of Shoreditch," and his two companions "marquis of Islington" and "earl of Pancras."

Barlow (*Billy*), a jester, who fancied himself a "mighty potentate." He was well known in the east of London, and died in Whitechapel workhouse. Some of his sayings were really witty, and some of his attitudes truly farcical.

Bar'mecide Feast, a mere dream-feast; an illusion; a castle in the air. Schacabac "the hare-lipped," a man in the greatest distress, one day called on the rich Barmecide, who in merry jest asked him to dine with him. Barmecide first washed in hypothetical water, Schacabac followed his example. Barmecide then pretended to eat of various dainties, Schacabac did the same, and praised them highly, and so the "feast" went on to the close. The story says Barmecide was so pleased that Schacabac had the good sense and good temper to enter into the spirit of the joke without resentment, that he ordered in a real banquet, at which Schacabac was a welcome guest.—*Arabian Nights* ("The Barber's Sixth Brother").

Bar'nabas (*St.*), a disciple of Gamaliel, cousin of St. Mark, and fellow-labourer with St. Paul. He was martyred at Salamis, A.D. 63. *St. Barnabas' Day* is June 11.—*Acts* iv. 36, 37.

Bar'naby (*Widow*), the title and chief character of a novel by Mrs. Trollope (1839). The widow is a vulgar, pretentious husband-hunter, wholly without principle. *Widow Barnaby* has a sequel called *The Barnabys in America, or The*

Widow Married, a satire on America and the Americans (1840).

Barnaby, an old dance with a quick movement.

> "Bounce!" cries the port-hole; out they fly,
> And make the world dance "Barnaby."
> *Cotton: Virgil Travestie.*

Barnaby Rudge, a half-witted lad, whose companion was a raven. He was allured into joining the Gordon rioters, and was condemned to death, but reprieved. —*Dickens: Barnaby Rudge* (1841). (See RUDGE.)

Barnacle, brother of old Nicholas Cockney, and guardian of Priscilla Tomboy of the West Indies. Barnacle is a tradesman of the old school, who thinks the foppery and extravagance of the "Cockney" school inconsistent with prosperous shop-keeping. Though brusque and even ill-mannered, he has good sense and good discernment of character.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Barn-burners, ultra-radicals or destructives, who burnt the barns in order to reform social and political abuses. These wiseacres were about as sapient as the Dutchman who burnt down his barns to get rid of the rats which infested them.

Barnardine, introduced in the last scene of *Measure for Measure*, but only to be reproved by the duke.

> Sirrah, thou art said to have a stubborn soul,
> That apprehends no further than this world,
> And squar'st thy life according.
> *Shakespeare: Measure for Measure*, act v. sc. 1.

Barne Bishop (*A*), a boy-bishop. *Barne* = a child.

Barnes (1 *syl.*), servant to colonel Mannering, at Woodburne.—*Sir W. Scott: Guy Mannering* (time, George II.).

"Barnevelt (*Esdras*) Apoth," the pseudonym assumed by Pope, when, in 1715, he published a *Key* to his *Rape of the Lock*.

Barney, a repulsive Jew, who waited on the customers at the low public-house frequented by Fagin and his associates. Barney always spoke through his nose.—*Dickens: Oliver Twist* (1837).

Barn'stable (*Lieutenant*), in the British navy, in love with Kate Plowden, niece of colonel Howard of New York. The alliance not being approved of, Kate is removed from England to America, but Barnstable goes to America to discover her retreat. In this he succeeds, but, being seized as a spy, is commanded by colonel Howard to be hung to the yardarm of an American frigate called the *Alacrity*. Scarcely is the young man led off, when the colonel is informed that Barnstable is his own son, and he arrives at the scene of execution just in time to save him. Of course after this he marries the lady of his affection.—*E. Fitzball: The Pilot* (a burletta).

Barnwell (*George*), the chief character and title of a tragedy by George Lillo. George Barnwell is a London apprentice, who falls in love with Sarah Millwood of Shoreditch, who leads him astray. He first robs his master of £200. He next robs his uncle, a rich grazier at Ludlow, and murders him. Having spent all the money of his iniquity, Sarah Millwood turns him off and informs against him. Both are executed (1732).

*** For many years this play was acted on boxing-night, as a useful lesson to London apprentices.

> A gentleman . . . called one day on David Ross (1728–1790) the actor, and told him his father, who lay at the point of death, greatly desired to see him. When the actor was at the bed-side, the dying man said, "Mr. Ross, some forty years ago, like 'George Barnwell,' I wronged my master to supply the unbounded extravagance of a 'Millwood.' I took her to see your performance, which so shocked me that I vowed to break the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter. I soon succeeded to my master's business, and have bequeathed you £1000 in my will."—*Pelham: Chronicles of Crime.*

Baron (*The old English*), a romance by Clara Reeve (1777).

Barons (*The Last of the*), an historical novel by lord Lytton (1843). Supposed to be during the time of the "Wars of the Roses." The hero is Richard Neville earl of Warwick, called the "King-Maker," whose downfall is the main gist of the story. It is an excellent romance.

Barons (*Wars of the*), an insurrection of the barons against Henry III. It broke out in 1262, and terminated in 1265, when Simon de Montfort was slain in the battle of Evesham.

*** Sometimes the uprising of the barons (1215–1216) to compel king John to sign *Magna Charta*, is called "The Barons' War," or "The War of the Barons."

Bar'rabas, the rich "Jew of Malta." He is simply a human monster, who kills in sport, poisons whole nunneries, and invents infernal machines. Shakespeare's

"Shylock" has a humanity in the very whirlwind of his resentment, but Marlowe's "Barrabas" is a mere ideal of that "thing" which Christian prejudice once deemed a Jew. (See BARABAS, p. 87.)—*Marlowe: The Jew of Malta* (1586).

Bar'rabas, the famous robber and murderer set free instead of Christ by desire of the Jews. Called in the New Testament *Barab'bas.* Marlowe calls the word "Barrabas" in his *Jew of Malta;* and Shakespeare says—

Would any of the stock of Bar'rabas
Had been her husband, rather than a Christian!
Merchant of Venice, act iv. sc. 1 (1598).

Barry Cornwall, the pseudonym of Bryan Waller Procter. It is an imperfect anagram of his name (1788–1874).

Barsad (*John*), alias *Solomon Pross,* a spy.

He had an aquiline nose, but not straight, having a peculiar inclination towards the left cheek; expression, therefore, sinister.—*Dickens: A Tale of Two Citie* ii. 16 (1859).

Barsis'a (*Santon*), in *The Guardian,* the basis of the story called *The Monk,* by M. G. Lewis (1796).

Barston, *alias* captain Fenwicke, a jesuit and secret correspondent of the countess of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Barthol'omew (*Brother*), guide of the two Philipsons on their way to Strasburg.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Barthol'omew (*St.*). His day is August 24, and his symbol a knife, in allusion to the knife with which he is said to have been flayed alive.

Bartholomew Fair, a comedy by Ben Jonson (1614). It gives a good picture of the manners and amusements of the times.

Bartholomew Massacre. The great slaughter of the French huguenots [*protestants*] in the reign of Charles IX., begun on St. Bartholomew's Eve, 1572, In this persecution we are told some 30,000 persons were massacred in cool blood. Some say more than double that number.

Bartholomew Pigs. Nares says these pigs were real animals roasted and sold piping hot in the Smithfield fair. Dr. Johnson thinks they were the "tidy boar-pigs" made of flour with currants for their eyes. Falstaff calls himself

A little tidy Bartholomew boar-pig.
Shakespeare: 2 Henry IV. act ii. sc. 4 (1598).

Bartoldo, a rich old miser, who died of fear and want of sustenance. Fazio rifled his treasures, and, at the accusation of his own wife, was tried and executed.—*Dean Milman: Fazio* (1815).

Bartole (*2 syl.*), a French lawyer of the fourteenth century, whose authority amongst French barristers is equal to that of Blackstone in our own courts. Hence the French proverb, *He knows his "Bartole" as well as a cordelier his "Dormi."* The *Dormi* is an anonymous compilation of sermons, for the use of the cordeliers, or preaching monks.

Bartole, or Bartolus of Sasso-Ferrato, in Umbria (1313–1356), practised law in Pisa and Perouse. His great book was *Commentaries on the Corpus Juris Civilis.* Bartole was called "The Coryphœus of the Interpreters of Law."

Bartole or **Bartoldo,** a man who sees nothing in anything, quite used up. This is not the lawyer referred to above, but Bartoldo or Bartole, the hero of an Italian tale by Crocê, and very popular in the early part of the seventeenth century. This Bartoldo was a comedian by profession, and replies to everything, "I see nothing in it." He treats kings and princes with no more ceremony than he does beggars and sweeps. From this character comes the French phrase, *Résolu comme Bartole,* "qui veut dire, un homme qui rien ne déconcerte."—*Hilaire de Gai.*

Bar'tolus, a covetous lawyer, husband of Amaran'ta.—*Fletcher: The Spanish Curate* (1622).

Barton (*Sir Andrew*), a Scotch sea-officer, who had obtained in 1511 letters of marque for himself and his two sons, to make reprisals upon the subjects of Portugal. The council-board of England, at which the earl of Surrey presided, was daily pestered by complaints from British merchants and sailors against Barton, and at last it was decided to put him down. Two ships were therefore placed under the commands of sir Thomas and sir Edward Howard—an engagement took place, and sir Andrew Barton was slain, bravely fighting. A ballad in two parts, called "Sir Andrew Barton," is inserted in Percy's *Reliques,* II. ii. 12.

Baruch. *Dites, donc, avez-vous lu Baruch?* Said when a person puts an unexpected question, or makes a startling

proposal. It arose thus: Lafontaine went one day with Racine to *tenebræ*, and was given a Bible. He turned at random to the "Prayer of the Jews," in Baruch, and was so struck with it that he said aloud to Racine, "Dites, donc, who was this Baruch? Why, do you know, man, he was a fine genius;" and for some days afterwards the first question he asked his friends was, *Dites, donc, Mons., avez-vous lu Baruch?*

Barzil'lai (3 *syl.*), the duke of Ormond, a friend and firm adherent of Charles II. As Barzillai assisted David when he was expelled by Absalom from his kingdom, so Ormond assisted Charles II. when he was in exile.

> Barzillai, crowned with honours and with years, . . .
> In exile with his god-like prince he mourned,
> For him he suffered, and with him returned.
> *Dryden: Absalom and Achitophel*, i. 756-762.

Bas Bleu [*Bah . . .*]. A Bas Bleu is a book-wise woman. In 1786 Hannah More published a poem called "The Bas Bleu, or Conversation," in praise of the Bas Bleu Club, which met at the house of Mrs. Montagu, its foundress. The following couplet is memorable—

> In men this blunder still you find,
> All think their little set "Mankind."

Basa-Andre, the wild woman, a sorceress, married to Basa-Jaun, a sort of vampire. Basa-Andre sometimes is a sort of land mermaid (a beautiful lady who sits in a cave combing her locks with a golden comb). (See *below.*)

Basa-Jaun, a wood-sprite, married to Basa-Andre, a sorceress. Both hated the sound of church-bells. Three brothers and their sister agreed to serve him, but the wood-sprite used to suck blood from the finger of the girl; and the brothers resolved to kill him. This they accomplished. The Basa-Andre induced the girl to put a tooth into each of the foot-baths of her brothers, and, lo! they became oxen. The girl, crossing a bridge, saw Basa-Andre, and said if she did not restore her brothers she would put her into a red-hot oven; so Basa-Andre told the girl to give each brother three blows on the back with a hazel wand, and on so doing they were restored to their proper forms.—*Rev. W. Webster: Basque Legends*, 49 (1877).

Bashful Man (*The*), a comic drama by W. T. Moncrieff. Edward Blushington, a young man just come into a large fortune, was so bashful and shy that life was a misery to him. He dined at Friendly Hall, and made all sorts of ridiculous blunders. His college chum, Frank Friendly, sent word to say that he and his sister Dinah, with sir Thomas and lady Friendly, would dine with him at Blushington House. After a few glasses of wine, Edward lost his shyness, made a long speech, and became the accepted suitor of Dinah Friendly.

Basil, the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*), and father of Gabriel the betrothed of Evangeline. When the colony was driven into exile in 1713 by George II., Basil settled in Louisiana, and greatly prospered; but his son led a wandering life, looking for Evangeline, and died in Pennsylvania of the plague. — *Longfellow: Evangeline* (1849).

Basil (*Count*), a drama by Joanna Baillie (1802). One of her series on the *Passions.*

Ba'sile (2 *syl.*), a calumniating, niggardly bigot in *Le Mariage de Figaro*, and again in *Le Barbier de Séville*, both by Beaumarchais. "Basile" and "Tartuffe" are the two French incarnations of religious hypocrisy. The former is the clerical humbug, and the latter the lay religious hypocrite. Both deal largely in calumny, and trade in slander.

Basil'ia, an hypothetical island in the northern ocean, famous for its amber. Mannert says it is the southern extremity of Sweden, erroneously called an island. It is an historical fact that the ancients drew their chief supply of amber from the shores of the Baltic.

Basil'ikon Doron, a collection of precepts on the art of government. It was composed by James I. of England for the benefit of his eldest son, Henry, and published in 1599.

Basilis'co, a bully and a braggart, in *Soliman and Perseda* (1592). Shakespeare has made "Pistol" the counterpart of "Basilisco."

> Knight, knight, good mother, Basilisco-like.
> *Shakespeare: King John*, act i. sc. 1 (1596).

(That is, "my boasting like Basilisco has made me a knight, good mother.")

Bas'ilisk, supposed to kill with its gaze the person who looked on it. Thus Henry VI. says to Suffolk, "Come, basilisk, and kill the innocent gazer with thy sight."

> Natus in ardente Lydiæ basiliscus arena
> Vulnerat aspectu, luminibusque nocet.
> *Mantuanus.*

Basilius, a neighbour of Quiteria, whom he loved from childhood; but when grown up, the father of the lady forbade him the house, and promised Quiteria in marriage to Camacho the richest man of the vicinity. On their way to church they passed Basilius, who had fallen on his sword, and all thought he was at the point of death. He prayed Quiteria to marry him, "for his soul's peace," and as it was deemed a mere ceremony, they were married in due form. Up then started the wounded man, and showed that the stabbing was only a ruse, and the blood that of a sheep from the slaughter-house. Camacho gracefully accepted the defeat, and allowed the preparations for the general feast to proceed.

Basilius is strong and active, pitches the bar admirably, wrestles with amazing dexterity, and is an excellent cricketer. He runs like a buck, leaps like a wild goat, and plays at skittles like a wizard. Then he has a fine voice for singing, he touches the guitar so as to make it speak, and handles a foil as well as any fencer in Spain.—*Cervantes: Don Quixote*, II. ii. 4 (1615).

Baskerville (*A*), an edition of the New Testament and Latin classics, brought out by John Baskerville, a famous printer (1706–1775).

Basket. Paul escaped from Damascus by being "let down over the wall in a basket" (*Acts* ix. 25). Caroloscadt, the image-breaker, in 1524, escaped his persecutors at Rotenburg, by "being let down over the wall in a basket."—*Milman: Ecclesiastical History*, iv. p. 266.

Basrig or **Bagsecg,** a Scandinavian king, who with Halden or Halfdene (2 *syl.*) king of Denmark, in 871, made a descent on Wessex. In this year Ethelred fought nine pitched battles with the Danes. The first was the battle of Englefield, in Berkshire, lost by the Danes; the next was the battle of Reading, won by the Danes; the third was the famous battle of Æscesdun or Ashdune (now *Ashton*), lost by the Danes, and in which king Bagsecg was slain.

And Ethelred with them [*the Danes*] nine sundry fields that fought . . .
Then Reading ye regained, led by that valiant lord,
Where Basrig ye outbraved, and Halden sword to sword.
Drayton: Polyolbion, xii. (1613).

Next year (871) the Danes for the first time entered Wessex. . . . The first place they came to was Reading. . . . Nine great battles, besides smaller skirmishes, were fought this year, in some of which the English won, and in others the Danes. First, alderman Æthelwulf fought the Danes at Englefield, and beat them. Four days after that there was another battle at Reading . . . where the Danes had the better of it, and Æthelwulf was killed. Four days afterwards there was another more famous battle at Æscesdun . . . and king Ætheldred fought against the two kings, and slew Bagsecg with his own hand.—*E. A. Freeman: Old English History* (1869). See *Asser: Life of Alfred* (ninth century).

Bassa'nio, the lover of Portia, successful in his choice of the three caskets, which awarded her to him as wife. It was for Bassanio that his friend Antonio borrowed 3000 ducats of the Jew Shylock, on the strange condition that if he returned the loan within three months no interest should be required, but if not, the Jew might claim a pound of Antonio's flesh for forfeiture.—*Shakespeare: Merchant of Venice* (1598).

Bas'set (*Count*), a swindler and forger, who assumed the title of "count" to further his dishonest practices.—*C. Cibber: The Provoked Husband* (1728).

Bassia'nus, brother of Satur'nius emperor of Rome, in love with Lavin'ia daughter of Titus Andron'icus (properly *Andronīcus*). He is stabbed by Deme'trius and Chiron, sons of Tam'ora queen of the Goths.—(?)*Shakespeare: Titus Andronicus* (1593).

Bassi'no (*Count*), the "perjured husband" of Aurelia, slain by Alonzo.—*Mrs. Centlivre: The Perjured Husband* (1700).

Bastard. Homer was probably a bastard. Virgil was certainly one. Neoptol'emos was the bastard son of Achillês by Dēidamīa (5 *syl.*). Romulus and Remus, if they ever existed, were the love-sons of a vestal. Brutus the regicide was a bastard. Ulysses was probably so, Teucer certainly, and Darius gloried in the surname of *Nothos*.

Bastard (*The*), in English history is William I., natural son of Robert le Diable. His mother was a peasant-girl of Falaise.

Bastard of Orleans, Jean Dunois, a natural son of Louis duc d'Orléans (brother of Charles VI.), and one of the most brilliant soldiers France ever produced (1403–1468). Béranger mentions him in his *Charles Sept.*

Bastille. The prisoner who had been confined in the Bastille for sixty-one years was A. M. Dussault, who was incarcerated by cardinal Richelieu.

Bat. In South Staffordshire that slaty coal which will not burn, but which lies in the fire till it becomes red hot, is called "bat;" hence the expression, *Warm as a bat*.

Bata'via, Holland or the Netherlands. So called from the Bata'vians, a Celtic tribe, which dwelt there.

. . . void of care,
Batavia rushes forth; and as they sweep
On sounding skates, a thousand different ways,
The then gay land is maddened all with joy.
Thomson: Seasons ("Winter," 1726).

Bates (1 *syl.*), a soldier in the army of Henry V., under sir Thomas Erpingham. He is introduced with Court and Williams as sentinels before the English camp at Agincourt, and the king unknown comes to them during the watch, and holds with them a conversation respecting the impending battle.—*Shakespeare: Henry V.* act iv. sc. 1 (1599).

Bates (*Charley*), generally called "Master Bates," one of Fagin's "pupils," training to be a pickpocket. He is always laughing uproariously, and is almost equal in artifice and adroitness to "The Artful Dodger" himself.—*C. Dickens: Oliver Twist* (1837).

Bates (*Frank*), the friend of Whittle. A man of good plain sense, who tries to laugh the old beau out of his folly.—*Garrick: The Irish Widow* (1757).

BATH, called by the Romans *Aquæ Solis* ("waters of the sun"), and by the Anglo-Saxons *Achamunnum* ("city of the sick"). (See BADON, p. 81.)

Bath (*Major*), a poor but high-minded gentleman, who tries to conceal his poverty under a bold bearing and independent speech.—*Fielding: Amelia* (1751).

*** G. Colman the Younger has made major Bath his model for lieutenant Worthington, in his comedy entitled *The Poor Gentleman* (1802).

Bath (*King of*), Richard Nash, generally called *Beau* Nash (*q.v.*, p. 100).

Bath (*The Maid of*), Miss Linley, a beautiful and accomplished singer, who married Richard B. Sheridan, the statesman and dramatist.

Bath (*The Wife of*), one of the pilgrims travelling from Southwark to Canterbury, in Chaucer's *Canterbury Tales.* She tells her tale in turn, and chooses "Midas" for her subject (1388). Modernized by Dryden.

Bathos, or "The Art of Sinking," by Pope, contributed to *The Proceedings of the Scriblerius Club.*

Bath'sheba, duchess of Portsmouth, a favourite court lady of Charles II. As Bathsheba, the wife of Uri'ah, was criminally loved by David, so Louisa P. Keroual (duchess of Portsmouth) was criminally loved by Charles II.

My father [*Charles II.*], whom with reverence I name...
Is grown in Bathsheba's embraces old.
Dryden: Absalom and Achitophel, ll. 708-711.

Batra-chomyo-machia, or "The Battle of the Frogs and Mice," by Pigres. A Greek skit on Homer's *Iliad.* The tale is this: A Mouse having escaped from a weasel, stopped on the bank of a pond to drink, when a Frog invited the Mouse to pay him a visit. The Mouse consented, and mounted on the Frog's back to get to Frog Castle. When in the middle of the pond an otter appeared, and so terrified Mr. Froggie that he dived under water, leaving his friend Mousie to struggle in the water till he was drowned. A comrade, who witnessed the scene, went and told the Mouse-king, who instantly declared war against the Frogs. When arrayed for battle, a band of gnats sounded the attack, and after a bloody battle the Frogs were defeated; but an army of land-crabs coming up saved the race from extermination, and the victorious Mice made the best of their way in terrible disorder. The name of the Mouse-king was Troxartes (3 *syl.*), probably a pun on *Tros,* a Trojan. Translated into English verse by T. Parnel (1679-1718). (See BATTLE OF THE FROGS AND MICE, p. 96.)

The Mice were the Trojans, the Frogs the Greeks, who came across the sea to the siege. They won the "battle," but immediately returned in terrible disorder.

Battar (*Al*), *i.e. the trenchant,* one of Mahomet's swords.

Battle of Barnet, 14th April, 1471, was certainly one of the most *decisive* ever fought, although it finds no place amongst professor Creasy's list of "decisive battles." It closed for ever the Age of Force, the potentiality of the barons, and opened the new era of trade, literature, and public opinion. Here fell Warwick, the "king-maker," "last of the barons;" and thenceforth the king had no peer, but king was *king,* lords were *lords,* and commons the *people.*

Battle of Life (*The*), a love-story by Dickens (1847). (See JEDDLER.)

Battle of Prague, a piece of descriptive music, very popular in the first quarter of the nineteenth century. It was composed by Franz Kotzwara of Prague, born 1791.

Battle of Wartburg (*The*), the annual contest of the minnesingers for the prize offered by Hermann, margraf of Wartburg, near Gotha, in Germany, in the twelfth century. There is a minnesong so called, celebrating the famous contests of Walter von Vogelweide and

Wolfram von Eschenbach with Heinrich von Ofterdingen. Heinrich lost the former and won the latter.

Battle of the British Soldier (*The*), Inkerman, November 5, 1854.

Battle of the Frogs and Mice (*The*), a skit by G. Rollenhagen, a master-singer (fourteenth century). No doubt suggested by the Batra-chomyomachia (*q.v.*, p. 95), sometimes absurdly attributed to Homer. The German tale runs thus: King Mouse's son, on a visit to king Frog, recounted all the news of Mouse-land, and in return king Frog told his guest all the news of Frog-moor, and then proposed a visit to Frog Park. As they were crossing a pool, prince Mouse slipped from the Frog's back into the water and was drowned. Whereupon king Mouse declared a war of extermination against king Frog.

Battle of the Giants, Marignano, September, 1515. François I. won this battle over the Swiss and the duke of Milan. The French numbered 26,000 men, the Swiss 20,000. The loss of the former was 6000, and of the latter 10,000. It is called "the Battle of the Giants" because the combatants on both sides were "mighty men of war," and strove for victory like giants.

Battle of the Nations, or of the **Peoples** (*The*), the terrible conflict at Leipsig, 16th, 18th, 19th October, 1813, between Napoleon and the allied armies of Austria, Russia, Prussia, and Sweden, numbering 240,000 men. The French army consisted of 180,000 men. In the heat of the battle, the German battalions (10,000 men strong) in alliance with the French deserted, and Napoleon was utterly defeated. Each side lost about 40,000 men.

The bridge over the Elster, blown up by a mine, was the most disastrous part of this sanguinary war.

Battle of the Three Emperors, Austerlitz, 2nd December, 1805. So called because the emperor Napoleon, the emperor of Russia, and the emperor of Austria were all present. Napoleon won the fight.

Battle of the West (*Great*), the battle between king Arthur and Mordred. Here the king received his death-wound.

For battle of the *books*, of the *herrings*, of the *moat*, of the *standard*, of the *spurs*, etc., see *Dictionary of Phrase and Fable*.

Battles (*The Fifteen Decisive*), according to professor Creasy, are—

(1) *Mar'athon* (B.C. 490), in which the Greeks under Milti'adës defeated Darius the Persian, and turned the tide of Asiatic invasion.

(2) *Syracuse* (B.C. 413), in which the Athenian power was broken and the extension of Greek domination prevented.

(3) *Arbe'la* (B.C. 331), by which Alexander overthrew Darius and introduced European habits into Asia.

(4) *Metau'rus* (B.C. 207), in which the Romans defeated Hannibal, and Carthage came to ruin.

(5) *Armin'ius* (A.D. 9), in which the Gauls overthrew the Romans under Varus, and Gaul became independent.

(6) *Chalons* (A.D. 451), in which Attila, "The Scourge of God," was defeated by Actius, and Europe saved from utter devastation.

(7) *Tours* (A.D. 732), in which Charles Martel overthrew the Saracens, and broke from Europe the Mohammedan yoke.

(8) *Hastings* (A.D. 1066), by which William the Norman became possessed of the English crown.

(9) *Orléans* (A.D. 1429), by which Joan of Arc raised the siege of the city and secured the independence of France.

(10) *Armada* (*The*) (A.D. 1588), which crushed the hopes of Spain and of the papacy in England.

(11) *Blenheim* (A.D. 1704), in which Marlborough, by the defeat of Tallard, broke off the ambitious schemes of Louis XIV.

(12) *Pultowa* (A.D. 1709), in which Charles XII. of Sweden was defeated by Peter *the Great* of Russia, and the stability of the Muscovite empire was established.

(13) *Sarato'ga* (A.D. 1777), in which general Gates defeated Burgoyne, and decided the fate of the American Revolution, by making France their ally.

(14) *Valmy* (A.D. 1792), in which the allied armies under the duke of Brunswick were defeated by the French Revolutionists, and the revolution was suffered to go on.

(15) *Waterloo* (A.D. 1815), in which Wellington defeated Napoleon and saved Europe from becoming a French province.

(See BATTLE OF BARNET, p. 95.)

Battles. J. B. Martin, of Paris, painter of battle-scenes, was called by the French *M. des Batailles* (1659–1735).

Battle for Battle-axe.

The word *battle* . . . seems to be used for *battle-axe* in this unnoticed passage of the Psalms: "There brake He the arrows of the *bow*, the *shield*, the *sword*, and the *battle* [axe]."—*Rev. T. Whitaker: Gibbon's History Reviewed* (1791).

Battle-Bridge, King's Cross, London. Called "Battle" from being the site of a battle between Alfred and the Danes; and called "King's Cross" from a wretched statue of George IV., taken down in 1842. The historic name of "Battle Bridge" was changed in 1871, by the Metropolitan Board, for that of "York Road." *Miserabile dictu!*

Battus, a shepherd of Arcadia. Having witnessed Mercury's theft of Apollo's oxen, he received a cow from the thief to ensure his secrecy; but, in order to test his fidelity, Mercury reappeared soon afterwards, and offered him an ox and a cow if he would blab. Battus fell into the trap, and was instantly changed into a touchstone.

When Tantalus in hell sees store and staves;
And senseless Battus for a touchstone serves.
Lord Brooke: Treatise on Monarchie, iv.

Bau'cis and Phile'mon, an aged Phrygian woman and her husband, who received Jupiter and Mercury hospitably when every one else in the place had refused to entertain them. For this courtesy the gods changed the Phrygians' cottage into a magnificent temple, and appointed the pious couple over it. They both died at the same time, according to their wish, and were converted into two trees before the temple.—*Greek and Roman Mythology.*

Baul'die (2 *syl.*), stable-boy of Joshua Geddes the quaker.—*Sir W. Scott: Redgauntlet* (time, George III.).

Baul'die (2 *syl.*), the old shepherd in the introduction of *The Black Dwarf*, by sir W. Scott (time, Anne).

Bav'iad (*The*), a satire by W. Gifford on the Della Cruscan school of poetry (1794). It was followed in 1800 by *The Mæviad.* The words "Baviad" and "Mæviad" were suggested by Virgil, *Eclogue*, iii. 90, 91.

He may with foxes plough, and milk he-goats,
Who praises Bavius or on Mævius dotes.
E. C. B.

Bavian Fool (*The*), one of the characters in the old morris-dance. He wore a red cap faced with yellow, a yellow "slabbering-bib," a blue doublet, red hose, and black shoes. He represented an overgrown baby, but was a tumbler, and mimicked the barking of a dog. The word "Bavian" is derived from *bavon*, a "bib for a slabbering child" (see Cotgrave's *French Dictionary*). In modern French *bave* means "drivel," "slabbering," and the verb *baver* "to slabber," but the bib is now called *bavette.*

Bavie'ca, the Cid's horse. He survived his master two years and a half, and was buried at Valencia. No one was ever allowed to mount him after the death of the Cid.

The duke of Wellington's horse, Copenhagen, was pensioned off after the battle of Waterloo.

Bavie'ca [*i.e.* "*Booby*"]. When Rodrigo was taken in his boyhood to choose a horse, he passed over the best steeds, and selected a scrubby-looking colt. His godfather called the boy a booby [*baviéca*] for making such a silly choice, and the name was given to the horse.

Ba'vius, any vile poet. (See MÆVIUS.)

Qui Bavium non odit, amet tua carmina, Mævi,
Atque idem jungat vulpes, et mulgeat hircos.
Virgil: Eclogue, iii. 90, 91.

May some choice patron bless each grey goose-quill:
May every Bavius have his Bufo still!
Pope: Prologue to the Satires.

Bawtry. *Like the saddler of Bawtry, who was hanged for leaving his liquor* (*Yorkshire Proverb*). It was customary for criminals on their way to execution to stop at a certain tavern in York for a "parting draught." The saddler of Bawtry refused to accept the liquor, and was hanged. If, however, he had stopped a few minutes at the tavern, his reprieve, which was on the road, would have arrived in time to save him.

Ba'yard, *Le chevalier sans peur et sans reproche* (1476–1524).

The British Bayard, sir Philip Sidney (1554–1584).

The Polish Bayard, prince Joseph Poniatowski (1763–1814).

The Bayard of India, sir James Outram (1803–1863). So called by sir C. Napier.

The Bayard of the Netherlands, Louis of Nassau (seventeenth century), brother of William of Orange, and founder of the Dutch Republic.

Ba'yard, a horse of incredible speed, belonging to the four sons of Aymon. If only one mounted, the horse was of the ordinary size, but increased in proportion as two or more mounted. (The word means "bright bay colour.")—*Villeneuve: Les Quatre-Filz-Aymon.*

Bayard, the steed of Fitz-James.—*Sir W. Scott: Lady of the Lake*, v. 18 (1810).

Bayar'do, the famous steed of Rinaldo, which once belonged to Amādis of Gaul. It was found in a grotto by the wizard Malagigi, along with the sword Fusberta, both of which he gave to his cousin Rinaldo.

> His colour bay, and hence his name he drew—
> Bayardo called. A star of silver hue
> Emblazed his front.
> *Tasso: Rinaldo*, ii. 220 (1562).

Bayes (1 *syl.*), the chief character of *The Rehearsal*, a farce by George Villiers, duke of Buckingham (1671). Bayes is represented as greedy of applause, impatient of censure, meanly obsequious, regardless of plot, and only anxious for claptrap. The character is meant for John Dryden, and several passages of his plays are well parodied.

∴ C. Dibdin, in his *History of the Stage*, states that Mrs. Mountford played "Bayes" "with more variety than had ever been thrown into the part before."

> No species of novel-writing exposes itself to a severer trial, since it not only resigns all Bayes' pretensions "to elevate the imagination," . . . but places its productions within the range of [general] criticism.—*Encyc. Brit.* (article "Romance").

Dead men may rise again, like Bayes' troops, or the savages in the Fantocini. In the farce above referred to, a battle is fought between foot-soldiers and great hobby-horses. At last Drawcansir kills all on both sides. Smith then asks Bayes "How are they to go off?" "As they came on," says Bayes, "upon their legs." Whereupon the dead men all jump up alive again.

∴ This revival of life is imitated by Rhodes, in the last scene of his *Bombastes Furioso*.

Bayeux Tapestry, said to be the work of English damsels retained in the court of Matilda, the Conqueror's wife. When Napoleon contemplated the invasion of England in 1803, he caused this record to be removed to Paris, where it was exhibited in the National Museum. Having served its purpose, it was returned to Bayeux. Facsimiles by Stothard were published in the *Vetusta Monumenta*, at the expense of the Society of Antiquaries. The original is preserved in the Hôtel of the Prefecture of Bayeux (Normandy), and is called *Toile de St. Jean*. It is coiled round a windlass, and consists of linen worked with wools. It is 20 inches broad, 214 feet long, and contains 72 compartments.

1st compartment, *Edwardus Rex:* the Confessor is giving audience to two persons, one of whom is Harold. 2nd, Harold, with a hawk in his hand (a mark of nobility) and his hounds, on his way to Bosham. 3rd, *Ecclesia:* a Saxon church, with two figures about to enter. 4th, Harold embarking. 5th, the voyage to Normandy. 6th, disembarking on the coast of Normandy. 7th and 8th, seizure of Harold by the count of Ponthieu. 9th, Harold remonstrating with Guy, the count, upon his unjust seizure. 10th to 20th, scenes connected with the sojourn of Harold at the court of William. 26th, Harold swearing fidelity to William, with each hand on a shrine of relics. 27th, Harold's return. 28th, his landing. 29th, presents himself to king Edward. 30th to 32nd, the sickness of the Confessor, his death, and his funeral procession to Westminster Abbey. 33rd, the crown offered to Harold. 34th, Harold on the throne, and Stigant the archbishop. 35th, the comet. 36th, William orders a fleet to be built. 55th, orders the camp at Hastings to be constructed. 71st, death of Harold. 72nd, duke William triumphant. Although 530 figures are represented in this tapestry, only three of them are women.

Baynard (*Mr.*), introduced in an episode in the novel called *Humphry Clinker*, by Smollett (1771).

Bayswater (London), that is, *Bayard's Watering*, a string of pools and ponds which now form the Serpentine.

Bea'con (*Tom*), groom to Master Chiffinch (private emissary of Charles II.). —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Beadle. *The running banquet of two beadles*, a public whipping. (See *Henry VIII.* act v. sc. 3.)

Bea'gle (*Sir Harry*), a horsy country gentleman, who can talk of nothing but horses and dogs. He is wofully rustic and commonplace. Sir Harry makes a bargain with lord Trinket to give up Harriet to him in exchange for his horse. (See GOLDFINCH.)—*Colman: The Jealous Wife* (1761).

Beak. Sir John Fielding was called "The Blind Beak" (died 1780).

Bean Lean (*Donald*), *alias* Will Ruthven, a Highland robber-chief. He also appears disguised as a pedlar on the road-side leading to Stirling. Waverley is rowed to the robber's cave, and remains there all night.

Alice Bean, daughter of Donald, who

attended on Waverley during a fever.—*Sir W. Scott: Waverley* (time, George II.).

BEAR (*The*), emblem of ancient Persia. The golden lion was the emblem of ancient Assyria.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?
Where that great Persian bear, whose swelling pride
The lion's self tore out with ravenous jaw?
P. Fletcher: The Purple Island, vii. (1633).

Bear (*The*), Russia, its cognizance being a bear.

France turns from her abandoned friends afresh,
And soothes the Bear that prowls for patriot flesh.
Campbell: Poland.

Bear (*The Brave*). Warwick is so called from his cognizance, which was *a bear and ragged staff.*

Bear (*The Great*), called "Hellicê."

Night on the earth poured darkness; on the sea
The wakeful sailor to Orion's star
And Hellicê turned heedful.
Apollonius Rhodius: Argonautics.

Bearcliff (*Deacon*), at the Gordon Arms or Kippletringam inn, where colonel Mannering stops on his return to England, and hears of Bertram's illness and distress.—*Sir W. Scott: Guy Mannering* (time, George II.).

Bearded (*The*). (1) Geoffrey the crusader. (2) Bouchard of the house of Montmorency. (3) Constantine IV. (648–685). (4) Master George Killingworthe of the court of Ivan *the Terrible* of Russia, whose beard (says Hakluyt) was five feet two inches long, yellow, thick, and broad. Sir Hugh Willoughby was allowed to take it in his hand.

The Bearded Master. Soc'ratês was so called by Persius (B.C. 468–399).

Handsome Beard, Baldwin IV. earl of Flanders (1160–1186).

John the Bearded, John Mayo, the German painter, whose beard touched the ground when he stood upright.—*Mémorial Portatif* (1829).

Bearnais (*Le*), Henri IV. of France, so called from his native province, Le Béarn (1553–1610).

BEATRICE, wife of Ludov'ico Sforza.

Beatrice, daughter of Ferdinando king of Naples, sister of Leonora duchess of Ferrara, and wife of Mathias Corvi'nus of Hungary.

Beatrice, niece of Leonato governor of Messi'na, lively and light-hearted, affectionate and impulsive. Though wilful, she was not wayward; though volatile, not unfeeling; teeming with wit and gaiety, she was affectionate and energetic. At first she disliked Benedick, and thought him a flippant conceited coxcomb; but overhearing a conversation between her cousin Hero and her gentlewoman, in which Hero bewails that Beatrice should trifle with such deep love as that of Benedick, and should scorn so true and good a gentleman, she said, "Sits the wind thus? then farewell contempt. Benedick, love on; I will requite you." This conversation of Hero's was a mere ruse, but Benedick had been caught by a similar trick played by Claudio. The result was they sincerely loved each other, and were married.—*Shakespeare: Much Ado about Nothing* (1600).

Miss Helen Faucit's impersonations are nature itself. "Juliet," "Rosalind," divine "Imogen," "Beatrice," all crowd upon our fancy.—*Dublin University Magazine* (1846).

Beatrice Cenci, the *Beautiful Parricide* (*q.v.*, p. 100).

Beatrice d'Este, canonized at Rome.

Be'atrice Portina'ri, a child eight years old, to whom Dantê at the age of nine was ardently attached. She was the daughter of Folco Portina'ri, a rich citizen of Florence. Beatrice married Simoni de Bardi, and died before she was 24 years old (1266–1290). Dantê married Gemma Donati, and his marriage was a most unhappy one. His love for Beatrice remained after her decease. She was the fountain of his poetic inspiration, and in his *Divina Commedia* he makes her his guide through paradise.

Dantê's Beatrice and Milton's Eve
Were not drawn from their spouses you conceive.
Byron: Don Juan, iii. 10 (1820).

(Milton, whose first wife was Mary Powell, of Oxfordshire, was as unfortunate in his choice as Dantê.)

Beau Brummel, George Bryan Brummel (1778–1840).

Beau Clark, a billiard-marker at the beginning of the nineteenth century. He was called "The Beau," assumed the name of *Beauclerc*, and paid his addresses to a *protegée* of lord Fife.

Beau Clincher, in Farquhar's comedy called *The Constant Couple* (1700).

Beau Fielding, called "Handsome Fielding" by Charles II., by a play on his name, which was Hendrome Fielding. He died in Scotland Yard.

Beau Hewitt was the original of sir

George Etherege's "sir Fopling Flutter," in the comedy called *The Man of Mode, or Sir Fopling Flutter* (1676).

Beau Nash, Richard Nash, called also "King of Bath;" a Welsh gentleman, who for many years managed the bath-rooms of Bath, and conducted the balls with unparalleled splendour and decorum. In his old age he sank into poverty (1674–1761). Appointed master of the ceremonies in 1704.

Beau d'Orsay (*Le*), father of count d'Orsay, whom Byron calls "*Jeune Cupidon.*"

Beau Seant, the Templars' banner, half white and half black; the white signified that the Templars were good to Christians, the black that they were evil to infidels.

Beau Tibbs, in Goldsmith's *Citizen of the World*, a dandy noted for his finery, vanity, and poverty (1760).

Beauclerk, Henry I. king of England (1068, 1100–1135).

Beaufort, the lover of Maria Wilding, whom he ultimately married.—*A. Murphy: The Citizen* (a farce, 1761).

Beaufort (*Cardinal*), bishop of Winchester, great-uncle to Henry VI. His death-raving is quite harrowing; and Warwick says—

> So bad a death argues a monstrous life.
> *Shakespeare: 2 Henry VI.* act iii. sc. 2.

Beaufort (*Robert*), in lord Lytton's *Night and Morning*, a novel (1841).

Beaujeu (*Mons. le chevalier de*), keeper of a gambling-house to which Dalgarno took Nigel.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Beaujeu (*Mons. le comte de*), a French officer in the army of the Chevalier Charles Edward, the Pretender.—*Sir W. Scott: Waverley* (time, George II.).

Beaumains ["*big hands*"], a nickname which sir Kay (Arthur's steward) gave to Gareth when he was kitchen drudge in the palace. "He had the largest hands that ever man saw." Gareth was the son of king Lot and Margawse (king Arthur's sister). His brothers were sir Gaw'ain, sir Agravain, and sir Gaheris. Mordred was his half-brother.—*Sir T. Malory: History of Prince Arthur*, i. 120 (1470).

(His achievements are given under the word "Gareth," *q.v.*)

Tennyson, in his *Gareth and Lynette*, makes sir Kay tauntingly address Lancelot thus, referring to Gareth—

> Fair and fine, forsooth!
> Sir Fine-face, sir Fair-hands? But see thou to it
> That thine own fineness, Lancelot, some fine day,
> Undo thee not.

Be it remembered that Kay himself called Gareth "Beaumains" from the extraordinary size of the lad's hands; but the taunt put into the mouth of Kay by the poet indicates that the lad prided himself on his "fine" face and "fair" hands, which is not the case. If "fair hands" is a translation of this nickname, it should be "fine hands," which bears the equivocal sense of *big* and *beautiful.*

Beau'manoir (*Sir Lucas*), grand-master of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Beaupré [*Bo-pray'*], son of judge Vertaigne (2 *syl.*) and brother of Lami'ra.—*Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Beauseant, in *The Lady of Lyons*, by Bulwer Lytton [lord Lytton] (1838).

Beauté (2 *syl.*). *La dame de Beauté.* Agnes Sorel, so called from the château de Beauté, on the banks of the Marne, given to her by Charles VII. (1409–1450).

Beautiful (*The*) or *La Bella.* So Florence is called. France is spoken of by Frenchmen as *La Belle France.*

Beautiful Corisande (3 *syl.*), Diane comtesse de Guiche et de Grammont. She was the daughter of Paul d'Andouins, and married Philibert de Gramont, who died in 1580. The widow outlived her husband twenty-six years. Henri IV., before he was king of Navarre, was desperately smitten by La belle Corisande; and when he was at war with the League, she sold her diamonds to raise for him a levy of 20,000 Gascons (1574–1620).

(The letters of Henri to Corisande are still preserved in the *Bibliothèque de l'Arsenal*, and were published in 1769.)

Beautiful Parricide (*The*), Beatrice Cenci, daughter of a Roman nobleman, who plotted the death of her father because he violently defiled her. She was executed in 1605. Shelley has a tragedy on the subject, entitled *The Cenci.* Guido Reni's "The Execution of the Cenci," is one of the most interesting paintings in Rome.

Beauty (*Queen of*). So the daughter of Schems'eddin Mohammed, vizier of Egypt, was called. She married her

cousin, Bed'reddin Hassan (*q.v.*), son of Nour'eddin Ali, vizier of Basora.—*Arabian Nights* ("Noureddin Ali," etc.).

Beauty and the Beast (*La Belle et la Bête*), from *Les Contes Marines* of Mde. Villeneuvre (1740), the most beautiful of all nursery tales. A young and lovely woman saved her father by putting herself in the power of a frightful but kind-hearted monster, whose respectful affection and melancholy overcame her aversion to his ugliness, and she consented to become his bride. Being thus freed from enchantment, the monster assumed his proper form and became a young and handsome prince. Well known in Italy. Modernized by Miss Thackeray, in her *Two Old Friends, etc.* (1868).

∴ The moral is that love gives beauty to the eyes of the lover.

Beauty of Buttermere (3 *syl.*), Mary Robinson, who married John Hatfield, a heartless impostor executed for forgery at Carlisle, in 1803.

Beaux' Stratagem (*The*), by Geo. Farquhar. Thomas viscount Aimwell and his friend Archer (the two beaux), having run through all their money, set out fortune-hunting, and come to Lichfield as "master and man." Aimwell pretends to be very unwell, and as lady Bountiful's hobby is tending the sick and playing the leech, she orders him to be removed to her mansion. Here he and Dorinda (daughter of lady Bountiful) fall in love with each other, and finally marry. Archer falls in love with Mrs. Sullen, the wife of squire Sullen, who had been married fourteen months but agreed to a divorce on the score of incompatibility of tastes and temper. This marriage forms no part of the play; all we are told is that she returns to the roof of her brother, sir Charles Freeman (1707).

Bed of Ware, a large bed, capable of holding twelve persons. Tradition assigns it to Warwick, the "king-maker." It was 12 feet square; but in 1895 it was shortened 3 feet. It is now (1897) at Rye House, where it is exhibited at *2d.* a head. Alluded to by Shakespeare in *Twelfth Night*, act iii. sc. 2.

¶ *The bed of Og*, king of Bashan, was 9 cubits by 4. If a cubit was 18 inches, it was 13½ feet by 6. It was made of iron.

It seems incredible that the cubit was 22 inches. (See under GIANTS (Goliath).)

¶ In the Great Exhibition of 1851 (London), a state bed from Vienna was exhibited, 11 feet by 9. It was 13 feet high, and made of zebra wood.

¶ There is a huge bed at the White Hart inn, Scole, Norfolk. (See *Notes and Queries*, August 8, 1896, p. 113.)

Bede (*Adam*), an excellent novel by George Eliot (Mrs. T. W. Cross, *née* Evans) (1859).

Bede (*Cuthbert*), the Rev. Edward Bradley, author of *The Adventures of Mr. Verdant Green, an Oxford Freshman* (1857).

Bedegrain (*Castle of*), in Sherwood. It was a royal castle, belonging to king Arthur.

Bed'er ["*the full moon*"], son of Gulna'rê (3 *syl.*), the young king of Persia. As his mother was an under-sea princess, he was enabled to live under water as well as on land. Beder was a young man of handsome person, quick parts, agreeable manners, and amiable disposition, who fell in love with Giauha'rê. (For the rest of the tale, see GIAUHARE.)—*Arabian Nights* ("Beder and Giauharê").

Bed'er or **Bedr,** a valley noted for the victory gained by Mahomet, in which "he was assisted by 3000 angels led by Gabriel mounted on his horse Haïz'um."—*Sale: Al Koran.*

Bed'ivere (*Sir*) or **Bed'iver,** king Arthur's butler and a knight of the Round Table. He was the last of Arthur's knights, and was sent by the dying king to throw his sword Excalibur into the mere. Being cast in, it was caught by an arm "clothed in white samite," and drawn into the stream.—*Tennyson: Morte d'Arthur.*

Tennyson's *Morte d'Arthur* is a very close and in many parts a verbal rendering of the same tale in Sir Thomas Malory's *Morte d'Arthur*, iii. 168 (1470).

Bedlam Beggars, lunatics or mad men belonging to Bethlehem Hospital. This institution was designed for six lunatics, but in 1641 the number admitted was forty-four, and applications were so numerous that many were dismissed half cured. These "ticket-of-leave" men used to wander about as vagrants, singing "mad songs" and dressed in the oddest manner, to excite compassion.

He swears he has been in Bedlam, and will talk frantikely of purpose. You see pinnes stuck in sundry places in his naked flesh, especially in his armes, which paine he gladly puts himselfe to only to make you believe he is out of his wits. He calls himselfe . . .

"Poore Tom," and coming near anybody calls out "Poore Tom is a-cold." . . . Some do nothing but sing songs fashioned out of their owne braines; some will dance; others will doe nothing but either laugh or weepe; others are dogged . . . and spying but a small company in a house . . . will compel the servants through feare to give them what they demand.—*Decker: Bellman of London.*

Bed'ouins [*Bed'-winz*], nomadic tribes of Arabia. In common parlance, "the homeless street poor." Gutter-children are called "Bedouins" or "street Arabs."

Bed'reddin' Has'san of Baso'ra, son of Nour'eddin Ali grand vizier of Basora, and nephew to Schems'eddin Mohammed vizier of Egypt. His beauty was transcendent and his talents of the first order. When twenty years old his father died, and the sultan, angry with him for keeping from court, confiscated all his goods, and would have seized him if he had not made his escape. During sleep he was conveyed by fairies to Cairo, and substituted for an ugly groom (Hunchback) to whom his cousin, the Queen of Beauty, was to have been married. Next day he was carried off by the same means to Damascus, where he lived for ten years as a pastry-cook. Search was made for him, and the search-party, halting outside the city of Damascus, sent for some cheese-cakes. When the cheese-cakes arrived, the widow of Noureddin declared that they must have been made by her son, for no one else knew the secret of making them, and that she herself had taught it him. On hearing this, the vizier ordered Bedreddin to be seized "for making cheese-cakes without pepper," and the joke was carried on till the party arrived at Cairo, when the pastry-cook prince was reunited to his wife, the Queen of Beauty.—*Arabian Nights* ("Noureddin Ali," etc.).

Bedver, king Arthur's butler.—*Geoffrey: British History,* ix. 13. (See BEDIVERE.)

Bedwin (*Mrs.*), housekeeper to Mr. Brownlow. A kind, motherly soul, who loved Oliver Twist most dearly.—*C. Dickens: Oliver Twist* (1837).

Bee. The ancient Egyptians symbolized their kings under this emblem. The *honey* indicated the reward they gave to the meritorious, and the *sting* the punishment awarded to the unworthy.

As the Egyptians used by bees
To express their ancient Ptolemies.
S. Butler: Hudibras, iii. 2.

*** In the empire of France the royal mantle and standard were thickly sown with golden bees instead of "Louis flowers." In the tomb of Child'eric more than 300 golden bees were discovered in 1653. Hence the emblem of the French empire.

Bee, an American word introduced in the latter half of the nineteenth century, to signify a voluntary competitive examination: thus—

A Spelling Bee meant a competition in spelling.

A Husking Bee, a competition in stripping husks from the ears of maize.

A Musical Bee, a competition in singing or playing music "at sight," etc., etc.

These "Bees," immensely popular at first, rapidly subsided.

Bee-line, the straightest or shortest distance between two points. This is an American expression, equivalent to "As the crow flies;" but crows do not always fly in a direct line, as bees do when they seek their home.

Sinners, you are making a bee-line from time to eternity, and what you have once passed over you will never pass over again.—*Dow: Lay Sermons.*

Bee of Attica, Soph'oclês the dramatist (B.C. 495–405).

The Bee of Attica rivalled Æschylus when in possession of the stage.—*Sir W. Scott: The Drama.*

The Athenian Bee, Plato the philosopher (B.C. 428–347). It is said that when Plato was in his cradle a swarm of bees lighted on his mouth.

¶ A similar tale is told of St. Ambrose; but, not to be outdone by a pagan, the Christian biographer says that the bees flew in and out of his mouth, and that the event prognosticated his great eloquence. The same is said of St. Dominick.

Bee Painted (*A*) by Quintin Matsys on the outstretched leg of a fallen angel painted by Mandyn. It was so life-like that when the old artist returned to his studio he tried to frighten it away with his pocket-handkerchief. (See FLY PAINTED.)

¶ Hans Holbein, journeying to England, and finding himself at Strasburg without money, dashed off a picture, and on a conspicuous part thereof painted a bee. He sold his picture to a native dealer, who was both surprised and delighted on discovering the conceit.

Bees (*The Fable of the*), or "The Grumbling Hive." First published in octo-syllabic rhyme, running to the length of 400 lines, and afterwards produced in prose. The object of the fable is to show that opposition and difference of opinion tends to elicit good results. A dead calm is certainly undesirable.—*Bernard de Mandeville* (1714).

Beef'ington (*Milor*), in Canning's burlesque called *The Rovers*. Casimir is a Polish emigrant, and Beefington an English nobleman exiled by the tyranny of king John.—*Anti-Jacobin*.

"Wil without power," said the sagacious Casimir to Milor Beefington, "is like children playing at soldiers." —*Macaulay*.

Be'elzebub (4 *syl.*), called "prince of the devils" (*Matt.* xii. 24), worshipped at Ekron, a city of the Philistines (2 *Kings* i. 2), and made by Milton second to Satan.

One next himself in power and next in crime—
Beëlzebub.
Paradise Lost, i. 80 (1665).

Bee'nie (2 *syl.*), chambermaid at Old St. Ronan's inn, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Befa'na, the good fairy of Italian children. She is supposed to fill their shoes and socks with toys when they go to bed on Twelfth Night. Some one enters the bedroom for the purpose, and the wakeful youngsters cry out, "*Ecco la Befana!*" According to legend, Befana was too busy with house affairs to take heed of the Magi when they went to offer their gifts, and said she would stop for their return; but they returned by another way, and Befana every Twelfth Night watches to see them. The name is a corruption of *Epiphania*.

Beg ["*lord*"], a title generally given to lieutenants of provinces under the grand signior, but rarely to supreme princes. Occasionally, however, the Persian emperors have added the title to their names, as Hagmet *beg*, Alman *beg*, Morad *beg*, etc.—*Selden: Titles of Honour*, vi. 70 (1672).

Beg (*Callum*), page to Fergus M'Ivor, in *Waverley*, a novel by sir W. Scott (time, George II.).

Beg (*Toshach*), MacGillie Chattanach's second at the combat.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Beggar of Bethnal Green (*The*), a drama by S. Knowles (recast and produced, 1834). Bess, daughter of Albert, "the blind beggar of Bethnal Green," was intensely loved by Wilford, who first saw her in the streets of London, and subsequently, after diligent search, discovered her in the Queen's Arms inn at Romford. It turned out that her father Albert was brother to lord Woodville, and Wilford was his truant son, so that Bess was his cousin. Queen Elizabeth sanctioned their nuptials, and took them under her own conduct. (See BLIND.)

This play is founded on the ballad *The Beggar's Daughter* (*q.v.*).

Beggars (*King of the*), Bampfylde Moore Carew, who succeeded Clause Patch (1693, 1730–1770).

Beggar's Bush (*The*), a comedy by John Fletcher (1622).

Beggar's Daughter (*The*). "Bessee the beggar's daughter of Bethnal Green" was very beautiful, and was courted by four suitors at once—a knight, a country squire, a rich merchant, and the son of an innkeeper at Romford. She told them all they must first obtain the consent of her poor blind father, the beggar of Bethnal Green, and all slunk off except the knight, who went and asked leave to marry "the pretty Bessee." The beggar gave her for a "dot" £3000, and £100 for her trousseau, and informed the knight that he (the beggar) was Henry, son and heir of sir Simon de Montfort, and that he had disguised himself as a beggar to escape the vigilance of spies, who were in quest of all those engaged on the barons' side in the battle of Evesham.—*Percy: Reliques*, II. ii. 10.

As the value of money was about twelve times what it now is, this "dot" would equal £36,000. (See BEGGAR OF BETHNAL GREEN.)

Beggar's Opera (*The*), by Gay (1727). The beggar is captain Macheath. (For plot, see MACHEATH.)

Beggar's Petition (*The*), a poem by the Rev. Thomas Moss (1769). It begins—

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door;
Whose days are dwindled to the shortest span;
Oh, give relief, and Heaven will bless your store!
Stanza 1.

Beguines [*Ba-gweens'* or *beg-eens'*], the earliest of all lay societies of women united for religious purposes. Brabant says the order received its name from St. Begga, daughter of Pepin, who founded it at Namur', in 696; but it is more likely to be derived from their *beguins*, or linen caps.

Beh'ram, captain of the ship which was to convey prince Assad to the "mountain of fire," where he was to be offered up in sacrifice. The ship being driven on the shores of queen Margia'na's kingdom, Assad became her slave, but

was recaptured by Behram's crew, and carried back to the ship. The queen next day gave the ship chase. Assad was thrown overboard, and swam to the city whence he started. Behram also was drifted to the same place. Here the captain fell in with the prince, and reconducted him to the original dungeon. Bosta'na, a daughter of the old fire-worshipper, taking pity on the prince, released him; and, at the end, Assad married queen Margiana, Bostana married prince Amgiad (half-brother of Assad), and Behram, renouncing his religion, became a Mussulman, and entered the service of Amgiad, who became king of the city. — *Arabian Nights* ("Amgiad and Assad").

Bela'rius, a nobleman and soldier in the army of Cym'beline (3 *syl.*) king of Britain. Two villains having sworn to the king that Belarius was "confederate with the Romans," he was banished, and for twenty years lived in a cave; but he stole away, out of revenge, the king's two infant sons, Guide'rius and Arvir'agus. When these two princes were grown to manhood, a battle was fought between the Romans and Britons, in which Cymbeline was made prisoner; but Belarius coming to the rescue, the king was liberated and the Roman general in turn was made captive. Belarius was now reconciled to Cymbeline, and, presenting to him the two young men, told their story; whereupon they were publicly acknowledged to be the sons of Cymbeline and princes of the realm.—*Shakespeare: Cymbeline* (1605).

Belch (*Sir Toby*), uncle of Olivia the rich countess of Illyria. He is a reckless roisterer of the old school, and a friend of sir Andrew Ague-cheek.—*Shakespeare: Twelfth Night* (1614).

Belcour, a foundling adopted by Mr. Belcour, a rich Jamaica merchant, who at death left him all his property. He was in truth the son of Mr. Stockwell, the clerk of Belcour, senior, who clandestinely married his master's daughter, and afterwards became a wealthy merchant. On the death of old Belcour, the young man came to England as the guest of his unknown father, and falling in love with Miss Dudley, married her. He was hot-blooded, impulsive, high-spirited, and generous, his very faults serving as a foil to his noble qualities; ever erring and repenting, offending and atoning for his offences.—*Cumberland: The West Indian* (1771).

Be'led, one of the six Wise Men of the East, lead by the guiding star to Jesus. He was a king, who gave to his enemy, who sought to dethrone him, half of his kingdom, and thus turned a foe into a fast friend.—*Klopstock: The Messiah*, v. (1747).

Belen, the mont St. Michael, in Normandy. Here nine druidesses used to sell arrows to sailors "to charm away storms." These arrows had to be discharged by a young man 25 years old.

Belerma, the lady whom Durandartê served for seven years as a knight-errant and peer of France. When, at length, he died at Roncesvallês, he prayed his cousin Montesi'nos to carry his heart to Belerma.

> I saw a procession of beautiful damsels in mourning, and white turbans on their heads. In the rear came a lady with a veil so long that it reached the ground: her turban was twice as large as the largest of the others; her eyebrows were joined, her nose was rather flat, her mouth wide, but her lips of a vermilion colour. Her teeth were thin-set and irregular, though very white; and she carried in her hand a fine linen cloth, containing a heart. Montesinos informed me that this lady was Belerma.—*Cervantes: Don Quixote*, II. ii. 6 (1615).

Bele'ses (3 *syl.*), a Chaldean soothsayer and Assyrian satrap, who told Arba'ces (3 *syl.*) governor of Me'dia that he would one day sit on the throne of Nineveh and Assyria. His prophecy came true, and Belesês was rewarded with the government of Babylon.—*Byron: Sardanapalus* (1819).

Belfab'orac, the palace of the emperor of Lilliput, in the middle of Mildendo, the metropolis of the empire.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Belfield (*Andrew*), the elder of two brothers, who married Violetta (an English lady born in Lisbon), and deserted her. He then promised marriage to Lucy Waters, the daughter of one of his tenants, but had no intention of making her his wife. At the same time, he engaged himself to Sophia, the daughter of sir Benjamin Dove. The day of the wedding arrived, and it was then discovered that he was married already, and that Violetta his wife was actually present.

Robert Belfield, the younger of the two brothers, in love with Sophia Dove. He went to sea in a privateer under captain Ironside, his uncle, and changed his name to Lewson. The vessel was

wrecked on the Cornwall coast, and he renewed his acquaintance with Sophia, but heard that she was engaged in marriage to his brother. As, however, it was proved that his brother was already married, the young lady willingly abandoned the elder for the younger brother.—*R. Cumberland: The Brothers* (1769).

Bel'ford, a friend of Lovelace (*2 syl.*). They made a covenant to pardon every sort of liberty which they took with each other.—*Richardson: Clarissa Harlowe* (1749).

Belford, in *The Clandestine Marriage*, by George Colman and Garrick (1760). Hazlitt says of this play, "it is nearly without a fault."

Belford (*Major*), the friend of colonel Tamper, and the plighted husband of Mdlle. Florival.—*G. Colman the Elder: The Deuce is in Him* (1762).

Belfry of Bruges (*The*), a poem by Longfellow. It begins thus—

In the market-place of Bruges (*2 syl.*) stands the belfry
old and brown,
Thrice consumed and thrice rebuilded, still it watches
o'er the town.

Belge (*2 syl.*), the mother of seventeen sons. She applied to queen Mercilla for aid against Geryon'eo, who had deprived her of all her offspring except five.—*Spenser: Faërie Queene*, v. 10 (1596).

*** "Belge" is Holland; the "seventeen sons" are the seventeen provinces which once belonged to her; "Geryoneo" is Philip II. of Spain; and "Mercilla" is queen Elizabeth.

Belgrade' (*2 syl.*), the camp-suttler. So called because she commenced her career at the siege of Belgrade. Her dog's name was Clumsey.

Be'lial, last or lowest in the hierarchy of hell. (See RIMMON.) Moloch was the fiercest of the infernal spirits, and Belial the most timorous and slothful. The lewd and profligate, disobedient and rebellious, are called in Scripture "sons of Belial."

Belial came last, than whom a spirit more lewd
Fell not from heaven, or more gross to love
Vice for itself (i. 490, etc.) . . . though his tongue
Dropt manna, and could make the worse appear
The better reason . . . but to nobler deeds
Timorous and slothful.
Milton: Paradise Lost, ii. 112 (1665).

*** *Belial* means "the lawless one," that is, one who puts no restraint on his evil propensities.

Belia'nis of Greece (*Don*), the hero of an old romance of chivalry on the model of *Am'adis de Gaul.* It was one of the books in don Quixote's library; but was not one of those burnt by the curé as pernicious and worthless.

"Don Belianis," said the curé, "with its two, three, and four parts, hath need of a dose of rhubarb to purge off that mass of bile with which he is inflamed. His Castle of Fame and other impertinences should be totally obliterated. This done, we would show him lenity in proportion as we found him capable of reform. Take don Belianis home with you, and keep him in close confinement.'—*Cervantes: Don Quixote*, I. i. 6 (1605).

(An English abridgment of this romance was published in 1673.)

BELINDA, niece and companion of lady John Brute. Young, pretty, full of fun, and possessed of £10,000. Heart-free married her.—*Vanbrugh: The Provoked Wife* (1697).

Belin'da, the heroine of Pope's *Rape of the Lock.* This mock heroic is founded on the following incident: Lord Petre cut a lock of hair from the head of Miss Arabella Fermor, and the young lady resented the liberty as an unpardonable affront. The poet says Belinda wore on her neck two curls, one of which the baron cut off with a pair of scissors borrowed of Clarissa; and when Belinda demanded that it should be delivered up, it had flown to the skies and become a meteor there. (See BERENICE, p. 112.)

Belinda, daughter of Mr. Blandford, in love with Beverley the brother of Clarissa. Her father promised sir William Bellmont that she should marry his son George, but George was already engaged to Clarissa. Belinda was very handsome, very independent, most irreproachable, and devotedly attached to Beverley. When he hinted suspicions of infidelity, she was too proud to deny it; but her pure and ardent love instantly rebuked her for giving her lover causeless pain.—*Murphy: All in the Wrong* (1761).

Belin'da, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader *feel* what is good, and pursue it (1803).

Belin'da, a lodging-house servant-girl, very poor, very dirty, very kind-hearted, and shrewd in observation. When married, Mr. Middlewick the butter-man set her husband up in business in the butter line.—*H. J. Byron: Our Boys* (1875).

Beline (*2 syl.*), second wife of Argan the *malade imaginaire*, and stepmother of Angelique, whom she hates. Beline

pretends to love Argan devotedly, humours him in all his whims, calls him "mon fils," and makes him believe that if he were to die it would be the death of her. Toinette induced Argan to put these protestations to the test by pretending to be dead. He did so, and when Beline entered the room, instead of deploring her loss, she cried in ecstasy—

"Le ciel en soit loué! Me voilà délivrée d'un grande fardeau! . . . de quoi servait-il sur la terre? Un homme incommode à tout le monde, malpropre, dégoûtant . . . mouchant, toussant, crachant toujours, sans esprit, ennuyeux, de mauvaise humeur, fatiguant sans cesse les gens, et grondant jour et nuit servantes et valets" (iii. 18).

She then proceeded to ransack the room for bonds, leases, and money; but Argan, starting up, told her she had taught him one useful lesson for life, at any rate.—*Molière: La Malade Imaginaire* (1673).

Belisa'rius, the greatest of Justinian's generals. Being accused of treason, he was deprived of all his property, and his eyes were put out. In this state he retired to Constantinople, where he lived by begging. The story says he fastened a label to his hat, containing these words, "*Give an obolus to poor old Belisarius.*" Marmontel has written a tale called *Belisaire*, which has helped to perpetuate these fables, originally invented by Tzetzês or Cæsios, a Greek poet, born at Constantinople in 1120.

Bélise (2 *syl.*), sister of Philaminte (3 *syl.*), and, like her, a *femme savante.* She imagined that every one was in love with her.—*Molière: Les Femmes Savantes* (1672).

BELL (*Adam*), a wild, north-country outlaw, noted, like Robin Hood, for his skill in archery. His place of residence was Englewood Forest, near Carlisle; and his two comrades were Clym of the Clough [*Clement of the Cliff*] and William of Cloudesly (3 *syl.*). William was married, but the other two were not. When William was captured at Carlisle and was led to execution, Adam and Clym rescued him, and all three went to London to crave pardon of the king, which, at the queen's intercession, was granted them. They then showed the king specimens of their skill in archery, and the king was so well pleased that he made William a "gentleman of fe," and the two others yeomen of the bed-chamber. —*Percy: Reliques* ("Adam Bell," etc.), I. ii. 1.

Bell (*Bessy*). Bessy Bell and Mary Gray were the daughters of two country gentlemen near Perth. When the plague broke out in 1666 they built for themselves a bower in a very romantic spot called Burn Braes, to which they retired, and were supplied with food, etc., by a young man who was in love with both of them. The young man caught the plague, communicated it to the two young ladies, and all three died.—*Allan Ramsay: Bessy Bell and Mary Gray* (a ballad).

Bell. Anne, Charlotte, and Emily Bronté assumed the names of Acton, Currer, and Ellis Bell (first half of the nineteenth century). Currer Bell, who married the Rev. Arthur Bell Nicholls, was the author of *Jane Eyre.*

It will be observed that the initial letter of both names is in every case preserved throughout—*Acton* (Anne), *Currer* (Charlotte), *Ellis* (Emily), and *Bell* (Bronté).

Bell (*Peter*), the subject of a "tale in verse" by Wordsworth (1798). Shelley wrote a burlesque upon it, entitled *Peter Bell the Third.*

Bell Battle (*The*). The *casus belli* was this: Have the local magistrates power to allow parish bells to be rung at their discretion, or is the right vested in the parish clergyman? This squabble was carried on with great animosity in the parish of Paisley in 1832. The clergyman, John Macnaughton, brought the question before the local council, which gave it in favour of the magistrates; but the court of sessions gave it the other way, and when the magistrates granted a permit for the bells to be rung, the court issued an interdict against them.

For nearly two years the Paisley bell battle was fought with the fiercest zeal. It was the subject of every political meeting, the theme of every board, the gossip at tea-tables and dinner-parties, and the children delighted in chalking on the walls, "Please to ring the bell" (May 14, 1832, to September 10, 1834).—*Newspaper paragraph.*

Bell-the-Cat, sobriquet of Archibald Douglas, great earl of Angus, who died in 1514.

The mice, being much annoyed by the persecutions of a cat, resolved that a bell should be hung about her neck to give notice of her approach. The measure was agreed to in full council, but one of the sager mice inquired, "Who would undertake to bell the cat?" When Lauder told this fable to a council of Scotch nobles, met to declaim against one Cochran, Archibald Douglas started up, and exclaimed in thunder, "I will;" and hence the sobriquet referred to.—*Sir W. Scott: Tales of a Grandfather,* xxii.

Bells. *Those Evening Bells,* a poem by T. Moore. The bells referred to were those of Ashbourne parish church Derbyshire.—*National Airs,* 1.

To shake one's bells, to defy, to resist, to set up one's back. The allusion is to the little bells tied to the feet of hawks. Immediately the hawks were tossed, they were alarmed at the sound of the bells, and took to flight.

> Neither the king, nor he that loves him best . . .
> Dare stir a wing if Warwick shake his bells.
> *Shakespeare:* 3 *Henry VI.* act i. sc. 1 (1592).

Seven bells (half-past 7), breakfast-time; eight bells (noon), dinner-time; three bells (half-past 5), supper-time.

Eight bells (the highest number) are rung at noon and every fourth hour afterwards. Thus they are sounded at 12, 4, and 8 o'clock. For all other parts of the day an *Even* number of bells announce the *hours*, and an *Odd* number the *half-hours*. Thus 12½ is 1 bell; 1 o'clock is 2 bells; 1½ is 3 bells; 2 o'clock is 4 bells; 2½ is 5 bells; 3 o'clock is 6 bells; 3½ is 7 bells. Again, 4½ is 1 bell; 5 o'clock is 2 bells; 5½ is 3 bells; 6 o'clock is 4 bells; 6½ is 5 bells; 7 o'clock is 6 bells; 7½ is 7 bells. Again, 8½ is 1 bell; 9 o'clock is 2 bells; 9½ is 3 bells; 10 o'clock is 4 bells; 10½ is 5 bells; 11 o'clock is 6 bells; 11½ is 7 bells. Or, 1 bell sounds at 12½, 4½, 8½; 2 bells sound at 1, 5, 9; 3 bells sound at at 1½, 5½, 9½; 4 bells sound at 2, 6, 10; 5 bells sound at 2½, 6½, 10½; 6 bells sound at 3, 7, 11; 7 bells sound at 3½, 7½, 11½; 8 bells sound at 4, 8, 12 o'clock.

Bells tolled Backwards. This was the tocsin of the French, first used as an alarm of fire, and subsequently for any uprising of the people. In the reign of Charles IX. it was the signal given by the court for the Bartholomew slaughter. In the French Revolution it was the call to the people for some united attack against the royalists.

Old French, *toquer*, "to strike," *seing* or *sing*, "a church-bell."

Bella Wilfer, a lovely, wilful, lively, spoilt darling, who loved every one, and whom every one loved. She married John Rokesmith (*i.e.* John Harmon).—*C. Dickens: Our Mutual Friend* (1864).

Bellair, in Etherege's comedy of *The Man of Mode* (1676). Supposed to represent the author himself.

Bellamy, a steady young man, looking out for a wife "capable of friendship, love, and tenderness; with good sense enough to be easy, and good nature enough to like him." He found his beau-ideal in Jacintha, who had besides a fortune of £30,000.—*Ben Hoadly, M.D.: The Suspicious Husband* (1761).

Bella'rio, the assumed name of Euphrasia, when she put on boy's apparel that she might enter the service of prince Philaster, whom she greatly loved. —*Fletcher: Philaster, or Love Lies a-bleeding* (1622). An excellent tragedy.

Bel'laston (*Lady*), a profligate, from whom Tom Jones accepts support. Her conduct and conversation may be considered a fair photograph of the "beauties" of the court of Louis XV.—*Fielding: History of Tom Jones, a Foundling* (1750).

> The character of Jones, otherwise a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation, is unnecessarily degraded by the nature of his intercourse with lady Bellaston.—*Encyclopædia Britannica* (article "Fielding").

Belle Cordière (*La*), Louise Labé, who married Ennemond Perrin, a wealthy rope-maker (1526–1566).

Belle Corisande (*La*), Diane comtesse de Guiche et de Grammont (1554–1620).

Belle France (*La*), a pet way of alluding to France, similar to our *Merry England*.

Belle the Giant. It is said that the giant Belle *mounted* on his *sorrel* horse at a place since called mount Sorrel. He leaped *one mile*, and the spot on which he lighted was called Wanlip (*one-leap*); thence he leaped a second mile, but in so doing "burst all" his girths, whence the spot was called Burstall; in the third leap he was killed, and the spot received the name of Bellegrave.

Belle's Stratagem (*The*). The "belle" is Letitia Hardy, and her stratagem was for the sake of winning the love of Doricourt, to whom she had been betrothed. The very fact of being betrothed to Letitia set Doricourt against her, so she went unknown to him to a masquerade, where Doricourt fell in love with "the beautiful stranger." In order to consummate the marriage of his daughter, Mr. Hardy pretends to be "sick unto death," and beseeches Doricourt to wed Letitia before he dies. Letitia meets her betrothed in her masquerade dress, and unbounded is the joy of the young man to find that "the beautiful stranger" is the lady to whom he has been betrothed.—*Mrs. Cowley: The Belle's Stratagem.* (See BEAUX' STRATAGEM.)

Bellefontaine (*Benedict*), the wealthy farmer of Grand Pré [*Nova Scotia*] and father of Evangeline. When the inhabitants of his village were driven into exile, Benedict died of a broken heart as he

was about to embark, and was buried on the seashore.—*Longfellow: Evangeline* (1849).

Bel'lenden (*Lady Margaret*), an old lady, mistress of the Tower of Tillietudlem, and devoted to the house of Stuart.

Old major Miles Bellenden, brother of lady Margaret.

Miss Edith Bellenden, granddaughter of lady Margaret, betrothed to lord Evendale, of the king's army, but in love with Morton (a leader of the Covenanters, and the hero of the novel). After the death of lord Evendale, who is shot by Balfour, Edith marries Morton, and this terminates the tale.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Beller'ophon, son of Glaucos. A kind of Joseph, who refused the amorous solicitations of Antēa, wife of Prœtos (2 *syl.*) king of Argos. Antea accused him of attempting to dishonour her, and Prœtos sent him into Lycia with letters desiring his destruction. Accordingly, he was set several enterprises full of hazard, which, however, he surmounted. In later life he tried to mount up to heaven on the winged horse Pegăsus, but fell, and wandered about the Alei'an plains till he died.—*Homer: Iliad*, vi.

> As once
> Bellerophon . . . dismounted in the Aleian field . . .
> Erroneous there to wander and forlorn.
> *Milton: Paradise Lost*, vii. 17, etc. (1665).

Letters of Bellerophon, a treacherous letter, pretending to recommend the bearer, but in reality denouncing him; like the letter sent by Prœtos to the king of Lycia, requesting him to kill the bearer (Bellerophon).

¶ PAUSA'NIAS the Spartan, in his treasonable correspondence with Xerxes, sent several such letters. At last the bearer bethought that none of the persons sent ever returned; and, opening the letter, found it contained directions for his own death. It was shown to the ephors, and Pausanias in alarm fled to a temple, where he was starved to death.

¶ DE LACY, being sent by king John against De Courcy, was informed by two of the servants that their master always laid aside his armour on Good Friday. De Lacy made his attack on that day, and sent De Courcy prisoner to London. The two servants now asked De Lacy for passports from Ireland and England, and De Lacy gave them *Letters of Bellerophon*, exhorting "all to whom these presents come to spit on the faces of the bearers, drive them forth as hounds, and use them as it behoved the betrayers of their masters to be treated."—*Cameos of English History* ("Conquest of Ireland").

¶ *The Letter of Uriah* (2 *Sam.* xi. 14) was of a similar character. It pretended to be one of friendship, but was in reality a death-warrant.

Beller'ophon (4 *syl.*), the English man-of-war under the command of captain Maitland. After the battle of Waterloo, Bonaparte set out for Rocheford, intending to seek refuge in America; but the *Bellerophon* being in sight and escape impossible, he made a virtue of necessity by surrendering himself, and was forthwith conveyed to England.

Belle'rus, a Cornish giant, whence the Land's End is called Bellerium. Milton in his *Lycidas* suggests the possibility that Edward King, who was drowned at sea, might be sleeping near Bellerium or the Land's End, on mount St. Michael, where an archangel ordered a church to be built.

> Sleepst [*thou*] by the fable of Bellĕrus old,
> Where the great vision of the guarded mount
> Looks towards Namancos [*old Castile*].
> *Milton: Lycidas*, 160. etc. (1638).

Belleur', companion of Pinac and Mirabel ("the wild goose"), of stout blunt temper; in love with Rosalu'ra, a daughter of Nantolet.—*Fletcher: The Wild Goose Chase* (1619, printed 1652).

Bellicent, daughter of Gorloïs lord of Tintag'il and his wife Ygernê or Igerna. As the widow married Uther the pendragon, and was then the mother of king Arthur, it follows that Bellicent was half-sister of Arthur. Tennyson in *Gareth and Lynette* says that Bellicent was the wife of Lot king of Orkney, and mother of Gaw'ain and Mordred, but this is not in accordance either with the chronicle or the history; for Geoffrey in his *Chronicle* says that Lot's wife was Anne, the sister (not half-sister) of Arthur (viii. 20, 21), and sir T. Malory, in his *History of Prince Arthur*, says—

> King Lot of Lothan and Orkney wedded Margawse; Nentres, of the land of Carlot, wedded Elain; and that Morgan le Fay was [*Arthur's*] third sister.—Pt. i. 2, 35, 36.

Bel'lin, the ram, in the beast-epic of *Reynard the Fox*. The word means "gentleness" (1498).

Bellingham, a man about town.—*Boucicault: After Dark* (1868).

> I was engaged for two years at St. James's Theatre, acting "Charles Surface" eighty nights, "Bellingham" a couple of hundred nights, and had two special engagements for "Mercutio" at the Lyceum.—*Walter Lacy.*

Bel'lisant, sister of king Pepin of France, and wife of Alexander emperor of Constantinople. Being accused of infidelity, the emperor banished her, and she took refuge in a vast forest, where she became the mother of Valentine and Orson.—*Valentine and Orson.*

Bellmont (*Sir William*), father of George Bellmont; tyrannical, positive, and headstrong. He imagined it is the duty of a son to submit to his father's will, even in the matter of matrimony.

George Bellmont, son of sir William, in love with Clarissa, his friend Beverley's sister; but his father demands of him to marry Belinda Blandford, the troth-plight wife of Beverley. Ultimately all comes right.—*Murphy: All in the Wrong* (1761).

Bello'na's Handmaids, Blood, Fire, and Famine.

The goddesse of warre, called Bellona, had these thre handmaids ever attendynge on her: BLOOD, FIRE, and FAMINE, which thre damosels be of that force and strength that every one of them alone is able and sufficient to torment and afflict a proud prince; and they all joyned together are of puissance to destroy the most populous country and most richest region of the world.—*Hall: Chronicle* (1530).

Bellum (*Master*), war.

A difference [*is*] 'twixt broyles and bloudie warres,—
Yet have I shot at Maister Bellum's butte,
And thrown his ball, although I toucht no tutte [*benefit*].
Gascoigne: The Fruites of Warre, 94 (died 1577).

Belmont (*Sir Robert*), a proud, testy, mercenary country gentleman; friend of his neighbour sir Charles Raymond.

Charles Belmont, son of sir Robert, a young rake. He rescued Fidelia, at the age of 12, from the hands of Villard, a villain who wanted to abuse her; and, taking her to his own home, fell in love with her, and in due time married her. She turns out to be the daughter of sir Charles Raymond.

Rosetta Belmont, daughter of sir Robert, high-spirited, witty, and affectionate. She was in love with colonel Raymond, whom she delighted in tormenting.—*Ed. Moore: The Foundling* (1748).

Belmour (*Edward*), a gay young man about town.—*Congreve: The Old Bachelor* (1693).

Belmour (*Mrs.*), a widow of "agreeable vivacity, entertaining manners, quickness of transition from one thing to another, a feeling heart, and a generosity of sentiment." She it is who shows Mrs. Lovemore the way to keep her husband at home, and to make him treat her with that deference which is her just due.—*Murphy: The Way to Keep Him* (1760).

Beloved Disciple (*The*), John, to whom the Fourth Gospel is attributed.—*John* xiii. 23, etc.

Beloved Physician (*The*), supposed to be Luke the evangelist.—*Col.* iv. 14.

Bel-phegor, a Moabitish deity, whose orgies were celebrated on mount Phegor, and were noted for their obscenity.

Belphœ'be (3 *syl.*). "All the Graces rocked her cradle when she was born." Her mother was Chrysog'onê (4 *syl.*), daughter of Amphisa of fairy lineage, and her twin-sister was Amoretta. While the mother and her babes were asleep, Diana took one (Belphœbê) to bring up, and Venus took the other.

∴ Belphœbê is the "Diana" among women, cold, passionless, correct, and strong-minded. Amoret is the "Venus," but without the licentiousness of that goddess,—warm, loving, motherly, and wifely. Belphœbê was a lily; Amoret a rose. Belphœbê a moonbeam, light without heat; Amoret a sunbeam, bright and warm and life-giving. Belphœbê would go to the battle-field, and make a most admirable nurse or lady-conductor of an ambulance; but Amoret would prefer to look after her husband and family, whose comfort would be her first care, and whose love she would seek and largely reciprocate.—See *Spenser: Faërie Queene*, iii., iv. (1590).

∴ "Belphœbê" is queen Elizabeth. As *queen* she is Gloriana, but as *woman* she is Belphœbê the beautiful and chaste.

Either Gloriana let her choose,
Or in Belphœbê fashionèd to be;
In one her rule; in the other her rare chastitie.
Spenser: Faërie Queene (introd. to bk. iii.).

Belshazzar, a drama by Milman (1822); a drama by Hannah More (*Sacred Dramas*) (1782); Byron (*The Vision of Belshazzar*).

Belted Will, lord William Howard, warden of the western marches (1563–1640).

His Bilboa blade, by Marchmen felt,
Hung in a broad and studded belt;
Hence in rude phrase the Borderers still
Called noble Howard "Belted Will."
Sir W. Scott.

Belten'ebros (4 *syl.*). Amädis of Gaul assumes the name when he retires to the Poor Rock, after receiving a cruel letter from Oria'na his lady-love.—*Vasco de Lobeira: Amadis de Gaul*, ii. 6 (before 1400).

One of the most distinguishing testimonies which that hero gave of his fortitude, constancy, and love, was his retiring to the Poor Rock when in disgrace with his

mistress Oriana, to do penance under the name of *Beltenebros*, or the *Lovely Obscure.—Cervantes: Don Quixote*, I. iii. 11 (1605).

Belvawney (*Miss*), of the Portsmouth Theatre. She always took the part of page, and wore tights and silk stockings. —*Dickens: Nicholas Nickleby* (1838).

Belvide'ra, daughter of Priu'li a senator of Venice. She was saved from the sea by Jaffier, eloped with him, and married him. Her father then discarded her, and her husband joined the conspiracy of Pierre to murder the senators. He told Belvidera of the plot, and Belvidera, in order to save her father, persuaded Jaffier to reveal the plot to Priuli, if he would promise a general free pardon. Priuli gave the required promise, but notwithstanding, all the conspirators, except Jaffier, were condemned to death by torture. Jaffier stabbed Pierre to save him from the dishonour of the wheel, and then killed himself. Belvidera goes mad and dies.—*Otway: Venice Preserved* (1682).

We have to check our tears, although well aware that the "Belvidera" with whose sorrows we sympathize is no other than our own inimitable Mrs. Siddons.—*Sir W. Scott: The Drama.*

(The actor Booth used to speak in rapture of Mrs. Porter's "Belvidera." It obtained for Mrs. Barry the title of *famous;* Miss O'Neill and Miss Helen Faucit were both great in the same part.)

Ben [LEGEND], sir Sampson Legend's younger son, a sailor and a "sea-wit," in whose composition there enters no part of the conventional generosity and open frankness of a British tar. His slang phrase is "D'ye see," and his pet oath "Mess!"—*W. Congreve: Love for Love* (1695). I cannot agree with the following sketch:—

What is *Ben*—the pleasant sailor which Bannister gives us—but a piece of satire . . . a dreamy combination of all the accidents of a sailor's character, his contempt of money, his credulity to women, with that necessary estrangement from home? . . . We never think the worse of Ben for it, or feel it as a stain upon his character.—*C. Lamb.*

C. Dibdin says, "If the description of Thom. Doggett's performance of this character be correct, the part has certainly never been performed since to any degree of perfection."

Ben Israel (*Nathan*) or **Nathan ben Samuel,** the physician and friend of Isaac the Jew.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ben Joc'hanan, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is meant for the Rev. Samuel Johnson, who, it is said, suffered a scandalous amour under his own roof.

Let Hebron, nay, let hell produce a man
So made for mischief as Ben Jochanan.
A Jew of humble parentage was he,
By trade a Levite, though of low degree.
Dryden and Tate: pt. ii. 351–354 (1682).

Benai'ah (3 *syl.*), in *Absalom and Achitophel*, is meant for general George Edward Sackville. As Benaiah, captain of David's guard, adhered to Solomon against Adonijah, so general Sackville adhered to the duke of York against the prince of Orange (1590–1652).

Nor can Benaiah's worth forgotten lie,
Of steady soul when public storms were high.
Dryden and Tate: pt. ii. 819, 820 (1682).

Benas'kar or **Bennaskar,** a wealthy merchant and magician of Delhi. —*James Ridley: Tales of the Genii* ("History of Mahoud," tale vii., 1751).

Benbow (*Admiral*). In an engagement with the French near St. Martha on the Spanish coast in 1701, admiral Benbow had his legs and thighs shivered into splinters by chain-shot; but, supported in a wooden frame, he remained on the quarter-deck till morning, when Du Casse sheered off.

¶ Similar acts of heroism are recorded of Almeyda the Portuguese governor of India; of Cynægeros brother of the poet Æschylos; of Jaafer the standard-bearer of "the prophet" in the battle of Muta; of Widdrington (*q.v.*); and of some others. (See JAAFER.)

Benbow, an idle, generous, free-and-easy sot, who spent a good inheritance in dissipation, and ended life in the workhouse.

Benbow, a boon companion, long approved
By jovial sets, and (as he thought) beloved,
Was judged as one to joy and friendship prone,
And deemed injurious to himself alone.
Crabbe: Borough, xvi. (1810).

Ben'demeer', a river that flows near the ruins of Chil'minar' or Istachar', in the province of Chusistan in Persia.

Bend-the-Bow, an English archer at Dickson's cottage.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Benedick, a wild, witty, and light-hearted young lord of Padua, who vowed celibacy, but fell in love with Beatrice and married her. It fell out thus: He went on a visit to Leonato governor of Messina; here he saw Beatrice, the governor's niece, as wild and witty as himself, but he disliked her, thought her pert, forward, and somewhat ill-mannered withal. However, he heard Claudio speaking to Leonato about Beatrice, saying how deeply she loved Benedick, and bewailing that so nice a girl should

break her heart with unrequited love. This conversation was a mere ruse, but Benedick believed it to be true, and resolved to reward the love of Beatrice with love and marriage. It so happened that Beatrice had been entrapped by a similar conversation which she had overheard from her cousin Hero. The end was they sincerely loved each other, and became man and wife.—*Shakespeare: Much Ado about Nothing* (1600).

A married man is called a Benedick.

Benefit-Play. The first actress indulged with a benefit-play was Mrs. Elizabeth Barry (1682–1733).

Ben'engel'i (*Cid Hamet*), the hypothetical Moorish chronicler from whom Cervantês pretends he derived the account of the adventures of don Quixote.

The Spanish commentators . . . have discovered that *cid Hamet Benengeli* is after all no more than an Arabic version of the name of Cervantes himself. *Hamet* is a Moorish prefix, and *Benengeli* signifies "son of a stag," in Spanish *Cervanteno.—Lockhart.*

Benengeli (*Cid Hamet*), Thomas Babington lord Macaulay. His signature in his *Fragment of an Ancient Romance* (1826).

Benev'olus, in Cowper's *Task,* is John Courtney Throckmorton, of Weston Underwood.

Benjie (*Little*), or Benjamin Colthred, a spy employed by Cristal Nixon, the agent of Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ben'net (*Brother*), a monk at St. Mary's convent.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Ben'net (*Mrs.*), a demure, intriguing woman in *Amelia,* a novel by Fielding (1751).

Ben'oiton (*Madame*), a woman who has been the ruin of the family by neglect. In the "famille Benoiton" the constant question was, "*Où est Madame?*" and the invariable answer, "*Elle est sortie.*" At the *dénouement* the question was asked again, and the answer was varied thus: "Madam has been at home, but is gone out again."—*La Famille Benoiton.*

Ben'shee or **Banshee,** the domestic spirit of certain Irish families. The benshee takes an interest in the prosperity of the family to which it is attached, and intimates to it approaching disaster or death by wailings or shrieks. The Scotch Bodach Glay, or "grey spectre," is a similar spirit. (See WHITE LADY.)

How oft has the Benshee cried!
How oft has death untied
Bright links that glory wove,
Sweet bonds entwined by love!
T. Moore: Irish Melodies, ii.

Bentinck Street (London), named after William Bentinck, second duke of Portland, who married Margaret, only child of Edward second earl of Oxford and Mortimer.

Benvo'lio, nephew to Montague, and Romeo's friend. A testy, litigious fellow, who would quarrel about goat's wool or pigeon's milk. Mercutio says to him, "Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun" (act iii. sc. 1).—*Shakespeare: Romeo and Juliet* (1598).

Ben'wicke (2 *syl.*), the kingdom of king Ban, father of sir Launcelot. It was situated in that extremely shadowy locality "beyond seas;" but whether it was Brittany or Utopia, "non nostrum tantas componĕre lites."

Probably it was Brittany, because it was across the channel, and was in France. Ban king of Benwicke was brother of Bors king of Gaul.—*Malory: History of Prince Arthur,* i. 8 (1470).

Beowulf, the name of an Anglo-Saxon epic poem of the sixth century. It received its name from Beowulf, who delivered Hrothgar king of Denmark from the monster Grendel. This Grendel was half monster and half man, and night after night stole into the king's palace called Heorot, and slew sometimes as many as thirty of the sleepers at a time. Beowulf put himself at the head of a mixed band of warriors, went against the monster and slew it. This epic is very Ossianic in style, is full of beauties, and is most interesting.—*Kemble's Translation.*

(A. D. Wackerbarth published in 1849 a metrical translation of this Anglo-Saxon poem, of considerable merit; and T. Arnold, in 1876, published an edition of the fragment, consisting of 6337 lines.)

Beppo. Byron's *Beppo* is the husband of Laura, a Venetian lady. He was taken captive in Troy, turned Turk, joined a band of pirates, grew rich, and after several years returned to his native land. He found his wife at a carnival ball with a *cavaliero,* made himself known to her, and they lived together again as man and wife. (Beppo is a contraction of *Guiseppe,* as *Bill* is of *William.* 1818.)

Beppo, in *Fra Diavolo,* an opera by Auber (1836).

Be'ralde (2 *syl.*), brother of Argan the *malade imaginaire.* He tells Argan that his doctors will confess this much, that the cure of a patient is a very minor consideration with them, "*toute l'excellence de leur art consiste en un pompeux galimatias, en un spécieux babil, qui vous donne des mots pour des raisons, et des promesses pour des effets.*" Again he says, "*presque tous les hommes meurent de leur remèdes et non pas de leurs maladies.*" He then proves that Argan's wife is a mere hypocrite, while his daugher is a true-hearted, loving girl; and he makes the invalid join in the dancing and singing provided for his cure.—*Molière: Le Malade Imaginaire* (1673).

Berch'ta ["*the white lady*"], a fairy of Southern Germany, answering to Hulda ("the gracious lady") of Northern Germany. After the introduction of Christianity, Berchta lost her first estate and lapsed into a bogie.

Berecyn'thian Goddess (*The*). Cybělê is so called from mount Berecyn'tus, in Phrygia, where she was held in especial adoration. She is represented as crowned with turrets, and holding keys in her hand.

> Her helmèd head
> Rose like the Berecynthian goddess crowned
> With towers.
> *Southey: Roderick, etc.,* ii. (1814).

N.B.—Virgil gives the word both Cybële and Cybēle—

> Hinc mater cultrix Cybělē Corybantiaque æra.
> *Æněid,* iii. III.
> Occurrit comitum: Nymphæ, quas alma Cybēle.
> *Æněid,* x. 220.

Berecyn'thian Hero (*The*), Midas king of Phrygia, so called from mount Berecyn'tus (4 *syl.*), in Phrygia.

Berenga'ria, queen-consort of Richard Cœur de Lion, introduced in *The Talisman,* a novel by sir W. Scott (1825). Berengaria died 1230.

Berenger (*Sir Raymond*), an old Norman warrior, living at the castle of Garde Doloureuse.

The lady Eveline Berenger, sir Raymond's daughter, betrothed to sir Hugo de Lacy. Sir Hugo cancels his own betrothal in favour of his nephew (sir Damian de Lacy), who marries the lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Bereni'ce (3 *syl.*), sister-wife of Ptolemy III. She vowed to sacrifice her hair to the gods if her husband returned home the vanquisher of Asia. On his return, she suspended her hair in the temple of the war-god, but it was stolen the first night, and Conon of Samos told the king that the winds had carried it to heaven, where it still forms the seven stars near the tail of Leo, called *Coma Berenices.*

Pope, in his *Rape of the Lock,* has borrowed this fable to account for the lock of hair cut from Belinda's head, the restoration of which the young lady insisted upon. (See BELINDA, p. 105.)

Bereni'ce (4 *syl.*), a Jewish princess, daughter of Agrippa. She married Herod king of Chalcis, then Polemon king of Cilicia, and then went to live with Agrippa II. her brother. Titus fell in love with her and would have married her, but the Romans compelled him to renounce the idea, and a separation took place. Otway (1672) made this the subject of a tragedy called *Titus and Berenicê;* and Jean Racine (1670), in his tragedy of *Bérénice,* has made her a sort of Henriette d'Orléans.

(Henriette d'Orléans, daughter of Charles I. of England, married Philippe duc d'Orléans, brother of Louis XIV. She was brilliant in talent and beautiful in person, but being neglected by her husband, she died suddenly after drinking a cup of chocolate, probably poisoned.)

Beresi'na (4 *syl.*). *Every streamlet shall prove a new Beresina* (Russian): meaning "every streamlet shall prove their destruction and overthrow." The allusion is to the disastrous passage of the French army in November, 1812, during their retreat from Moscow. It is said that 12,000 of the fugitives were drowned in the stream, and 16,000 were taken prisoners by the Russians.

Beril. (See BERYL.)

Beringhen (*The Sieur de*), an old gourmand, who preferred patties to treason; but cardinal Richelieu banished him from France, saying—

> Sleep not another night in Paris,
> Or else your precious life may be in danger.
> *Lord Lytton: Richelieu* (1839).

Berin'thia, cousin of Amanda; a beautiful young widow attached to colonel Townly. In order to win him she plays upon his jealousy by coquetting with Loveless.—*Sheridan: A Trip to Scarborough* (1777).

Berke'ley (*The Old Woman of*), a woman whose life had been very wicked. On her death-bed she sent for her son who was a monk, and for her daughter who was a nun, and bade them put her in a strong stone coffin, and to fasten the coffin to the ground with strong bands of iron. Fifty priests and fifty choristers were to pray and sing over her for three days, and the bell was to toll without ceasing. The first night passed without much disturbance. The second night the candles burnt blue, and dreadful yells were heard outside the church. But the third night the devil broke into the church and carried off the old woman on his black horse. —*Southey: The Old Woman of Berkeley* (a ballad from Olaus Magnus).

Dr. Sayers pointed out to us in conversation a story related by Olaus Magnus of a witch whose coffin was confined by three chains, but nevertheless was carried off by demons. Dr. Sayers had made a ballad on the subject; so had I; but after seeing *The Old Woman of Berkeley*, we awarded it the preference.—*W. Taylor.*

Berkeley Square (London), so called in compliment to John lord Berkeley of Stratton.

Berke'ly (*The lady Augusta*), plighted to sir John de Walton governor of Douglas Castle. She first appears under the name of Augustine, disguised as the son of Bertram the minstrel, and the novel concludes with her marriage to De Walton, to whom Douglas Castle had been surrendered.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Berkley (*Mr.*), an English bachelor of fortune, somewhat advanced in age, "good humoured, humane, remarkable for good common sense, but very eccentric."—*Longfellow: Hyperion* (1839).

Berkshire Lady (*The*), Miss Frances Kendrick, daughter of Sir William Kendrick, second baronet; his father was created baronet by Charles II. The line, "Faint heart never won fair lady," was the advice of a friend to Mr. Child, the son of a brewer, who sought the hand of the lady.—*Quarterly Review*, cvi. 205–245.

Berme'ja, the *Insula de la Torrê*, from which Am'adis of Gaul starts when he goes in quest of the enchantress-damsel, daughter of Finetor, the necromancer.

Bermu'das, a cant name for one of the purlieus of the Strand, at one time frequented by vagabonds, thieves, and all evil-doers who sought to lie *perdu*.

Bernard. Solomon Bernard, engraver of Lions (sixteenth century), called *Le petit Bernard*. Claude Bernard of Dijon, the philanthropist (1588–1641), is called *Poor Bernard*. Pierre Joseph Bernard, the French poet (1710–1775), is called *Le gentil Bernard*.

Bernard, an ass; in Italian, *Bernardo*. In the beast-epic called *Reynard the Fox*, the *sheep* is called "Bernard," and the *ass* is "Bernard l'archiprêtre" (1498).

Bernar'do, an officer in Denmark, to whom the ghost of the murdered king appeared during the night-watch at the royal castle. — *Shakespeare: Hamlet* (1596).

Bernardo del Carpio, one of the most favourite subjects of the old Spanish minstrels. The other two were *The Cid* and *Lara's Seven Infants*. Bernardo del Carpio was the person who assailed Orlando (or Rowland) at Roncesvallês, and, finding him invulnerable, took him up in his arms and squeezed him to death, as Herculês did Antæ'os.—*Cervantes: Don Quixote*, II. ii. 13 (1615).

*** The only vulnerable part of Orlando was the sole of the foot.

Mrs. Hemans wrote a ballad so called.

Bernesque Poetry, like lord Byron's *Don Juan*, is a mixture of satire, tragedy, comedy, serious thought, wit, and ridicule. L. Pulci was the father of this class of rhyme (1432–1487); but Francesco Berni of Tuscany (1490–1537) so greatly excelled in it, that it is called *Bernesque*, from his name.

Bernit'ia with Dei'ra constituted Northumbria. *Bernitia* included Westmoreland, Durham, and part of Cumberland. *Deira* contained the other part of Cumberland, with Yorkshire and Lancashire.

Two kingdoms which had been with several thrones enstalled.
Bernitia hight the one, Diera [*sic*] th' other called.
Drayton: Polyolbion, xvi. (1613).

Ber'rathon, an island of Scandinavia.

Berser'ker, grandson of the eight-handed Starka'der and the beautiful Alfhil'dê. He was so called because he wore "no shirt of mail," but went to battle unharnessed. He married the daughter of Swaf'urlam, and had twelve sons. (*Bær-syrce*, Anglo-Saxon, "bare of shirt;" Scotch, "bare-sark.")

You say that I am a Berserker, and . . . bare-sark I go to-morrow to the war, and bare-sark I win that war or die.—*Rev. C. Kingsley: Hereward the Wake*, i. 247.

BERTHA, the supposed daughter of Vandunke (2 *syl.*) burgomaster of Bruges,

and mistress of Goswin a rich merchant of the same city. In reality, Bertha is the duke of Brabant's daughter *Gertrude*, and Goswin is *Florez*, son of Gerrard king of the beggars. —*Fletcher: The Beggars' Bush* (1622).

Ber'tha, daughter of Burkhard duke of the Alemanni, and wife of Rudolf II. king of Burgundy beyond Jura. She is represented on monuments of the time as sitting on her throne spinning.

You are the beautiful Bertha the Spinner, the queen of Helvetia; . . .
Who as she rode on her palfrey, o'er valley and meadow and mountain,
Ever was spinning her thread from the distaff fixed to her saddle.
She was so thrifty and good, that her name passed into a proverb.
Longfellow: Courtship of Miles Standish, viii.

Bertha, *alias* AGATHA, the betrothed of Hereward (3 *syl.*) one of the emperor's Varangian guards. The novel concludes with Hereward enlisting under the banner of count Robert, and marrying Bertha.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Ber'tha, the betrothed of John of Leyden. When she went with her mother to ask count Oberthal's permission to marry, the count resolved to make his pretty vassal his mistress, and confined her in his castle. She made her escape and went to Munster, intending to set fire to the palace of "the prophet," who, she thought, had caused the death of her lover. Being seized and brought before the prophet, she recognized in him her lover, and exclaiming, "I loved thee once, but now my love is turned to hate," stabbed herself and died.—*Meyerbeer: Le Prophète* (an opera, 1849).

Bertha, the blind daughter of Caleb Plummer in Dickens's Christmas story *The Cricket on the Hearth* (1845).

Berthe au Grand-Pied, mother of Charlemagne, so called from a club-foot.

Bertold (*St.*), the first prior-general of Carmel (1073–1188). We are told in the *Bréviare des Carmes* that the goodness of this saint so spiritualized his face that it seemed actually luminous: "son âme se reflétait sur sa figure qui paraissait comme environnée des rayons de soleil."

Till oft converse with heavenly habitants
Begin to cast a beam on th' outward shape . . .
And turn it by degrees to the soul's essence.
Milton: Comus.

Bertoldo (*Prince*), a knight of Malta, and brother of Roberto king of the Two Sicilies. He is in love with Camiola "the maid of honour," but could not marry without a dispensation from the pope. While matters were at this crisis, Bertoldo laid siege to Sienna, and was taken prisoner. Camiola paid his ransom, but before he was released the duchess Aurelia requested him to be brought before her. Immediately the duchess saw him, she fell in love with him, and offered him marriage; and Bertoldo, forgetful of Camiola, accepted the offer. The betrothed then presented themselves before the king. Here Camiola exposed the conduct of the knight; Roberto was indignant; Aurelia rejected her *fiancé* with scorn; and Camiola took the veil.—*Massinger: The Maid of Honour* (1637).

Bertol'do, the chief character of a comic romance called *Vita di Bertoldo*, by Julio Cesare Crocê, who flourished in the sixteenth century. It recounts the successful exploits of a clever but ugly peasant whom nothing astonishes. Hence the phrase, *Imperturbable as Bertolde* (never disconcerted). This *jeu d'esprit* was for two centuries as popular in Italy as *Robinson Crusoe* is in England.

Bertoldo's Son, Rinaldo.—*Tasso: Jerusalem Delivered* (1575).

BERTRAM (*Baron*), one of Charlemagne's paladins.

Ber'tram, count of Rousillon. While on a visit to the king of France, Hel'ena, a physician's daughter, cured the king of a disorder which had baffled the court physicians. For this service the king promised her for husband any one she chose to select, and her choice fell on Bertram. The haughty count married her, it is true, but deserted her at once, and left for Florence, where he joined the duke's army. It so happened that Helena also stopped at Florence while on a pilgrimage to the shrine of St. Jacques le Grand. In Florence she lodged with a widow whose daughter Diana was wantonly loved by Bertram. Helena obtained permission to receive his visits in lieu of Diana, and in one of these visits exchanged rings with him. Soon after this the count went on a visit to his mother, where he saw the king, and the king observing on his finger the ring he had given to Helena, had him arrested on the suspicion of murder. Helena now came forward to explain matters, and all was well, for all ended well.—*Shakespeare: All's Well that Ends Well* (1598).

I cannot reconcile my heart to "Bertram," a man noble without generosity, and young without truth; who marries Helena as a coward, and leaves her as a profligate. When she is dead by his unkindness he sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness.—*Dr. Johnson.*

Bertram (*Sir Stephen*), an austere merchant, very just but not generous. Fearing lest his son should marry the sister of his clerk (Charles Ratcliffe), he dismissed Ratcliffe from his service, and being then informed that the marriage had been already consummated, he disinherited his son. Sheva the Jew assured him that the lady had £10,000 for her fortune, so he relented. At the last all parties were satisfied.

Frederick Bertram, only son of sir Stephen; he marries Miss Ratcliffe clandestinely, and incurs thereby his father's displeasure, but the noble benevolence of Sheva the Jew brings about a reconciliation, and opens sir Bertram's eyes to "see ten thousand merits," a grace for every pound.—*Cumberland: The Jew* (1776).

Bertram (*Count*), an outlaw, who becomes the leader of a band of robbers. Being wrecked on the coast of Sicily, he is conveyed to the castle of lady Imogine, and in her he recognizes an old sweetheart to whom in his prosperous days he was greatly attached. Her husband (*St. Aldobrand*), who was away at first, returning unexpectedly, is murdered by Bertram; Imogine goes mad and dies; and Bertram puts an end to his own life.—*C. Maturin: Bertram* (a tragedy, 1816).

Bertram (*Mr. Godfrey*), the laird of Ellangowan.

Mrs. Bertram, his wife.

Harry Bertram, *alias* captain Vanbeest Brown, *alias* Dawson, *alias* Dudley, son of the laird, and heir to Ellangowan. Harry Bertram is in love with Julia Mannering, and the novel concludes with his taking possession of the old house at Ellangowan and marrying Julia.

Lucy Bertram, sister of Harry Bertram. She marries Charles Hazlewood, son of sir Robert Hazlewood, of Hazlewood.

Sir Allen Bertram, of Ellangowan, an ancestor of Mr. Godfrey Bertram.

Denis Bertram, *Donohoe Bertram*, and *Lewis Bertram*, ancestors of Mr. Godfrey Bertram.

Captain Andrew Bertram, a relative of the family.—*Sir W. Scott: Guy Mannering* (time, George II.).

Bertram, the English minstrel, and guide of lady Augusta Berkely. When in disguise, the lady Augusta calls herself Augustine, the minstrel's son.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Ber'tram, one of the conspirators against the republic of Venice. Having "a hesitating softness, fatal to a great enterprise," he betrayed the conspiracy to the senate.—*Byron: Marino Faliero* (1819).

Bertra'mo, the fiend-father of Robert le Diable. After alluring his son to gamble away all his property, he met him near St. Ire'nê, and Hel'ena seduced him to join in "the Dance of Love." When at last Bertramo came to claim his victim, he was resisted by Alice (the duke's foster-sister), who read to Robert his mother's will. Being thus reclaimed, angels celebrated the triumph of good over evil.—*Meyerbeer: Roberto il Diavolo* (an opera, 1831).

Bertrand, a simpleton and a villain. He is the accomplice of Robert Macaire, a libertine of unblushing impudence, who sins without compunction.—*Daumier: L'Auberge des Adrets.*

Bertrand du Gueslin, a romance of chivalry, reciting the adventures of this connétable de France, in the reign of Charles V.

Bertrand du Gueslin in prison. The prince of Wales went to visit his captive Bertrand; and, asking him how he fared, the Frenchman replied, "Sir, I have heard the mice and the rats this many a day, but it is long since I heard the song of birds," *i.e.* I have been long a captive and have not breathed the fresh air.

¶ The reply of Bertrand du Gueslin brings to mind that of Douglas, called "The Good sir James," the companion of Robert Bruce, "It is better, I ween, to hear the lark sing than the mouse cheep," *i.e.* It is better to keep the open field than to be shut up in a castle.

Bertulphe (*2 syl.*), provost of Bruges, the son of a serf. By his genius and energy he became the richest, most honoured, and most powerful man in Bruges. His arm was strong in fight, his wisdom swayed the council, his step was proud, and his eye untamed. Bertulphe had one child, the bride of sir Bouchard, a knight of noble descent. Now, Charles "the Good," earl of Flanders, had made a law (1127) that whoever married a serf should become a serf, and that serfs were serfs till manumission. By these

absurd decrees Bertulphe the provost, his daughter Constance, and his knightly son-in-law were all serfs. The result was that the provost slew the earl and then himself; his daughter went mad and died; and Bouchard was slain in fight.—*Knowles: The Provost of Bruges* (1836).

Ber'wine (2 *syl.*), the favourite attendant of lady Er'mengarde (3 *syl.*) of Baldringham, great-aunt of lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Be'ryl, a kind of crystal, much used at one time by fortune-tellers, who looked into the beryl and then uttered their predictions.

> . . . and, like a prophet,
> Looks in a glass that shews what future evils . . .
> Are now to have no successive degree,
> But where they live, to end.
> *Shakespeare: Measure for Measure*, act i. sc. 2 (1603).

Ber'yl Mol'ozane (3 *syl.*), the lady-love of George Geith. All beauty, love, and sunshine. She has a heart for every one, is ready to help every one, and is by every one beloved; yet her lot is most painfully unhappy, and ends in an early death.—*F. G. Trafford* [Mrs. Riddell]: *George Geith* (1864).

Besieger (*The*), Demetrius Polic'rates (4 *syl.*), king of Macedon (died B.C. 522).

> Since the days of Demetrius Policratês, no man had besieged so many cities.—*Motley: The Dutch Republic*, pt. iii. 1.

Beso'nian (*A*), a scoundrel. From the Italian, *bisognoso*, "a needy person, a beggar."

> Proud lords do tumble from the towers of their high descents; and be trod under feet of every inferior besonian.—*Thomas Nash: Pierce Pennylesse, his Supplication, etc.* (1592).

Bess (*Good queen*), Elizabeth (1533, 1558–1603).

Bess, the daughter of the "blind beggar of Bethnal Green," a lady by birth, a sylph for beauty, an angel for constancy and sweetness. She was loved to distraction by Wilford, who turns out to be the son of lord Woodville; and as Bess was the daughter of lord Woodville's brother, they were cousins. Queen Elizabeth sanctioned their nuptials, and took them under her own especial conduct. —*S. Knowles: The Beggar of Bethnal Green* (1834).

Bess o' Bedlam, a female lunatic vagrant; the male lunatic vagrant being called a *Tom o' Bedlam*.

Bessus, governor of Bactria, who seized Dari'us (after the battle of Arbe'la) and put him to death. Arrian says, Alexander caused the nostrils of the regicide to be slit, and the tips of his ears to be cut off. The offender, being then sent to Ecbat'ăna in chains, was put to death.

> Lo! Bessus, he that armde with murderer's knyfe
> And traytrous hart agaynst his royal king,
> With bluddy hands bereft his master's life . . .
> What booted him his false usurped raygne . . .
> When like a wretche led in an iron chayne,
> He was presented by his chiefest friende
> Unto the foes of him whom he had slayne?
> *Sackville: A Mirrour for Magistraytes* ("The Complaynt," 1587).

Bes'sus, a cowardly bragging captain, a sort of Bobadil or Vincent de la Rosa. Captain Bessus, having received a challenge, wrote word back that he could not accept the honour for thirteen weeks, as he had already 212 duels on hand, but he was much grieved he could not appoint an earlier day.—*Fletcher: King or No King* (a tragedy, 1619).

> Rochester I despise for want of wit . . .
> So often does he aim, so seldom hit . . .
> Mean in each action, loud in every limb,
> Manners themselves are mischievous in him . . .
> [Oh] what a Bessus has he always lived!
> *Dryden: Essay upon Satire.*

Bessy Bell. (See BELL, p. 106.)

Bestiaries, a class of books immensely popular in the eleventh, twelfth, and thirteenth centuries, when symbolism was much in vogue, and sundry animals were made symbols, not only of moral qualities, but of religious doctrines. Thus the unicorn with its one horn symbolized Christ (the one Saviour), the gospel (or one way of salvation); and the legend that it could be caught only by a virgin symbolized "God made man" being born of the virgin Mary.

Beth Gelert. (See *Dictionary of Phrase and Fable*, p. 128.)

Bétique (2 *syl.*) or **Bæ'tica** (Grana'da and Andalusia), so called from the river Bætis (*Guadalquiver*). Ado'am describes this part of Spain to Telem'achus as a veritable Utopia.—*Fénelon: Aventures des Télémaque*, viii. (1700).

Betrothed (*The*), one of the *Tales of the Crusaders*, by sir W. Scott (1825); time, Henry II. of England. The lady Eveline, daughter of sir Raymond, was for three years "betrothed" to sir Hugo de Lacy (the crusader), but ultimately married his nephew, sir Damian de Lacy. The tale is as follows: Gwenwin, a Welsh prince, living in PowysCastle, asked the hand of lady Eveline in marriage, but the alliance was declined by her father. Whereupon Gwenwyn besieged sir Raymond's castle, and lady Eveline saw her

father fall, slain by the Welsh prince. Sir Hugo de Lacy came to the rescue, dispersed the Welsh army, proposed marriage, and being accepted, lady Eveline was placed in a convent under charge of her aunt till the marriage could be consummated. Sir Hugo was now ordered to the Holy Land for three years on a crusade, and lady Eveline had to wait for his return. On one occasion she was treacherously induced to join a hawking party; and, being seized by emissaries of the Welsh prince, was confined in a "cavern." Sir Damian de Lacy rescued her, but, being severely wounded, was confined to his bed and nursed by the lady. When sir Hugo returned, he soon found out how the land lay, and magnanimously cancelled his own betrothal in favour of his nephew. Sir Damian married the betrothed, and so the novel ends.

Better to Reign in Hell than Serve in Heaven.—*Milton: Paradise Lost*, i. 263 (1665).

¶ Julius Cæsar used to say he would rather be the first man in a country village than the second at Rome. (See CÆSAR, p. 165.)

Betty Doxy. Captain Macheath says to her, "Do you drink as hard as ever? You had better stick to good wholesome beer; for, in troth, Betty, strong waters will in time ruin your constitution. You should leave those to your betters."—*Gay: The Beggar's Opera*, ii. 1 (1727).

Betty Foy, "the idiot mother of an idiot boy."—*Wordsworth* (1770–1850).

Betty [Hint], servant in the family of sir Pertinax and lady McSycophant. She is a sly, prying tale-bearer, who hates Constantia (the beloved of Egerton McSycophant), simply because every one else loves her.—*Macklin: The Man of the World* (a comedy, 1764).

Betu'bium, Dumsby or the Cape of St. Andrew, in Scotland.

> The north-inflated tempest foams
> O'er Orka's or Betubium's highest peak.
> *Thomson: The Seasons* ("Autumn," 1730).

Betula Alba, common birch. The Roman lictors made fasces of its branches, and also employed it for scourging children, etc. (Latin, *batulo*, "to beat.")

> The college porter brought in a huge quantity of that betulineous tree, a native of Britain, called *Betula alba*, which furnished rods for the school.—*Lord W. R. Lennox: Celebrities, etc.*, i. 43.

Beulah, that land of rest which a Christian enjoys when his faith is so strong that he no longer fears or doubts. Sunday is sometimes so called. In Bunyan's allegory (*The Pilgrim's Progress*) the pilgrims tarry in the land of Beulah after their pilgrimage is over, till they are summoned to cross the stream of Death and enter into the Celestial City.

> After this, I beheld until they came unto the land of Beulah, where the sun shineth night and day. Here, because they were weary, they betook themselves awhile to rest; but a little while soon refreshed them here, for the bells did so ring, and the trumpets sounded so melodiously that they could not sleep. . . . In this land they heard nothing, saw nothing, smelt nothing, tasted nothing that was offensive.—*Bunyan: The Pilgrim's Progress*, i. (1678).

Beuves (1 *syl.*) or **Buo'vo of Ay'gremont,** father of Malagigi, and uncle of Rinaldo. Treacherously slain by Gano.—*Ariosto: Orlando Furioso* (1516).

Beuves de Hantone, the French form for Bevis of Southampton (*q.v.*).

Bev'an (*Mr.*), an American physician, who befriends Martin Chuzzlewit and Mark Tapley in many ways during their stay in the New World.—*Dickens: Martin Chuzzlewit* (1844).

Bev'erley, "the gamester," naturally a good man, but led astray by Stukely, till at last he loses everything by gambling, and dies a miserable death.

Mrs. Beverley, the gamester's wife. She loves her husband fondly, and clings to him in all his troubles.

Charlotte Beverley, in love with Lewson, but Stukely wishes to marry her. She loses all her fortune through her brother "the gamester," but Lewson notwithstanding marries her.—*Edw. Moore: The Gamester* (1753).

> Mr. Young was acting "Beverley" with Mrs. Siddons. . . . In the 4th act "Beverley" swallows poison; and when "Bates" comes in and says to the dying man, "Jarvis found you quarrelling with Lawson in the streets last night," "Mrs. Beverley" replies, "No, I am sure he did not." To this "Jarvis" adds, "And if I did——" when "Mrs. Beverley" interrupts him with, "'Tis false, old man; they had no quarrel. . . ." In uttering these words, Mrs. Siddons gave such a piercing shriek of grief that Young was unable to utter a word from a swelling in his throat.—*Campbell: Life of Siddons.*

Beverley, brother of Clarissa, and the lover of Belinda Blandford. He is extremely jealous, and catches at trifles light as air to confirm his fears; but his love is most sincere, and his penitence most humble when he finds out how causeless his suspicions are. Belinda is too proud to deny his insinuations, but her love is so deep that she repents of giving him a moment's pain.—*Murphy: All in the Wrong* (a comedy, 1761).

Young's countenance was equally well adapted for the expression of pathos or of pride; thus in such parts as "Hamlet," "Beverley," "The Stranger" . . . he looked the men he represented.—*New Monthly* (1822).

Bev'il, a model gentleman, in Steele's *Conscious Lovers.*

Whate'er can deck mankind
Or charm the heart, in generous Bevil shewed.
Thomson: The Seasons ("Winter," 1726).

Bevil (*Francis, Harry, and George*), three brothers—one an M.P., another in the law, and the third in the Guards—who, unknown to each other, wished to obtain in marriage the hand of Miss Grubb, the daughter of a rich stock-broker. The M.P. paid his court to the father, and obtained his consent; the lawyer paid his court to the mother, and obtained her consent; the officer paid his court to the young lady, and, having obtained her consent, the other two brothers retired from the field.—*O'Brien: Cross Purposes.*

Be'vis, the horse of lord Marmion.—*Sir W. Scott: Marmion* (1808).

Be'vis (*Sir*) of Southampton. Having, while still a lad, reproved his mother for murdering his father, she employed Saber to kill him; but Saber only left him on a desert land as a waif, and he was brought up as a shepherd. Hearing that his mother had married Mor'dure (*2 syl.*), the adulterer, he forced his way into the marriage hall and struck at Mordure; but Mordure slipped aside, and escaped the blow. Bevis was now sent out of the country, and being sold to an Armenian, was presented to the king. Jos'ian, the king's daughter, fell in love with him; they were duly married, and Bevis was knighted. Having slain the boar which made holes in the earth as big as that into which Curtius leapt, he was appointed general of the Armenian forces, subdued Brandamond of Damascus, and made Damascus tributary to Armenia. Being sent, on a future occasion, as ambassador to Damascus, he was thrust into a prison, where were two huge serpents; these he slew, and then effected his escape. His next encounter was with Ascupart, the giant, whom he made his slave. Lastly, he slew the great dragon of Colein, and then returned to England, where he was restored to his lands and titles. The French call him *Beuves de Hantone.—Drayton: Polyolbion*, ii. (1612).

The Sword of Bevis of Southampton was Morglay, and his *steed* Ar'undel. Both were given him by his wife Josian, daughter of the king of Armenia.

Beza'liel, in the satire of *Absalom and Achitophel*, is meant for the marquis of Worcester, afterwards duke of Beaufort. Bezaliel, the famous artificer, "was filled with the Spirit of God to devise excellent works in every kind of workmanship;" and of the marquis of Worcester, Tate says—

. . . so largely Nature heaped her store,
There scarce remained for arts to give him more.
Dryden and Tate: Part ii. read from 941 to 966 (1682).

Bezo'nian, a beggar, a rustic. (Italian, *bisognoso*, "necessitous.") Pistol (in *2 Henry IV.* act v. sc. 3) so calls Justice Shallow.

The ordinary tillers of the earth, such as we call *husbandmen;* in France, *pesants;* in Spaine, *besonyans;* and generally *cloutshoe.—Markham: English Husbandman*, 4.

Bian'ca, the younger daughter of Baptista of Pad'ua, as gentle and meek as her sister Katherine was violent and irritable. As it was not likely any one would marry Katherine "the shrew," the father resolved that Bianca should not marry before her sister. Petruchio married "the shrew," and then Lucentio married Bianca.—*Shakespeare: Taming of the Shrew* (1594).

Bian'ca, a courtezan, the "almost" wife of Cassio. Iago, speaking of the lieutenant, says—

And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife.
Shakespeare: Othello, act i. sc. 1 (1611).

Bian'ca, wife of Fazio. When her husband wantons with the marchioness Aldabella, Bianca, out of jealousy, accuses him to the duke of Florence of being privy to the death of Bartol'do, an old miser. Fazio being condemned to death, Bianca repents of her rashness, and tries to save her husband, but not succeeding, goes mad and dies.—*Dean Milman: Fazio* (1815).

Bibbet (*Master*), secretary to major-general Harrison, one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

"Bible" Butler, *alias* Stephen Butler, grandfather of Reuben Butler the presbyterian minister (married to Jeanie Deans).—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Bible in Spain (*The*), a prose work by George Borrow (1844), giving graphic pictures of high, middle, and low life in Spain.

Biblia Sauperum. (See *Dictionary of Phrase and Fable*, p. 132.)

Bib'lis, a woman who fell in love with her brother Caunus, and was changed into a fountain near Mile'tus.—*Ovid: Metamorphoses*, ix. 662.

Not that [*fountain*] where Biblis dropt, too fondly light,
Her tears and self may dare compare with this.
P. Fletcher: The Purple Island, v. (1633).

Bib'ulus, a colleague of Julius Cæsar, but a mere cipher in office; hence his name became a household word for a nonentity.

Bickerstaff (*Isaac*), a pseudonym assumed by dean Swift, in the paper-war with Partridge the almanac-maker (1709).

Richard Steele, editor of *The Tatler*, entitled his periodical "The lucubrations of Isaac Bickerstaff, esq., astrologer" (1709-1711).

Bickerton (*Mrs.*), landlady of the Seven Stars inn of York, where Jeanie Deans stops on her way to London, whither she is going to plead for her sister's pardon.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Bid'denden Maids (*The*), two sisters named Mary and Elizabeth Chulkhurst, born at Biddenden in 1100. They were joined together by the shoulders and hips, and lived to the age of 34. Some say that it was Mary and Elizabeth Chulkhurst who left twenty acres of land to the poor of Biddenden. This tenement is called "Bread and Cheese Land," because the rent derived from it is distributed on Easter Sunday in doles of bread and cheese. Halstead says, in his *History of Kent*, that it was the gift of two maidens named Preston, and not of the Biddenden Maids.

Biddy, servant to Wopsle's great-aunt, who kept an "educational institution." A good, honest girl, who falls in love with Pip, was loved by Dolge Orlick, but married Joe Gargery.—*Dickens: Great Expectations* (1860).

Biddy [Bellair] (*Miss*), "Miss in her teens," in love with captain Loveit. She was promised in marriage by her aunt and guardian to an elderly man whom she detested; and during the absence of captain Loveit in the Flanders war, she coquetted with Mr. Fribble and captain Flash. On the return of her "Strephon," she set Fribble and Flash together by the ears; and while they stood menacing each other but afraid to fight, captain Loveit entered and sent them both to the right-about.—*Garrick: Miss in Her Teens* (1753).

Bide-the-Bent (*Mr. Peter*), minister of Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Bid'more (*Lord*), patron of the rev. Josiah Cargill, minister of St. Ronan's.

The Hon. Augustus Bidmore, son of lord Bidmore, and pupil of the rev. Josiah Cargill,

Miss Augusta Bidmore, daughter of lord Bidmore; beloved by the rev. Josiah Cargill.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bie'derman (*Arnold*), *alias* count Arnold of Geierstein [*Gi'-er-stine*], landamman of Unterwalden. Anne of Geierstein, his brother's daughter, is under his charge.

Bertha Biederman, Arnold's late wife.

Ru'diger Biederman, Arnold Biederman's son.

Ernest Biederman, brother of Rudiger.

Sigismund Biederman, nicknamed "The Simple," another brother.

Ulrick Biederman, youngest of the four brothers.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bi-forked Letter of the Greeks, Υ (capital U), which resembles a bird flying.

[*The birds*] flying, write upon the sky
The bi-forked letter of the Greeks.
Longfellow: The Wayside Inn (prelude).

Bi'frost, the bridge which spans heaven and earth. The rainbow is this bridge, and its colours are attributed to the precious stones which bestud it.—*Scandinavian Myth.*

Big-en'dians (*The*), a hypothetical religious party of Lilliput, who made it a matter of "faith" to break their eggs at the "big end." Those who broke them at the other end were considered heretics, and called *Little-endians.—Dean Swift: Gulliver's Travels* (1726).

Big'low Papers (*The*), a series of satirical poems in "Yankee dialect," by Hosea Biglow (James Russell Lowell, of Boston, U.S.). First series, 1848; second series, 1864.

Big'ot (*De*), seneschal of prince John.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

"We will not forget it," said prince John . . . "De Bigot," he added to his seneschal, "thou wilt word this . . . summons so courteously as to gratify the pride of these Saxons . . . although, by the bones of Becket, courtesy to them is casting pearls before swine."—Chap. xiii.

Big'ot, in C. Lamb's *Essays*, is John Fenwick, editor of the *Albion* newspaper

Big-Sea-Water, lake Superior, also called Gitché Gu'mee.

> Forth upon the Gitche Gumee,
> On the shining Big-Sea-Water . . .
> All alone went Hiawatha.
> *Longfellow: Hiawatha*, viii.

Bi'lander, a boat used in coast navigation [*By-land-er*].

> Why choose we then like bilanders to creep
> Along the coast, and land in view to keep,
> When safely we may launch into the deep?
> *Dryden: Hind and the Panther* (1687).

Bil'bilis, a river in Spain. The high temper of the best Spanish blades is due to their being dipped into this river, the water of which is extremely cold.

> Help me, I pray you, to a Spanish sword,
> The trustiest blade that e'er in Bilbilis
> Was dipt.
> *Southey: Roderick, etc.*, xxv. (1814).

Bilbo, a Spanish blade noted for its flexibility, and so called from Bilba'o, where at one time the best blades were made.

Bilboes (2 *syl.*), a bar of iron with fetters annexed to it, by which mutinous sailors were at one time linked together. Some of the bilboes taken from the Spanish Armada are preserved in the British Museum. They are so called, not because they were first made at Bilba'o, in Spain, but from the entanglements of the river on which Bilbao stands. These "entanglements" are called *The Bilboes.* Beaumont and Fletcher compare the marriage knot to bilboes.

Bil'dai (2 *syl.*), a seraph and the tutelar guardian of Matthew the apostle, the son of wealthy parents and brought up in great luxury.—*Klopstock: The Messiah*, iii. (1748).

Billee' (*Little*), a comic ballad by Thackeray, telling how three sailors of Bristol city went to sea, and, having eaten all their food, resolved to make a meal of Little Billee; but the lad eluded his fate.

> There was gorging Jack, and guzzling Jimmy,
> And the youngest he was little Billee.
> Now, when they got as far 's th' equator,
> They'd nothing left but one split pea.
> To gorging Jack says guzzling Jemmy,
> "We've nothing left, us must eat we."

Billings (*Josh.*). A. W. Shaw so signs *His Book of Sayings* (1866).

Bil'lingsgate (3 *syl.*). Beling was a friend of "Brennus" the Gaul, who owned a wharf called Beling's-gate. Geoffrey of Monmouth derives the word from Belin, a mythical king of the ancient Britons, who "built a gate there, B.C. 400" (1142).

Billy Barlow, a merry Andrew, so called from a semi-idiot, who fancied himself "a great potentate." He was well known in the east of London, and died in Whitechapel workhouse. Some of his sayings were really witty, and some of his attitudes truly farcical.

Billy Black, the conundrum-maker. —*The Hundred-pound Note.*

When Keeley was playing "Billy Black" at Chelmsford, he advanced to the lights at the close of the piece, and said, "I've one more, and this is a good 'un. Why is Chelmsford Theatre like a half-moon? D'ye give it up? Because it is never full."—*Records of a Stage Veteran.*

Bimater ["*two-mother*"]. Bacchus was so called because at the death of his mother during gestation, Jupiter put the fœtus into his own thigh for the rest of the time, when the infant Bacchus was duly brought forth.

Bimbister (*Margery*), the old Ranzelman's spouse.—*Sir W. Scott: The Pirate* (time, William III.).

Bimini [*Be'-me-nee*], a fabulous island, said to belong to the Baha'ma group, and containing a fountain possessed of the power of restoring youth. This island was an object of long search by the Spanish navigator Juan Ponce de Leon (1460–1521).

Bind'loose (*John*), sheriff's clerk and banker at Marchthorn.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bing'en (*Bishop of*), generally called bishop Hatto. The tale is that during the famine of 970, he invited the poor to his barn on a certain day, under the plea of distributing corn to them; but when the barn was crowded he locked the door and set fire to the building; for which iniquity he was himself devoured by an army of mice or rats. His castle is the Mouse-tower on the Rhine. Of course, this is a mere fable, suggested by the word "Mouse-tower," which means the tower where tolls are collected. The toll on corn was very unpopular.

> They almost devour me with kisses,
> Their arms about me entwine,
> Till I think of the bishop of Bingen,
> In his Mouse-tower on the Rhine.
> *Longfellow: Birds of Passage.*

Binks (*Sir Bingo*), a fox-hunting baronet, and visitor at the Spa.

Lady Binks, wife of sir Bingo, but before marriage Miss Rachael Bonnyrigg. Visitor at the Spa with her husband.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bi'on, the rhetorician, noted for his acrimonious and sharp sayings.

Bionis sermonibus et sale nigro.
Horace: 2 Epistles, ii. 60.

Biondel'lo, one of the servants of Lucentio the future husband of Bianca (sister of "the shrew"). His fellow-servant is Tra'nio.—*Shakespeare: Taming of the Shrew* (1594).

Birch. "*Dr. Birch and his Young Friends.*" A "Christmas Tale" by Thackeray (1849).

Birch (*Harvey*), a prominent character in *The Spy*, a novel by J. F. Cooper (1821).

Birch'over Lane (London), so called from Birchover, the builder, who owned the houses there.

Bird (*The Little Green*), of the frozen regions, which could reveal every secret and impart information of events past, present, or to come. Prince Chery went in search of it, so did his two cousins, Brightsun and Felix; last of all went Fairstar, who succeeded in obtaining it, and liberated the princes who had failed in their attempts.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Chery," 1682).

This tale is a mere reproduction of "The Two Sisters," the last tale of the *Arabian Nights*, in which the bird is called "Bulbul-hezar, the talking bird."

Bird Singing to a Monk. The monk was Felix.—*Longfellow: Golden Legend*, ii.

Archbishop Trench has written a version of this legend in verse; bishop Ken tells the same story in verse; and cardinal Newman repeats it in his *Grammar of Assent*.

Bird Told Me (*A Little*). "A bird of the air shall carry the voice, and that which hath wings shall tell the matter" (*Eccles.* x. 20). In the old Basque legends a "little bird" is introduced "which tells the truth." The sisters had deceived the king by assuring him that his first child was a *cat*, his second a *dog*, and his third a *bear;* but the "little bird" told him the truth—the first two were daughters and the third a son. This little truth-telling bird appears in sundry tales of great antiquity; it is introduced in the tale of "Princess Fairstar" (Comtesse D'Aulnoy) as a "little green bird who tells everything;" also in the *Arabian Nights* (the last tale, called "The Two Sisters").

I think I hear a little bird who sings,
"The people by-and-by will be the stronger."
Byron: Don Juan, viii. 50 (1821).

¶ When Kenelm or Cenhelm was murdered by the order of his sister Cwenthryth, "at the very same hour a white dove flew to Rome, and, lighting on the high altar of St. Peter's, deposited there a letter containing a full account of the murder." So the pope sent men to examine into the matter, and a chapel was built over the dead body, called "St. Kenelm's Chapel to this day" (Shropshire).

Bire'no, the lover and subsequent husband of Olympia queen of Holland. He was taken prisoner by Cymosco king of Friza, but was released by Orlando. Bireno, having forsaken Olympia, was put to death by Oberto king of Ireland, who married the young widow.—*Ariosto: Orlando Furioso*, iv., v. (1516).

Bire'no (*Duke*), heir to the crown of Lombardy. It was the king's wish he should marry Sophia, his only child, but the princess loved Pal'adore (3 *syl.*), a Briton. Bireno had a mistress named Alin'da, whom he induced to personate the princess, and in Paladore's presence she cast down a rope-ladder for the duke to climb up by. Bireno has Alinda murdered to prevent the deception being known, and accuses the princess of inchastity—a crime in Lombardy punished by death. As the princess is led to execution, Paladore challenges the duke, and kills him. The villainy is fully revealed, and the princess is married to the man of her choice, who had twice saved her life.—*Jephson: The Law of Lombardy* (1779).

Birmingham of Belgium, Liège.

Birmingham of Russia, Tula, south of Moscow.

Birmingham Poet (*The*), John Freeth, the wit, poet, and publican, who wrote his own songs, set them to music, and sang them (1730–1808).

Birnam Wood. Macbeth said he was told—

. . . "Fear not, till Birnam wood
Do come to Dunsinane;" and now a wood
Comes towards Dunsinane.
Shakespeare: Macbeth, act v. sc. 5.

This has been often repeated in history, as by Alexander, the Spanish mutineers, Hassan, and others.

¶ When Alexander marched against Darīus, he commanded his soldiers "ut inciderent ramos arbŏrum . . . easque inferent equōrum pedibus . . . quos videntes Perses ab excelsis montibus

stupēbant."—*Historia Alexandri Magni* (1490).

¶ At the siege of Antwerp, 1575, the Spanish mutineers wore green branches when they came from Alost, and looked like a moving wood approaching the citadel.—*Motley: The Dutch Republic*, iv. 5.

For Hassan's incident, see *Notes and Queries* (March 13, 1880).

BIRON, a merry mad-cap young lord, in attendance on Ferdinand king of Navarre. Biron promised to spend three years with the king in study, during which time no woman was to approach his court; but no sooner has he signed the compact than he falls in love with Rosaline. Rosaline defers his suit for twelve months and a day, saying, "If you my favour mean to get, for twelve months seek the weary beds of people sick."

> A merrier man,
> Within the limit of becoming mirth,
> I never spent an hour's talk withal.
> His eye begets occasion for his wit:
> For every object that the one doth catch,
> The other turns to a mirth-moving jest;
> Which his fair tongue (conceit's expositor)
> Delivers in such apt and gracious words,
> That aged ears play truant at his tales,
> And younger hearings are quite ravished.
> *Shakespeare: Love's Labour's Lost*, act ii. sc. 1 (1594)

Biron (*Charles de Gontaut duc de*), greatly beloved by Henri IV. of France. He won immortal laurels at the battles of Arques and Ivry, and at the sieges of Paris and Rouen. The king loaded him with honours: he was admiral of France, marshal, governor of Bourgoyne, duke and peer of France. This too-much honour made him forget himself, and he entered into a league with Spain and Savoy against his country. The plot was discovered by Lafin; and although Henri wished to pardon him, he was executed (1602, aged 40). George Chapman has made him the subject of two tragedies, entitled *Biron's Conspiracy* and *Biron's Tragedy* (1557–1634).

Biron, eldest son of count Baldwin, who disinherited him for marrying Isabella, a nun. (For the rest of the tale, see ISABELLA.)—*Southern: Isabella, or the Fatal Marriage.*

During the absence of the elder Macready, his son took the part of "Biron" in *Isabella*. The father was shocked, because he desired his son for the Church; but Mrs. Siddons remarked to him, "In the Church your son will live and die a curate on £50 a year, but if successful, the stage will bring him in a thousand."—*Donaldson: Recollections.*

Biron (*Harriet*), the object of sir Charles Grandison's affections.

One would prefer Dulcinea del Toboso to Miss Biron as soon as Grandison becomes acquainted with the amiable, delicate, virtuous, unfortunate Clementina.—*Epilogue of the Editor on the Story of Habib and Dorathilgoase.*

Birth. It was lord Thurlow who called high birth "the accident of an accident."

Birtha, the motherless daughter and only child of As'tragon the Lombard philosopher. In spring she gathered blossoms for her father's still, in autumn berries, and in summer flowers. She fell in love with duke Gondibert, whose wounds she assisted her father to heal. Birtha, "in love unpractised and unread," is the beau-ideal of innocence and purity of mind. Gondibert had just plighted his love to her when he was summoned to court, for king Aribert had proclaimed him his successor and future son-in-law. Gondibert assured Birtha he would remain true to her, and gave her an emerald ring which he told her would lose its lustre if he proved untrue. Here the tale breaks off, and as it was never finished the sequel is not known.—*Sir W. Davenant: Gondibert* (an heroic poem, 1651).

Bise, a wind prevalent in those valleys of Savoy which open to the sea. It especially affects the nervous system.

Biser'ta, formerly called U'tica, in Africa. The Saracens passed from Biserta to Spain, and Charlemagne in 800 undertook a war against the Spanish Saracens. The Spanish historians assert that he was routed at Fontarabia (a strong town in Biscay); but the French maintain that he was victorious, although they allow that the rear of his army was cut to pieces.

> Or whom Biserta sent from Afric shore,
> When Charlemain with all his peerage fell
> By Fontarabia.
> *Milton: Paradise Lost*, i. 585 (1665).

Bishop. Burnt milk is called by Tusser "milk that the bishop doth ban." Tyndale says when milk or porridge is burnt "we saye the bishope hath put his fote in the potte," and explains it thus, "the bishopes burn whom they lust."

Bishops. The seven who refused to read the declaration of indulgence published by James II. and were by him imprisoned for recusancy, were archbishop Sancroft (*Canterbury*), bishops Lloyd (*St. Asaph*), Turner (*Ely*), Kew (*Bath and Wells*), White (*Peterborough*), Lake (*Chichester*), Trelawney (*Bristol*). Being tried, they were all acquitted (June, 1688).

Bishop Middleham, who was always declaiming against ardent drinks, and advocating water as a beverage, killed himself by secret intoxication.

Bisto'nians, the Thracians; so called from Biston (son of Mars), who built Bisto'nia on lake Bis'tonis.

> So the Bistonian race, a maddening train,
> Exult and revel on the Thracian plain.
> Pitt's *Statius*, ii.

Bit'elas (3 *syl.*), sister of Fairlimb, and daughter of Rukenaw the ape, in the beast-epic called *Reynard the Fox* (1498).

Bi'ting Remark (*A*). Near'chos ordered Ze'no the philosopher to be pounded to death in a mortar. When he had been pounded some time, he told Nearchos he had an important communication to make to him, but as the tyrant bent over the mortar to hear what he had to say, Zeno bit off his ear. Hence the proverb, *A remark more biting than Zeno's.*

Bit'tlebrains (*Lord*), friend of sir William Ashton, lord-keeper of Scotland.

Lady Bittlebrains, wife of the above lord.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Bit'zer, light porter in Bounderby's bank at Coketown. He was educated at M'Choakumchild's "practical school," and became a general spy and informer. Bitzer finds out the robbery of the bank, and discovers the perpetrator to be Tom Gradgrind (son of Thomas Gradgrind, Esq., M.P.), informs against him, and gets promoted to his place.—*Dickens: Hard Times* (1854).

Bizarre [*Be-zar'*], the friend of Orian'a, for ever coquetting and sparring with Duretete [*Dure-tait*], and placing him in awkward predicaments.—*Farquhar: The Inconstant* (1702).

Miss Farren's last performances were "Bizarre," March 26, 1797, and "lady Teazle' on the 28th.—*Memoirs of Elizabeth Countess of Derby* (1829).

Black Ag'nes, the countess of March, noted for her defence of Dunbar during the war which Edward III. maintained in Scotland (1333–1338).

> She kept a stir in tower and trench,
> That brawling, boist'rous Scottish wench,
> Came I early, came I late,
> I found Black Agnes at the gate.

Sir Walter Scott says, "The countess was called 'Black Agnes' from her complexion. She was the daughter of Thomas Randolph, earl of Murray."—*Tales of a Grandfather*, i. 14. (See BLACK PRINCE.)

Black Ag'nes, the palfrey. (See AGNES, p. 15.)

Black Bartholomew, the day when 2000 presbyterian pastors were ejected. They had no alternative but to subscribe to the articles of uniformity or renounce their livings. Amongst their number were Calamy, Baxter, and Reynolds, who were offered bishoprics, but refused the offer.

Black Bess, the famous mare of Dick Turpin, which, according to tradition, carried him from London to York.

Black Charlie, sir Charles Napier (1786–1860).

Black Clergy (*The*), monks, in contradistinction to *The White Clergy*, or parish priests, in Russia.

Black Colin Campbell, general Campbell, in the army of George III., introduced by sir W. Scott in *Redgauntlet.*

Black Death, fully described by Hecker, a German physician. It was a putrid typhus, and was called *Black Death* because the bodies turned black with rapid putrefaction. (See *Cornhill*, May, 1865.)

In 1348–9 at least half of the entire population of England died. Thus 57,000 out of 60,000 died in Norwich; 7000 out of 10,000 died in Yarmouth; 17 out of 21 of the clergy of York; 2,500,000 out of 5,000,000 of the entire population.

Between 1347 and 1350 one-fourth of all the population of the world was carried off by this pestilence. Not less than 25,000,000 perished in Europe alone, while in Asia and Africa the mortality was even greater. It came from China, where fifteen years previously it carried off 5,000,000. In Venice the aristocratic, died 100,000; in Florence the refined, 60,000; in Paris the gay, 50,000; in London the wealthy, 100,000; in Avignon, a number wholly beyond calculation.

N.B.—This form of pestilence has never occurred a second time.

Black Douglas, William Douglas, lord of Nithsdale, who died 1390.

He was tall, strong, and well made, of a swarthy complexion, with dark hair, from which he was called "The Black Douglas."—*Sir W. Scott: Tales of a Grandfather*, xi.

Black Dwarf (*The*), a romance by sir Walter Scott (1816). The "Black Dwarf" is called "Elshander the Recluse," or "Cannie Elshie, the Wise Wight of Mucklestane Moor," but is in reality sir Edward Manley. The tale runs thus: Isabella Vere, daughter of

Richard Vere (laird of Ellieslaw, and head of a Jacobite conspiracy) tried to compel his daughter to marry sir Frederick Langley, one of his chief followers. She resisted and was carried off to Westburnflat, but was rescued by Patrick Earnscliff (laird of Earnscliff). Being persuaded to consult the Black Dwarf, she goes to his hut, and he promises to prevent the obnoxious marriage. When the wedding preparations of sir F. Langley were all completed, the Black Dwarf suddenly appeared on the scene, declared himself to be sir Edward Manley, and forbade the marriage. Miss Vere ultimately married Patrick Earnscliff, and all went merry as a marriage-bell.

It is said that the "Black Dwarf" is meant for David Ritchie, whose cottage was and still is on Manor Water, in the county of Peebles.

Black-eyed Susan, a ballad by John Gay. Also a drama by Douglas Jerrold (1822).

The ballad begins—

> All in the Downs the fleet was moored,
> The streamers waving in the wind,
> When Black-eyed Susan came on board.

Black Flag (*A*) was displayed by Tamerlane when a besieged city refused to surrender, meaning that "mercy is now past, and the cito is devoted to utter destruction."

Black George, the gamekeeper in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

Black George, George Petrowitsch of Servia, a brigand; called by the Turks *Kara George*, from the terror he inspired.

Black Horse (*The*), the 7th Dragoon Guards (*not* the 7th Dragoons). So called because their facings (or collar and cuffs) are black velvet. Their plumes are black and white; and at one time their horses were black, or at any rate dark bay.

Black Jack, a large flagon.

> But oh, oh, oh! his nose doth show
> How oft Black Jack to his lips doth go.
> *Simon the Cellarer.*

Black Knight of the Black Lands (*The*), sir Pereaud. Called by Tennyson "Night" *or* "Nox." He was one of the four brothers who kept the passages of Castle Dangerous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 126 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

Black lord Clifford, John ninth lord Clifford, son of Thomas lord Clifford. Also called "The Butcher" (died 1461).

Black Prince, Edward prince of Wales, son of Edward III. Froissart says he was styled *black* "by terror of his arms" (c. 169). Similarly, lord Clifford was called "The Black Lord Clifford" for his cruelties (died 1461). George Petrowitsch was called by the Turks "Black George" from the terror of his name. The countess of March was called "Black Agnes" from the terror of her deeds, and not (as sir W. Scott says) from her dark complexion. Similarly, "The Black Sea" (*q.v.*), or Axînus, as the Greeks once called it, received its name from the inhospitable character of the Scythians. The "Black Wind," or Sherki, is an easterly wind, so called by the Kurds, from its being such a terrible scourge.

N.B.—Fulc was called Black, or Nerra, for his ill deeds. He burnt his wife at the stake; waged the bitterest war against his son; despatched twelve assassins to murder the minister of the French king; and revolted even the rude barbarians of the times in which he lived by his treason, rapine, and bloodshed.

Shirley falls into the general error—

> Our great third Edward . . . and his brave son . . .
> In his black armour.
> *Edward the Black Prince*, iv. 1 (1640).

He wore gilt or "gold" armour.)

Black River or ATBA'RA, of Africa, so called from the quantity of black earth brought down by it during the rains. This earth is deposited on the surface of the country in the overflow of the Nile, and hence the Atbara is regarded as the "dark mother of Egypt."

Black Sea (*The*), once called by the Greeks *Axînus* ("inhospitable"), either because the Scythians on its coast were inhospitable, or because its waters were dangerous to navigation. It was afterwards called *Euxînus* ("hospitable") when the Greeks themselves became masters of it. The Turks called it *The Black Sea*, either a return to its former name, or from its black rock.

Black Thursday, the name given in the colony of Victoria, Australia, to Thursday, February 6, 1851, when the most terrible bush fire known in the annals of the colony occurred. It raged over an immense area. One writer in the newspapers of the time said that he rode at headlong speed for fifty miles, with fire raging on either side of his route. The heat was felt far out at sea, and many birds fell dead on the decks of coasting vessels. The destruction of animal life and farming stock in this conflagration was enormous.

Blacks (*The*), an Italian faction of the fourteenth century. The Guelphs of Florence were divided into the *Blacks* who wished to open their gates to Charles de Valois, and the *Whites* who opposed him. Dantê the poet was a "White," and as the "Blacks" were the predominant party, he was exiled in 1302, and during his exile wrote his immortal poem, the *Divina Commedia.*

Black'acre (*Widow*), a masculine, litigious, pettifogging, headstrong woman. — *Wycherly: The Plain Dealer* (1677).

Blackchester (*The countess of*), sister of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Blackfriar's Bridge (London) was once called "Pitt's Bridge." This was the bridge built by R. Mylne in 1780, but the name never found favour with the general public.

Blackguards (Victor Hugo says), soldiers condemned for some offence in discipline to wear their red coats (which were lined with black) inside out. The French equivalent, he says, is *Blaquers.* —*L'Homme qui Rit*, II. iii. 1.

It is quite impossible to believe this to be the true derivation of the word. Other suggestions will be found in the *Dictionary of Phrase and Fable*, p. 141.

Blackless (*Tomalin*), a soldier in the guard of Richard Cœur de Lion. —*Sir W. Scott: The Talisman* (time, Richard I.).

Blackmantle (*Bernard*), Charles Molloy Westmacott, author of *The English Spy* (1826).

Black'pool (*Stephen*), a power-loom weaver in Bounderby's mill at Coketown. He had a knitted brow and pondering expression of face, was a man of the strictest integrity, refused to join the strike, and was turned out of the mill. When Tom Gradgrind robbed the bank of £150, he threw suspicion on Stephen Blackpool, and while Stephen was hastening to Cokeburn to vindicate himself, he fell into a shaft known as "the Hell Shaft," and, although rescued, died on a litter. Stephen Blackpool loved Rachel, one of the hands, but had already a drunken, worthless wife.—*Dickens: Hard Times* (1854).

Blacksmith (*The Flemish*), Quintin Matsys, the Dutch painter (1460–1529).

Blacksmith (*The Learned*), Elihu Burritt, United States (1811–1879).

Blacksmith's Daughter (*The*), lock and key.

> Place it under the care of the blacksmith's daughter. —*Dickens: Tale of Two Cities* (1859).

Blackwood's Magazine. The vignette on the wrapper of this magazine is meant for George Buchanan, the Scotch historian and poet (1506–1582). He is the representative of Scottish literature generally.

The magazine originated in 1817 with William Blackwood of Edinburgh, publisher.

Bladamour, the friend of Paridel the libertine.—*Spenser: Faërie Queene.*

Blad'derskate (*Lord*) and lord Kaimes, the two judges in Peter Peeble's lawsuit. — *Sir W. Scott: Redgauntlet* (time, George III.).

Bla'dud, father of king Lear. Geoffrey of Monmouth says that Bladud, attempting to fly, fell on the temple of Apollo, and was dashed in pieces. Hence when Lear swears "By Apollo" he is reminded that Apollo was no friend of the kings (act i. sc. 1). Bladud, says the story, built Bath (once called Badon), and dedicated to Minerva the medicinal spring which is called "Bladud's Well."

Blair (*Adam*), the hero of a novel by J. G. Lockhart, entitled *Adam Blair, a Story of Scottish Life* (1822). It is the story of a Scotch minister who "fell from grace," but after a season of penitence was restored to his pastorate.

Blair (*Father Clement*), a Carthusian monk, confessor of Catherine Glover "the fair maid of Perth."—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Blair (*Rev. David*), sir Richard Philips, author of *The Universal Preceptor* (1816), *Mother's Question Book*, etc. Philips issued books under a legion of false names.

Blaise, a hermit, who baptized Merlin the enchanter.

Blaise (*St.*), patron saint of woolcombers, because he was torn to pieces with iron wool-combs.

Blaize (*Mrs. Mary*), an hypothetical comic elegy full of puns, by Oliver Goldsmith (1765). The character of this *jeu d'esprit* may be gleaned from the two lines following—

> The king himself has followed her—
> When she has gone before.

BLANCHE (1 *syl.*), niece of king John, in Shakespeare's historic tragedy of *King John* (1623).

Blanche, one of the domestics of lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Blanche (*La reine*), the queen of France during the first six weeks of her widowhood. During this period of mourning she spent her time in a closed room, lit only by a wax taper, and was dressed wholly in white. Mary, the widow of Louis XII., was called *La reine Blanche* during her days of mourning, and is sometimes (but erroneously) so called afterwards.

Blanche (*Lady*) makes a vow with lady Anne to die an old maid, and of course falls over head and ears in love with Thomas Blount, a jeweller's son, who enters the army and becomes a colonel. She is very handsome, ardent, brilliant, and fearless.—*Knowles: Old Maids* (1841).

Blanche'fleur (2 *syl.*), the heroine of Boccaccio's prose romance called *Il Filocopo.* Her lover "Florês" is Boccaccio himself, and "Blanchefleur" was the daughter of king Robert. The story of Blanchefleur and Florês is substantially the same as that of *Dor'igen and Aurēlius,* by Chaucer, and that of "Diano'ra and Ansaldo," in the *Decameron.*

Bland'amour (*Sir*), a man of "mickle might," who "bore great sway in arms and chivalry," but was both vainglorious and insolent. He attacked Brit'omart, but was discomfited by her enchanted spear; he next attacked sir Ferraugh, and having overcome him, took from him the lady who accompanied him, "the False Florimel."—*Spenser: Faërie Queene,* iv. 1 (1596).

Blande'ville (*Lady Emily*), a neighbour of the Waverley family, afterwards married to colonel Talbot.—*Sir W. Scott: Waverley* (time, George II.).

Bland'ford, the father of Belin'da, who he promised sir William Bellmont should marry his son George. But Belinda was in love with Beverley, and George Bellmont with Clarissa (Beverley's sister). Ultimately matters arranged themselves, so that the lovers married according to their inclinations.—*Murphy: All in the Wrong* (1761).

Blan'diman, the faithful man-servant of the fair Bellisant, and her attendant after her divorce.—*Valentine and Orson.*

Blandi'na, wife of the churlish knight Turpin, who refused hospitality to sir Calepine and his lady Sere'na (canto 3). She had "the art of a suasive tongue," and most engaging manners; but "her words were only words, and all her tears were water" (canto 7).—*Spenser: Faërie Queene,* iv. (1596).

Blandish, a "practised parasite." His sister says to him, "May you find but half your own vanity in those you have to work on!" (act i. 1).

Miss Letitia Blandish, sister of the above, a fawning timeserver, who sponges on the wealthy. She especially toadies Miss Alscrip "the heiress," flattering her vanity, fostering her conceit, and encouraging her vulgar affectations.—*Burgoyne: The Heiress* (1781).

Blane (*Niell*), town piper and publican.

Jenny Blane, his daughter.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Bla'ney, a wealthy heir, ruined by dissipation.—*Crabbe: Borough* (1810).

Blarney (*Lady*), one of the flash women introduced by squire Thornhill to the Primrose family.—*Goldsmith: Vicar of Wakefield* (1765).

Blas'phemous Balfour. Sir James Balfour, the Scottish judge, was so called from his apostasy (died 1583).

Bla'tant Beast (*The*), the personification of slander or public opinion. The beast had 100 tongues and a sting. Sir Artegal muzzled the monster, and dragged it to Faëry-land, but it broke loose and regained its liberty. Subsequently sir Cal'idore (3 *syl.*) went in quest of it.—*Spenser: Faërie Queene,* v. and vi. (1596).

*** "Mrs. Grundy" is the modern name of Spenser's "Blatant Beast."

Blath'ers and Duff, detectives who investigate the burglary in which Bill Sikes had a hand. Blathers relates the tale of Conkey Chickweed, who robbed himself of 327 guineas.—*Dickens: Oliver Twist* (1837).

Blat'tergrowl (*The Rev. Mr.*), minister of Trotcosey, near Monkbarns.—*Sir W. Scott: The Antiquary* (time, Elizabeth).

Bleak House, a novel by C. Dickens (1852). The main story is the interminable law-suit of Jarndyce *v.* Jarndyce (*q.v.*).

Bleeding-heart Yard (London). So called because it was the place where the devil cast the bleeding heart of lady Hatton (wife of the dancing chancellor), after he had torn it out of her body with his claws.—*Dr. Mackay: Extraordinary Popular Delusions.*

Blefus'cu, an island inhabited by pigmies. It was situated north-east of Lilliput, from which it was parted by a channel 800 yards wide.—*Dean Swift: Gulliver's Travels* (1726).

"Blefuscu" is France, and the inhabitants of the Lilliputian court, which forced Gulliver to take shelter there rather than have his eyes put out, is an indirect reproach upon that [*sic*] of England, and a vindication of the flight of Ormond and Bolingbroke to Paris.—*Sir W. Scott.*

Bleise (1 *syl.*) of Northumberland, the historian of king Arthur's court.

Merlin told Bleise how king Arthur had sped at the great battle, and how the battle ended; and told him the names of every king and knight of worship that was there. And Bleise wrote the battle word for word as Merlin told him, how it began and by whom, and how it ended, and who had the worst. All the battles that were done in king Arthur's days, Merlin caused Bleise to write them. Also he caused him to write all the battles that every worthy knight did of king Arthur's court.—*Sir T. Malory: History of Prince Arthur,* i. 15 (1470).

Blem'myes (3 *syl.*), a people of Africa, fabled to have no head, but having eyes and mouth in the breast. (See GAORA.)

Blemmyis traduntur capita abesse, ore et oculis pectori affixis.—*Pliny.*

¶ Ctesias speaks of a people of India near the Gangês, *sine cervīce, oculos in humeris habentes.* Mela also refers to a people *quibus capita et vultus in pectore sunt.*

Blenheim (*The battle of*), a poem by John Dennis, to whom the duke of Marlborough gave £100 (1705).

Another by Southey (1798), supposed to be told by Kasper—

> It was a summer's evening,
> Old Kasper's work was done;
> And he before his cottage door
> Was sitting in the sun. . . .

The ballad goes on to tell all the horrors of the war, and the burden is nevertheless "It was a famous victory."

Blenheim Spaniels. The Oxford electors are so called, because for many years they obediently supported any candidate which the duke of Marlborough commanded them to return. Lockhart broke through this custom by telling the people the fable of the *Dog and the Wolf.* The dog, it will be remembered, had on his neck the marks of his collar, and the wolf said he preferred liberty.

(The race of the little dog called the Blenheim spaniel has been preserved ever since Blenheim House was built for the duke of Marlborough in 1704.)

Blet'son (*Master Joshua*), one of the three parliamentary commissioners sent by Cromwell with a warrant to leave the royal lodge to the Lee family.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Bleys, called Merlin's master, but he

> . . . taught him naught . . . the scholar ran
> Before his master; and so far that Bleys
> Laid magic by; and sat him down and wrote
> All things and whatsoever Merlin did
> In one great annal book.
> *Tennyson: Idylls of the King* ("The Coming of Arthur").

Bli'fil, a noted character in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

*** Blifil is the original of Sheridan's "Joseph Surface," in the *School for Scandal* (1777).

Bligh (*William*), captain of the *Bounty,* so well known for the mutiny, headed by Fletcher Christian, the mate (1790).

Blimber (*Dr.*), head of a school for the sons of gentlemen, at Brighton. It was a select school for ten pupils only; but there was learning enough for ten times ten. "Mental green peas were produced at Christmas, and intellectual asparagus all the year round." The doctor was really a ripe scholar, and truly kind-hearted; but his great fault was over-tasking his boys, and not seeing when the bow was too much stretched. Paul Dombey, a delicate lad, succumbed to this strong mental pressure.

Mrs. Blimber, wife of the doctor, not learned, but wishing to be thought so. Her pride was to see the boys in the largest possible collars and stiffest possible cravats, which she deemed highly classical.

Cornelia Blimber, the doctor's daughter, a slim young lady, who kept her hair short and wore spectacles. Miss Blimber "had no nonsense about her," but had grown "dry and sandy with working in the graves of dead languages." She married Mr. Feeder, B.A., Dr. Blimber's usher.—*Dickens: Dombey and Son* (1846).

Blind Author (*A*). Robert Wauchope, appointed archbishop of Armagh by Paul III., in 1543, was blind from his birth, and died 1551.

Blind Bard on the Chian Strand (*The*). So Coleridge calls Homer. Byron

calls him "The blind old man of Scio's rocky isle," in his *Bride of Abydos*. Also called "The man of Chios," Melesigenês, Mæonîdês, etc. (See these words.)

Blind Beggar of Bethnal Green, Henry, son and heir of sir Simon de Montfort. At the battle of Evesham the barons were routed, Montfort slain, and his son Henry left on the field for dead. A baron's daughter discovered the young man, nursed him with care, and married him. The fruit of the marriage was "pretty Bessee, the beggar's daughter." Henry de Montfort assumed the garb and semblance of a blind beggar, to escape the vigilance of king Henry's spies.

N.B.—Day produced, in 1659, a drama called *The Blind Beggar of Bethnal Green;* and S. Knowles, in 1834, produced his amended drama on the same subject. There is [or was], in the Whitechapel Road, a public-house sign called the Blind Beggar of Bethnal Green.—*History of Sign-boards.* (See BLINDE.)

Blind Chapel Court (Mark Lane, London) is a corruption of *Blanch Apple-[ton]*. In the reign of Richard II. it was part of the manor of a knight named Appleton.

Blind Emperor (*The*), Ludovig III. of Germany (880, 890–934).

Blind Harper (*The*), John Parry, who died 1739.

¶ J. Stanley, musician and composer, was blind from his birth (1713–1786).

Blind Harry, a Scotch minstrel of the fifteenth century, blind from infancy. His epic of *Sir William Wallace* runs to 11,861 lines. He was minstrel in the court of James IV.

Blind Mechanician (*The*). John Strong, a great mechanical genius, was blind from his birth. He died at Carlisle, aged 66 (1732–1798).

Blind Men's Dinner. (See *Dictionary of Phrase and Fable*, p. 116.) The joke forms the subject of one of Sacchetti's tales. It is also told by Sozzini; but is of Indian origin.

Blind Naturalist (*The*), F. Hüber (1750–1830).

Blind Poet (*The*), Luigi Groto, an Italian poet, called *Il Cieco* (1541–1585). John Milton (1608–1674).

Homer is called *The Blind Old Bard* (fl. B.C. 960).

Blind Traveller (*The*), lieutenant James Holman. He became blind at the age of 25; nevertheless he travelled round the world, and published an account of his travels (1787–1857).

Blinde Beggar of Alexandria (*The*), a drama by George Chapman (1598).

Blin'kinsop, a smuggler in *Red gauntlet*, a novel by sir W. Scott (time, George III.).

Blister, the apothecary, who says, "Without physicians, no one could know whether he was well or ill." He courts Lucy by talking shop to her.—*Fielding: The Virgin Unmasked* (a farce, 1740).

Blithe-Heart King (*The*). David is so called by Cædmon.

Those lovely lyrics written by his hand
Whom Saxon Cædmon calls "The Blithe-heart King."
Longfellow: The Poet's Tale (ref. is to *Ps.* cxlviii. 9).

Block (*Martin*). One of the committee of the Estates of Burgundy, who refused supplies to Charles the Bold, duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Blok (*Nikkel*), the butcher, one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Blondel de Nesle [*Neel*], the favourite minstrel of Richard Cœur de Lion. He chanted the *Bloody Vest* in presence of queen Berengaria, the lovely Edith Plantagenet.—*Sir W. Scott: The Talisman* (time, Richard I.).

Blon'dina, the mother of Fairstar and two boys at one birth. She was the wife of a king; but the queen-mother hated her, and, taking away the three babes, substituted three puppies. Ultimately her children were restored to her, and the queen-mother was duly punished, with her accomplices.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Blood (*Colonel Thomas*), emissary of the duke of Buckingham (1628–1680), introduced by sir W. Scott in *Peveril of the Peak*, a novel (time, Charles II.).

Blood (*The Court of*). "The twelve judges of the Tumult," established in the Netherlands by the duke of Alva, in 1557. —*Motley: The Dutch Republic.*

Blood (*General*), Zisca, the Hannibal of Bohemia, who was totally blind.

Blood-Bath (1520), a massacre of the Swedish nobles and leaders, which occurred three days after the coronation

of Christian II. king of Denmark, Sweden, and Norway. The victims were invited to attend the coronation, and were put to the sword, under the plea of being enemies of the true Church. In this massacre fell both the father and brother-in-law of Gustavus Vasa. The former was named Eric Johansson, and the latter Brahe (*2 syl.*).

¶ This massacre reminds us of the "Bloody Wedding" (*q.v.*) or slaughter of huguenots during the marriage ceremonies of Henri of Navarre and Marguerite of France, in 1572.

Bloods (*The Five*): (1) The O'Neils of Ulster; (2) the O'Connors of Connaught; (3) the O'Briens of Thomond; (4) the O'Lachlans of Meath; and (5) the M'Murroughs of Leinster. These are the five principal septs or families of Ireland, and all not belonging to one of these five septs were (even down to the reign of Elizabeth) accounted aliens or enemies, and could "neither sue nor be sued."

¶ William Fitz-Roger, being arraigned (4th Edward II.) for the murder of Roger de Cantilon, pleads that he was not guilty of felony, because his victim was not of "free blood," *i.e.* one of the "five bloods of Ireland;" and the plea was admitted by the jury to be good.

Robertus de Waley, tried at Waterford for slaying John M'Gillimorry, in the time of Edward II., confessed the fact, but pleaded that he could not thereby have committed felony, "because the deceased was a mere Irishman, and not one of the five bloods."—*Sir John Davies.*

Bloody (*The*), Otho II. emperor of Germany (955, 973–983).

Bloody-Bones, a bogie.

As bad as Bloody-bones or Lunsford [*i.e.* sir Thomas Lunsford, governor of the Tower, the dread of every one].—*S. Butler: Hudibras.*

Bloody Brother (*The*), a tragedy by Beaumont (printed 1639). The "bloody brother" is Rollo duke of Normandy, who killed his brother Otto and several other persons. Rollo was himself killed ultimately by Hamond captain of the guard. (See APPENDIX, Fletcher.)

Bloody Butcher (*The*). The duke of Cumberland, second son of George II., was so called from his barbarities in the suppression of the rebellion in favour of Charles Edward, the young pretender. "Black Clifford" was also called "The Butcher" for his cruelties (died 1461).

Bloody Hand, Cathal, an ancestor of the O'Connors of Ireland.

Bloody Mary, queen Mary of England, daughter of Henry VIII. and elder half-sister of queen Elizabeth. So called on account of the sanguinary persecutions carried on by her against the protestants. It is said that 200 persons were burnt to death in her short reign (1553–1558).

Bloody Wedding (*The*), that of Henri of Navarre with Marguerite, sister of Charles IX. of France. Catharine de Medici invited all the chief protestant nobles to this wedding, but on the eve of the festival of St. Bartholomew (August 24, 1572), a general onslaught was made on all the protestants of Paris, and next day the same massacre was extended to the provinces. The number which fell in this wholesale slaughter has been estimated at between 30,000 and 70,000 persons of both sexes.

Bloomfield (*Louisa*), a young lady engaged to lord Totterly the beau of 60, but in love with Charles Danvers the embryo barrister.—*C. Selby: The Unfinished Gentleman* (1841).

Blougram's Apology (*Bishop*), a poem by Robert Browning on the question whether a clergyman "who doubts the articles of the Christian faith is justified in retaining his living." The answer given is that "disbelief is only doubt, and in all charges the criminal is allowed the benefit of a doubt."

No Christian doctrine is capable of mathematical, scientific, or experimental proof.

Blount (*Nicholas*), afterwards knighted; master of the horse to the earl of Sussex.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Blount (*Sir Frederick*), a distant relative of sir John Vesey. He had a great objection to the letter *r*, which he considered "wough and wasping." He dressed to perfection, and, though not "wich," prided himself on having the "best opewa-box, the best dogs, the best horses, and the best house" of any one. He liked Georgina Vesey, and as she had £10,000, he thought he should do himself no harm by "mawywing the girl."—*Lord Lytton: Money* (1840).

Blount (*Master*), a wealthy jeweller of Ludgate Hill, London. An old-fashioned tradesman, not ashamed of his calling. He had two sons, John and Thomas; the former was his favourite.

Mistress Blount, his wife. A shrewd,

discerning woman, who loved her son Thomas, and saw in him the elements of a rising man.

John Blount, eldest son of the Ludgate jeweller. Being left successor to his father, he sold the goods and set up for a man of fashion and fortune. His vanity and snobbism were most gross. He had good-nature, but more cunning than discretion; he thought himself far-seeing, but was most easily duped. "The phaeton was built after my design, my lord," he says, "mayhap your lordship has seen it." "My taste is driving, my lord, mayhap your lordship has seen me handle the ribbons." "My horses are all bloods, my lord, mayhap your lordship has noticed my team." "I pride myself on my seat in the saddle, mayhap your lordship has seen me ride." "If I am superlative in anything, 'tis in my wines." "So please your ladyship, 'tis dress I most excel in. . . . 'tis walking I pride myself in." No matter what is mentioned, 'tis the one thing he did or had better than any one else. This conceited fool was duped into believing a parcel of men-servants to be lords and dukes, and made love to a lady's maid, supposing her to be a countess. (See BOROUGHCLIFF, p. 138.)

Thomas Blount, John's brother, and one of nature's gentlemen. He entered the army, became a colonel, and married lady Blanche. He is described as having "a lofty forehead for princely thought to dwell in, eyes for love or war, a nose of Grecian mould with touch of Rome, a mouth like Cupid's bow, ambitious chin dimpled and knobbed."—*Knowles: Old Maids* (1841).

Blouzelin'da or BLOWZELINDA, a shepherdess in love with Lobbin Clout, in *The Shepherd's Week*.

> My Blouzelinda is the blithest lass,
> Than primrose sweeter, or the clover-grass . . .
> My Blouzelind's than gilliflower more fair,
> Than daisie, marygold, or kingcup rare.
> *Gay: Pastoral*, i. (1714).

> Sweet is my toil when Blowzelind is near,
> Of her bereft 'tis winter all the year . . .
> Come, Blowzelinda, ease thy swain's desire,
> My summer's shadow, and my winter's fire.
> Ditto.

Blower (*Mrs. Margaret*), the ship-owner's widow at the Spa. She married Dr. Quackleben, "the man of medicine" (one of the managing committee at the Spa).—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Blucher was nicknamed "Marshal Forwards" for his dash and readiness in the campaign of 1813.

BLUE (*Dark*), the Oxford boat crew (see BOAT COLOURS); Eton, in cricket.

Blue (*Light*), the Cambridge boat crew (see BOAT COLOURS); Harrow, in cricket.

Blue (*True*). When it is said that anything or person is *True blue* or *True as Coventry blue*, the reference is to a blue cloth and blue thread made in Coventry, noted for its fast colour. Lincoln was no less famous for its green cloth and dye.

True blue has also reference to untainted aristocratic descent. This is derived from the Spanish notion that the really high-bred have bluer blood than those of meaner race. Hence the French phrases, *Sang bleu* ("aristocratic blood"), *Sang noir* ("plebeian blood"), etc.

As a very general rule, "blue" is, in parliamentary elections, the badge colour of the tory party.

Blue Beard (*La Barbe Bleue*), from the *contes* of Charles Perrault (1697). The chevalier Raoul is a merciless tyrant, with a blue beard. His young wife is entrusted with all the keys of the castle, with strict injunctions on pain of death not to open one special room. During the absence of her lord the "forbidden fruit" is too tempting to be resisted, the door is opened, and the young wife finds the floor covered with the dead bodies of her husband's former wives. She drops the key in her terror, and can by no means obliterate from it the stain of blood. Blue Beard, on his return, commands her to prepare for death, but by the timely arrival of her brothers her life is saved and Blue Beard put to death.

N.B.—Dr. C. Taylor thinks Blue Beard is a type of the castle-lords in the days of knight-errantry. Some say Henry VIII. (the noted wife-killer) was the "academy figure." Others think it was Giles de Retz, marquis de Laval, marshal of France in 1429, who (according to Mézeray) murdered six of his seven wives, and was ultimately strangled in 1440.

Another solution is that Blue Beard was count Conomar', and the young wife Triphy'na, daughter of count Guerech. Count Conomar was lieutenant of Brittany in the reign of Childebert. M. Hippolyte Violeau assures us that in 1850, during the repairs of the chapel of St. Nicolas de Bieuzy, some ancient frescoes were discovered with scenes from the life of St. Triphyna: (1) The marriage; (2) the husband taking leave of his young wife and entrusting to her a key; (3) a room with an open door, through which

are seen the corpses of seven women hanging; (4) the husband threatening his wife, while another female [*sister Anne*] is looking out of a window above; (5) the husband has placed a halter round the neck of his victim, but the friends, accompanied by St. Gildas, abbot of Rhuys in Brittany, arrive just in time to rescue the future saint.—*Pélerinages de Bretagne.*

(Ludwig Tieck brought out a drama in Berlin, on the story of Blue Beard. The incident about the keys and the doors is similar to that mentioned by "The Third Calender" in the *Arabian Nights.* The forty princesses were absent for forty days, and gave king Agib the keys of the palace during their absence. He had leave to enter every room but one. His curiosity led him to open the forbidden chamber and mount a horse which he saw there. The horse carried him through the air far from the palace, and with a whisk of its tail knocked out his right eye. The same misfortune had befallen ten other princes, who warned him of the danger before he started.)

¶ Campbell has a "Blue Beard" story in his *Tales of the Western Highlands*, called "The Widow and her Daughters."

¶ A similar one is No. 3 of Bernoni's, and No. 39 of Visentini's collection of Italian stories.

Blue Flag (*A*) in the Roman empire was a warning of danger. Livy speaks of it in his *Annals.*

Blue-Gowns. King's bedesmen, or privileged Scotch mendicants, were so called from their dress. On the king's birthday each of these bedesmen had given to him a cloak of blue cloth, a penny for every year of the king's life, a loaf of bread, and a bottle of ale. No new member has been added since 1833.

Blue Hen, a nickname for the state of Delaware, United States. The term arose thus: Captain Caldwell, an officer of the 1st Delaware Regiment in the American War for Independence, was very fond of game-cocks, but maintained that no cock was truly game unless its mother was a "blue hen." As he was exceedingly popular, his regiment was called "The Blue Hens," and the term was afterwards transferred to the state and its inhabitants.

Your mother was a blue hen, no doubt; a reproof to a braggart, especially to one who boasts of his ancestry.

Blue Knight (*The*), sir Persaunt of India, called by Tennyson "Morning Star" *or* "Phosphŏrus." He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 131 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

(It is evidently a blunder in Tennyson to call the *Blue* Knight "Morning Star," and the *Green* Knight "Evening Star." The reverse is correct, and in the old romance the combat with the Green Knight was at day-break, and with the Blue Knight at sunset.)

Blue Moon. *Once in a blue moon*, very rarely indeed. The expression is a modification of "the Greek Kalends," which means "never," because there were no Greek Kalends.

Blue Roses, unattainable luxuries or indulgences, There are no such things as blue roses.

The blue rose of German romance represented the ideal and unattainable.

Blue-Skin. Joseph Blake, an English burglar, was so called from his complexion. He was executed in 1723.

Blue-Stocking (*A*). (See *Dictionary of Phrase and Fable*, p. 152.)

Bluff (*Captain Noll*), a swaggering bully and boaster. He says, "I think that fighting for fighting's sake is sufficient cause for fighting. Fighting, to me, is religion and the laws."

"You must know, sir, I was resident in Flanders the last campaign . . . there was scarce anything of moment done, but a humble servant of yours . . . had the greatest share in't. . . . Well, would you think it, in all this time . . . that rascally *Gazette* never so much as once mentioned me? Not once, by the wars! Took no more notice of Noll Bluff than if he had not been in the land of the living."—*Congreve: The Old Bachelor* (1693).

Bluff Hal or BLUFF HARRY, Henry VIII. (1491, 1509-1547).

Ere yet in scorn of Peter's pence,
And numbered bead and shrift,
Bluff Hall he broke into the spence [*a larder*],
And turned the cowls adrift.

Tennyson.

Blumine, a young hazel-eyed, beautiful, and high-born maiden, with whom Teufelsdrockh falls in love.—*Carlyle: Sartor Resartus* (1838).

Blunder. The bold but disastrous charge of the British Light Brigade at Balacla'va is attributed to a blunder; even Tennyson says of it, "Some one

hath blundered;" but Thomas Woolner, with less reserve, says—

A general
May blunder troops to death, yea, and receive
His senate's vote of thanks.
My Beautiful Lady.

Blun'derbore (3 *syl.*), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer.*

Blunt (*Colonel*), a brusque royalist, who vows "he'd woo no woman," but falls in love with Arbella an heiress, woos and wins her. T. Knight, who has converted this comedy into a farce, with the title of *Honest Thieves*, calls colonel Blunt "captain Manly."—*Hon. Sir R. Howard: The Committee* (1670).

Blunt (*Major-general*), an old cavalry officer, rough in speech, but brave, honest, and a true patriot.—*Shadwell: The Volunteers* (1690).

Blushington (*Edward*), a bashful young gentleman of 25, sent as a poor scholar to Cambridge, without any expectations; but by the death of his father and uncle left all at once as "rich as a nabob." At college he was called "the sensitive plant of Brasenose," because he was always blushing. He dines by invitation at Friendly Hall, and commits ceaseless blunders. Next day his college chum, Frank Friendly, writes word that he and his sister Dinah, with sir Thomas and lady Friendly, will dine with him. After a few glasses of wine, he loses his bashful modesty, makes a long speech, and becomes the accepted suitor of the pretty Miss Dinah Friendly. —*Moncrieff: The Bashful Man.*

Bo or *Boh*, says Warton, was a fierce Gothic chief, whose name was used to frighten children. This needs confirmation.

Boadice'a, wife of Præsu'tagus king of the Ice'ni. For the better security of his family, Præsutagus made the emperor of Rome coheir with his daughters; whereupon the Roman officers took possession of his palace, gave up the princesses to the licentious brutality of the Roman soldiers, and scourged the queen in public. Boadicea, roused to vengeance, assembled an army, burnt the Roman colonies of London, Colchester [*Camalodunum*], Verulam, etc., and slew above 80,000 Romans. Subsequently, Sueto'nius Paulinus defeated the Britons, and Boadicea poisoned herself, A.D. 61.

(J. Fletcher wrote a tragedy called *Boadicea* in 1611; and Glover one in 1758.)

Boaner'ges (4 *syl.*), a declamatory pet parson, who anathematizes all except his own "elect." "He preaches real rousing-up discourses, but sits down pleasantly to his tea, and makes himself friendly."—*Mrs. Oliphant: Salem Chapel.*

A protestant Boanerges, visiting Birmingham, sent an invitation to Dr. Newman to dispute publicly with him in the Town Hall.—*E. Yates: Celebrities*, xxii.

*** Boanerges or "sons of thunder" is the name given by Jesus Christ to James and John, because they wanted to call down fire from heaven to consume the Samaritans.—*Luke* ix. 54.

Boar (*The*), Richard III., so called from his cognizance.

The bristled boar, in infant gore,
Wallows beneath the thorny shade.
Gray: The Bard (1757).

In contempt Richard III. is called *The Hog*, hence the popular distich—

The Cat, the Rat, and Lovell the dog,
Rule all England under the Hog.

("The Cat" is Catesby, and "the Rat Ratcliffe.)

Boar (*The Blue*). This public-house sign (Westminster) is the badge of the Veres earls of Oxford.

The Blue Boar Lane (St. Nicholas, Leicester) is so named from the cognizance of Richard III., because he slept there the night before the battle of Bosworth Field.

Boar of Ardennes (*The Wild*), in French *Le Sanglier des Ardennes* (2 *syl.*), was Guillaume comte de la Marck, so called because he was as fierce as the wild boar he delighted to hunt. The character is introduced by sir W. Scott in *Quentin Durward*, under the name of "William count of la Marck."

Boar's Head (*The*). This tavern, immortalized by Shakespeare, stood in Eastcheap (London), on the site of the present statue of William IV. It was the cognizance of the Gordons, who adopted it because one of their progenitors slew, in the forest of Huntley, a wild boar, the terror of all the Merse (1093).

Boat Colours.

The CAMBRIDGE CREW: *Caius*, light blue and black; *Catharine's*, blue and white; *Christ's*, common blue; *Clare*, black and golden yellow; *Corpus*, cherry colour and white; *Downing*, chocolate; *Emmanuel*, cherry colour and dark blue; *Jesus*, red and black; *John's*, bright red

and white; *King's*, violet; *Magdalene*, indigo and lavender; *Pembroke*, claret and French grey; *Peterhouse*, dark blue and white; *Queens'*, green and white; *Sydney-Sussex*, red and blue; *Trinity*, dark blue; *Trinity Hall*, black and white.

OXFORD CREW: *Balliol*, pink, white, blue, white, pink; *Brasenose*, black, and gold edges; *Christ Church*, blue, with red cardinal's hat; *Corpus*, red, with blue stripe; *Edmund's* (*St.*), red, and yellow edges; *Exeter*, black, and red edges; *Hertford*, white, with three rows of crimson; *Jesus*, green, and white edges; *John's*, yellow, black, red; *Lincoln*, blue, with mitre; *Magdalen*, black and white; *Mary's* (*St.*), white, black, white; *Merton*, blue, with white edges and red cross; *New College*, three pink and two white stripes; *Oriel*, blue and white; *Pembroke*, pink, white, pink; *Queen's*, red, white, blue, white, blue, white, red; *Trinity*, blue, with double dragon's head, yellow and green, or blue with white edges; *University*, blue, and yellow edges; *Wadham*, light blue; *Worcester*, blue, white, pink, white, blue.

N.B.—St. Alban's Hall and All Souls have no boat costume.

Boaz and Jachin, two brazen pillars set up by Solomon at the entrance of the temple built by him. *Boaz*, which means "strength," was on the left hand, and *Jachin*, which means "stability," on the right.—1 *Kings* vii. 21.

(The names of these two pillars are adopted in the craft called "Free Masonry.")

Bob'adil (*Captain*), an ignorant, clever, shallow bully, thoroughly cowardly, but thought by his dupes to be an amazing hero. He lodged with Cob (the water-carrier) and his wife Tib. Master Stephen was greatly struck with his "dainty oaths," such as "By the foot of Pharaoh!" "Body of Cæsar!" "As I am a gentleman and a soldier!" His device to save the expense of a standing army is inimitable for its conceit and absurdity—

"I would select 19 more to myself throughout the land; gentlemen they should be, of a good spirit and able constitution. I would choose them by an instinct, . . . and I would teach them the special rules . . . till they could play [*fence*] very near as well as myself. This done, say the enemy were 40,000 strong, we 20 would . . . challenge 20 of the enemy; . . . kill them; challenge 20 more, kill them; 20 more, kill them too; . . . every man his 10 a day, that's 10 score . . . 200 a day; five days, a thousand; 40,000, 40 times 5, 200 days; kill them all."—*Ben Jonson Every Man in His Humour*, iv. 7 (1598).

Since his [*Henry Woodward*, 1717-1777] time the part of "Bobadil" has never been justly performed. It may be said to have died with him.—*Dr. Doran.*

*** The name was probably suggested by Bobadilla first governor of Cuba, who superseded Columbus sent home in chains on a most frivolous charge. Similar characters are "Metamore" and "Scaramouch" (Molière); "Parollês" and "Pistol" (Shakespeare); "Bessus" (Beaumont and Fletcher). (See also BASILISCO, BOROUGHCLIFF, CAPTAIN BRAZEN, CAPTAIN NOLL BLUFF, SIR PETRONEL FLASH, SACRIPANT, VINCENT DE LA ROSE, etc.)

Bodach Glay or "Grey Spectre." A house-demon of the Scotch, similar to the Irish benshee.

Bodkin. Hamlet says a man may "his quietus make with a bare bodkin." Chaucer uses "bodkin" for a dagger (p. 165); but the nut-brown maid killed her rival with a "bodkin from her headgear." (See LORD THOMAS.)

Bodleian Library (*The*), Oxford, founded by sir Thomas Bodley in 1597.

Bœ'mond, the Christian king of Antioch, who tried to teach his subjects arts, law, and religion. He was of the Norman race, Roge'ro's brother, and son of Roberto Guiscar'do.—*Tasso: Jerusalem Delivered* (1575).

Bœo'tian Ears, ears unable to appreciate music and rhetoric. Bœotia was laughed at by the Athenians for the dulness and stupidity of its inhabitants.

"This is having taste and sentiment. Well, friend, I assure thee thou hast not got Bœotian ears" [*because he praised certain extracts read to him by an author*]. —*Lesage: Gil Blas*, vii. 3 (1715).

Bœuf (*Front de*), a gigantic ferocious follower of prince John.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Boffin (*Nicodemus*), "the golden dustman," foreman of old John Harmon, dustman and miser. He was "a broad, round-shouldered, one-sided old fellow, whose face was of the rhinoceros build, with over-lapping ears." A kind, shrewd man was Mr. Boffin, devoted to his wife, whom he greatly admired. Being residuary legatee of John Harmon, dustman, he came in for £100,000. Afterwards, John Harmon, the son, being discovered, Mr. Boffin surrendered the property to him, and lived with him.

Mrs. Boffin, wife of Mr. N. Boffin, and daughter of a cat's-meat man. She was a fat, smiling, good-tempered creature, the servant of old John Harmon, dustman and miser, and very kind to the miser's son (young John Harmon). After

Mr. Boffin came into his fortune she became "a high flyer at fashion," wore black velvet and sable, but retained her kindness of heart and love for her husband. She was devoted to Bella Wilfer, who ultimately became the wife of young John Harmon, *alias* Rokesmith.—*C. Dickens: Our Mutual Friend* (1864).

Bo'gio, one of the allies of Charlemagne. He promised his wife to return within six months, but was slain by Dardinello.—*Ariosto: Orlando Furioso* (1516).

Bogle Swindle (*The*), a gigantic swindling scheme, concocted at Paris by fourteen sharpers, who expected to clear by it at least a million sterling. This swindle was exposed by O'Reilly in the *Times* newspaper, and the corporation of London thanked the proprietors of that journal for their public services.

Bo'gus, sham, forged, fraudulent, as *bogus currency, bogus transactions;* said to be a corruption of Borghese, a swindler, who, in 1837, flooded the North American States with counterfeit bills, bills on fictitious banks, and sham mortgages.—*Boston Daily Courier.*

(Some think the word a corruption of *bogie*; Lowell suggests the French word *bagasse.* The corresponding French term is *Passe muscade.*)

Bohe'mia, any locality frequented by journalists, artists, actors, opera-singers, spouters, and other similar characters.

Bohemian (*A*), a gipsy, from the French notion that the first gipsies came from Bohemia.

A Literary Bohemian, an author of desultory works and irregular life.

Never was there an editor with less about him of the literary Bohemian.—*Fortnightly Review* ("Paston Letters").

Bohemian Literature, desultory reading.

A Bohemian Life, an irregular, wandering, restless way of living, like that of a gipsy.

Bo'hemond, prince of Antioch, a crusader.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Bois'gelin (*The young countess de*), introduced in the ball given by king René at Aix.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bois-Guilbert (*Sir Brian de*), a preceptor of the Knights Templars. He offers insult to Rebecca, and she threatens to cast herself from the battlements if he touches her. When the castle is set on fire by the sibyl, sir Brian carries off Rebecca from the flames. The Grand-Master of the Knights Templars charges Rebecca with sorcery, and she demands a trial by combat. Sir Brian de Bois-Guilbert is appointed to sustain the charge against her, and Ivanhoe is her champion. Sir Brian being found dead in the lists, Rebecca is declared innocent.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Boisterer, one of the seven attendants of Fortu'nio. His gift was that he could overturn a windmill with his breath, and even wreck a man-of-war.

Fortunio asked him what he was doing. "I am blowing a little, sir," answered he, "to set those mills at work." "But," said the knight, "you seem too far off." "On the contrary," replied the blower, "I am too near, for if I did not restrain my breath I should blow the mills over, and perhaps the hill too on which they stand."—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Bold Beauchamp [*Beech'-um*], a proverbial phrase, similar to "an Achilles," "a Hector," etc. The reference is to Thomas de Beauchamp, earl of Warwick, who, with one squire and six archers, overthrew a hundred armed men at Hogges, in Normandy, in 1346.

So had we still of ours, in France that famous were,
Warwick, of England then high-constable that was,
. . . So hardy, great and strong.
That after of that name it to an adage grew,
If any man himself adventurous happed to shew,
"Bold Beauchamp" men him termed, if none so bold as he.

Drayton: Polyolbion, xviii. (1613).

¶ A similar story is told of the captal de Buch, who, with forty followers, cleared Meaux of La Jacquerie, 7000 of whom were either slain or trampled to death (1358).

Bold Stroke for a Husband, a comedy by Mrs. Cowley. There are two plots: one a bold stroke to get the man of one's choice for a husband, and the other a bold stroke to keep a husband. Olivia de Zuniga fixed her heart on Julio de Melesina, and refused or disgusted all suitors till he came forward. Donna Victoria, in order to keep a husband, disguised herself in man's apparel, assumed the name of Florio, and made love as a man to her husband's mistress. She contrived by an artifice to get back an estate which don Carlos had made over to his mistress, and thus saved her husband from ruin (1782).

Bold Stroke for a Wife. Old Lovely, at death, left his daughter Anne £30,000, but with this proviso, that she

was to forfeit the money if she married without the consent of her guardians. Now, her guardians were four in number, and their characters so widely different that "they never agreed on any one thing." They were sir Philip Modelove, an old beau; Mr. Periwinkle, a silly virtuoso; Mr. Tradelove, a broker on 'Change; and Mr. Obadiah Prim, a hypocritical quaker. Colonel Feignwell contrived to flatter all the guardians to the top of their bent, and won the heiress. —*Mrs. Centlivre* (1717).

Bol'ga, the southern parts of Ireland, so called from the Fir-bolg or Belgæ of Britain, who settled there. Bolg means a "quiver," and Fir-bolg means "bowmen."

> The chiefs of Bolga crowd round the shield of generous Cathmor.—*Ossian: Temora*, ii.

Bolster, a famous Wrath, who compelled St. Agnes to gather up the boulders which infested his territory. She carried three aprons fuls to the top of a hill, hence called St. Agnes' Beacon. (See WRATH'S HOLE.)

Bol'ton (*Stawarth*), an English officer in *The Monastery*, a novel by sir W. Scott (time, Elizabeth).

Bolton Ass. This creature is said to have chewed tobacco and taken snuff. —*Dr. Doran.*

Bomba (*King*), a nickname given to Ferdinand II. of Naples, in consequence of his cruel bombardment of Messi'na in 1848. His son, who bombarded Palermo in 1860, is called *Bombali'no* ("Little Bomba").

> A young Sicilian, too, was there . . .
> [*Who*] being rebellious to his liege,
> After Palermo's fatal siege,
> Across the western seas he fled
> In good king Bomba's happy reign.
> *Longfellow: The Wayside Inn* (prelude).

Bombardin'ian, the general of the forces of king Chrononhotonthologos. He invites the king to his tent, and gives him hashed pork. The king strikes him, and calls him traitor. "Traitor, in thy teeth!" replies the general. They fight, and the king is killed.—*H. Carey: Chrononhotonthologos* (a burlesque, 1734).

Bombastes Furioso, general of Artaxam'inous (king of Utopia). He is plighted to Distaffi'na, but Artaxaminous promises her "half-a-crown" if she will forsake the general for himself. "This bright reward of ever-daring minds" is irresistible. When Bombastês sees himself flouted, he goes mad, and hangs his boots on a tree, with this label duly displayed—

> Who dares this pair of boots displace,
> Must meet Bombastês face to face.

The king, coming up, cuts down the boots, and Bombastês "kills him." Fusbos, seeing the king fallen, "kills" the general; but at the close of the farce the dead men rise one by one, and join the dance, promising, if the audience likes, "to die again to-morrow."—*Rhodes: Bombastes Furioso* (1790).

∴ This farce is a travesty of *Orlando Furioso*, and "Distaffina" is Angelica, beloved by Orlando, whom she flouted for Medoro a young Moor. On this Orlando went mad, and hung up his armour on a tree, with this distich attached thereto—

> Orlando's arms let none displace,
> But such who'll meet him face to face.

¶ In *The Rehearsal*, by the duke of Buckingham, Bayes' troops are killed, every man of them, by Drawcansir, but revive, and "go off on their legs."

> See the translation of *Don Quixote*, by C. H. Wilmot esq., ii. 363 (1764).

Bombastes Furioso (*The French*), capitaine Fracasse.—*Théophile Gautier.*

Bombas'tus, the family name of Paracelsus. He is said to have kept a small devil prisoner in the pommel of his sword.

> Bombastus kept a devil's bird
> Shut in the pommel of his sword,
> That taught him all the cunning pranks
> Of past and future mountebanks.
> *S. Butler: Hudibras*, ii. 3.

Bon Gaultier Ballads, parodies of modern poets, by W. E. Aytoun and [sir] Theodore Martin (1854).

Bo'naparte's Cancer. Napoleon I. and III. suffered from an internal cancer.

> I . . . would much rather have a sound digestion
> Than Buonaparte's cancer
> *Byron: Don Juan*, ix. 14 (1821).

Bonas'sus, an imaginary wild beast, which the Ettrick shepherd encountered. (The Ettrick shepherd was James Hogg, the Scotch poet.)—*Noctes Ambrosianæ* (No. xlviii., April, 1830).

Bondman (*The*), a tragedy by Massinger (1624). The hero is Pisander, and the heroine Cleora.

Bone-setter (*The*), Sarah Mapp (died 1736).

Bo'ney, a familiar contradiction of Bo'naparte (3 *syl.*), used by the English in the early part of the nineteenth century by way of depreciation. Thus Thom. Moore speaks of "the infidel Boney."

Bonhomme (*Jacques*), a peasant who interferes with politics; hence the peasants' rebellion of 1358 was called *La Jacquerie*. The words may be rendered "Jimmy" or "Johnny Goodfellow."

BON'IFACE (*St.*), an Anglo-Saxon whose name was Winifrid or Winfrith, born in Devonshire. He was made archbishop of Mayence by pope Gregory III., and is called "The Apostle of the Germans." St. Boniface was murdered in Friesland by some peasants, and his day is June 5 (680–755).

. . . in Friesland first St. Boniface our best,
Who of the see of Mentz, while there he sat possessed,
At Dockum had his death, by faithless Frisians slain.
Drayton: Polyolbion, xxiv. (1622).

Bon'iface (*Father*), ex-abbot of Kennaquhair. He first appears under the name of Blinkhoodie in the character of gardener at Kinross, and afterwards as the old gardener at Dundrennan. (*Kennaquhair*, that is, "I know not where.")—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bon'iface (*The abbot*), successor of the abbot Ingelram, as Superior of St. Mary's Convent.—*Sir W. Scott, The Monastery* (time, Elizabeth).

Bon'iface, landlord of the inn at Lichfield, in league with the highwaymen. This sleek, jolly publican is fond of the cant phrase, "as the saying is." Thus: "Does your master stay in town, as the saying is?" "So well, as the saying is, I could wish we had more of them." "I'm old Will Boniface; pretty well known upon this road, as the saying is." He had lived at Lichfield "man and boy above eight and fifty years, and not consumed eight and fifty ounces of meat." He says—

"I have fed purely upon ale. I have eat my ale, drank my ale, and I always sleep upon my ale."—*Farquhar: The Beaux' Stratagem*, i. 1 (1707).

∴ Hence *Boniface* has become a common term for a publican.

Bonne Reine, Claude de France, daughter of Louis XII. and wife of François I. (1499–1524).

Bonnet (*Je parle à mon*), "I am talking to myself."

Harpagon. A qui tu parle?
La Flèce. Je parle à mon bonnet.
Molière: L'Avare, i. 3 (1667).

Bonnet Rouge, a red republican, so called from the red cap of liberty which he wore.

Bonnivard (*François de*), the prisoner of Chillon, in Byron's poem. He was one of six brothers, five of whom died violent deaths. The father and two sons died on the battle-field; one was burnt at the stake; three were imprisoned in the dungeon of Chillon, near the lake of Geneva. Two of the three died, and François was set at liberty by Henri the Bearnais. They were incarcerated by the duke-bishop of Savoy for republican principles (1496–1570).

Bonstet'tin (*Nicholas*), the old deputy of Schwitz, and one of the deputies of the Swiss confederacy to Charles duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bon'temps (*Roger*), the personification of that buoyant spirit which is always "inclined to hope rather than fear," and in the very midnight of distress is ready to exclaim, "There's a good time coming: wait a little longer." The character is the creation of Béranger.

Vous, pauvres pleins d'envie,
Vous, riches désireux;
Vous, dont le char dévie
Aprés un cours heureux;
Vous, qui perdrez peut-être
Des titres éclatans,
Eh gai! prenez pour maître
Le gros Roger Bontemps.
Béranger (1814).

Bon'thron (*Anthony*), one of Ramorny's followers; employed to murder Smith, the lover of Catherine Glover ("the fair maid of Perth"), but he murdered Oliver instead, by mistake. When charged with the crime, he demanded a trial by combat, and being defeated by Smith, confessed his guilt and was hanged. He was restored to life, but being again apprehended, was executed.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bon Ton, a farce by Garrick. Its design is to show the evil effects of the introduction of foreign morals and foreign manners. Lord Minikin neglects his wife, and flirts with Miss Tittup. Lady Minikin hates her husband, and flirts with colonel Tivy. Miss Tittup is engaged to the colonel. Sir John Trotley, who does not understand *bon ton*, thinks this sort of flirtation very objectionable. "You'll excuse me, for such old-fashioned notions, I am sure" (1760).

Boo'by (*Lady*), a vulgar upstart, who tries to seduce her footman, Joseph Andrews. Parson Adams reproves her for laughing in church. Lady Booby is a caricature of Richardson's "Pamela."—*Fielding: Joseph Andrews* (1742).

Book of Martyrs (*The*), by John Fox (1562). Also called the *Acts and Monuments.*

Books (*The Battle of the*). (See *Dictionary of Phrase and Fable*, p. 103.)

Books (*Enormous prices given for rare*). The highest price ever given was £3990 for a copy in vellum of the Mazarine Bible. Another copy was bought by Lord Ashburnham, at Parker's sale, in 1873, for £3400. Mr. Quaritch, the bookseller, gave £2000 for one on paper in 1887; and one, slightly damaged, fetched £2000 in 1889.

At the auction of the duke of Roxburgh, Caxton's first book, called *Recuyell of the Historyes of Troye*, fetched £1000; and a first edition of Boccaccio's *Decameron* fetched £2200.

Boone (1 *syl.*), colonel [afterwards "general"] Daniel Boone, in the United States service, was one of the earliest settlers in Kentucky, where he signalized himself by many daring exploits against the Red Indians (1735–1820).

Of all men, saving Sylla the man-slayer . . .
The general Boone, the back-woodsman of Kentucky,
Was happiest amongst mortals anywhere, etc.
Byron: Don Juan, viii. 61–65 (1821).

Booshal'loch (*Neil*), cowherd to Ian Eachin M'Ian, chief of the clan Quhele.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Boo'tes (3 *syl.*), Arcas son of Jupiter and Calisto. One day his mother, in the semblance of a bear, met him, and Arcas was on the point of killing it, when Jupiter, to prevent the murder, converted him into a constellation, either *Boötês* or *Ursa Major.—Pausanias: Itinerary of Greece*, viii. 4.

Doth not Orion worthily deserve
A higher place . . .
Than frail Boötês, who was placed above
Only because the gods did else foresee
He should the murderer of his mother be?
Lord Brooke: Of Nobility.

Booth, husband of Amelia. Said to be a drawing of the author's own character and experiences. He has all the vices of Tom Jones, with an additional share of meanness.—*Fielding: Amelia* (1751).

Boots of the Holly-tree Inn. (See COBB.)

Borach'io, a follower of don John of Aragon. He is a great villain, engaged to Margaret, the waiting-woman of Hero.—*Shakespeare: Much Ado about Nothing* (1600).

Borach'io, a drunkard. (Spanish, *borracho*, "drunk;" *borrachuélo*, "a tippler.")

"Why, you stink of wine! D'ye think my niece will ever endure such a borachio? You are an absolute borachio."—*Congreve: The Way of the World* (1700).

Borachio (*Joseph*), landlord of the Eagle hotel, in Salamanca.—*Jephson: Two Strings to your Bow* (1792).

Bor'ak (*Al*), the animal brought by Gabriel to convey Mahomet to the seventh heaven. The word means "lightning." Al Borak had the face of a man, but the cheeks of a horse; its eyes were like jacinths, but brilliant as the stars; it had eagle's wings, glistened all over with radiant light, and spoke with a human voice. This was one of the ten animals (not of the race of man) received into paradise. (See ANIMALS, p. 45.)

Borak was a fine-limbed, high-standing horse, strong in frame, and with a coat as glossy as marble. His colour was saffron, with one hair of gold for every three of tawny; his ears were restless and pointed like a reed; his eyes large and full of fire; his nostrils wide and steaming; he had a white star on his forehead, a neck gracefully arched, a mane soft and silky, and a thick tail that swept the ground.—*Croquemitaine*, ii. 9.

Borax, Nosa, or **Crapon'dinus,** a stone extracted from a toad. It is the antidote of poison.—*Mirror of Stones.*

. . . the toad, ugly and venomous,
Wears yet a precious jewel in his head.
Shakespeare: As You Like It, act ii. sc. 1 (1600).

Border Minstrel (*The*), sir Walter Scott (1771–1832).

My steps the Border Minstrel led.
Wordsworth: Yarrow Revisited.

Border States (of North America): Delaware, Maryland, Virginia, Kentucky, and Missouri. So called because they bordered upon the line of Free States and Slave-holding States. The term is now an anachronism.

Border-thief School (*The*), a term applied by Thomas Carlyle, in his *Sartor Resartus*, to sir W. Scott and others, who celebrated the achievements of free-booters, etc., like Rob Roy. Defoe and Ainsworth made Jack Sheppard such a hero. Dick Turpin and Cartouche belong to the same school, as also Robin Hood and other outlaws. (See PICARESCO SCHOOL.)

Bore (1 *syl.*), a tidal wave. The largest are those of the Ganges (especially the Hooghly branch), Brahmaputra, and Indus. In Great Britain, the Severn, the Trent, the Wye, the Solway, the Dee in Cheshire, the Clyde, Dornoch Frith, and the Lune. That of the Trent is called the "heygre."

Bo'reas, the north wind. He lived in a cave on mount Hæmus, in Thrace.

Cease, rude Boreas, blustering railer.
G. A. Stephens: The Shipwreck.

Bor'gia (*Lucrezia di*), duchess of Ferra'ra, wife of don Alfonso. Her natural son Genna'ro was brought up by a fisherman in Naples; but when he grew to manhood a stranger gave him a paper from his mother, announcing to him that he was of noble blood, but concealing his name and family. He saved the life of Orsi'ni in the battle of Rim'ini, and they became sworn friends. In Venice he was introduced to a party of nobles, all of whom had some tale to tell against Lucrezia: Orsini told him she had murdered her own brother; Vitelli, that she had caused his uncle to be slain; Liverotto, that she had poisoned his uncle Appia'no; Gazella, that she had caused one of his relatives to be drowned in the Tiber. Indignant at these acts of wickedness, Gennaro struck off the "B" from the escutcheon of the duke's palace at Ferrara, changing the name Borgia into Orgia. Lucrezia prayed the duke to put to death the man who had thus insulted their noble house, and Gennaro was condemned to death by poison. Lucrezia, to save him, gave him an antidote, and let him out of prison by a secret door. Soon after his liberation the princess Negroni, a friend of the Borgias, gave a grand supper, to which Gennaro and his companions were invited. At the close of the banquet they were all arrested by Lucrezia, after having drunk poisoned wine. Gennaro was told he was the son of Lucrezia, and died. Lucrezia no sooner saw him die than she died also.—*Donizetti: Lucrezia di Borgia* (an opera, 1835).

Born at Sea. All persons born at sea are registered in the parish of Stepney, a borough of the Tower Hamlets.

Borough (*The*), in ten-syllable verse with rhymes, in twenty-four letters, by George Crabbe (1810).

Bor'oughcliff (*Captain*), a vulgar Yankee, boastful, conceited, and slangy. "I guess," "I reckon," "I calculate," are used indifferently by him, and he perpetually appeals to sergeant Drill to confirm his boastful assertions: as, "I'm a pretty considerable favourite with the ladies; aren't I, sergeant Drill?" "My character for valour is pretty well known; isn't it, sergeant Drill?' "If you once saw me in battle, you'd never forget it; would he, sergeant Drill?" "I'm a sort of a kind of a nonentity; aren't I, sergeant Drill?" etc. He is made the butt of Long Tom Coffin. Colonel Howard wishes him to marry his niece Katharine, but the young lady has given her heart to lieutenant Barnstaple, who turns out to be the colonel's son.—*E. Fitzball: The Pilot.* (See JOHN BLOUNT, p. 130.)

Borre (1 *syl.*), natural son of king Arthur, and one of the knights of the Round Table. His mother was Lyonors, an earl's daughter, who came to do homage to the young king.—*Sir T. Malory: History of Prince Arthur*, i. 15 (1470).

*** Sir Bors de Ganis is quite another person, and so is king Bors of Gaul.

Borrioboo'la Gha, in Africa. (See JELLYBY, MRS.)

Borro'meo (*Charles*), cardinal and archbishop of Milan. Immortalized by his self-devotion in ministering at Mil'an to the plague-stricken (1538–1584).

¶ St. Roche, who died 1327, devoted himself in a similar manner to those stricken with the plague at Piacenza; and Mompesson to the people of Eyam. In 1720–22 H. Francis Xavier de Belsunce was indefatigable in ministering to the plague-stricken of Marseilles.

Borrowing. *Who goeth a-borrowing, goeth a-sorrowing.—Tusser: Five Hundred Points of Good Husbandry*, xv. 8 and again xlii. 6 (1557).

Bors (*King*) of Gaul, brother of king Ban of Benwicke [? Brittany]. They went to the aid of prince Arthur when he was first established on the British throne, and Arthur promised in return to aid them against king Claudas, "a mighty man of men," who warred against them. —*Sir T. Malory: History of Prince Arthur* (1470).

There are two brethren beyond the sea, and they kings both . . . the one hight king Ban of Benwicke, and the other hight king Bors of Gaul, that is, France. —Pt. i. 8.

(Sir Bors was of Ganis, that is, Wales, and was a knight of the Round Table. So also was Borre (natural son of prince Arthur), sometimes called sir Bors.)

Bors (*Sir*), called sir Bors de Ganis, brother of sir Lionell and nephew of sir Launcelot. "For all women was he a virgin, save for one, the daughter of king Brandeg'oris, on whom he had a child, hight Elaine; save for her, sir Bors was a clean maid" (ch. iv.). When he went to Corbin, and saw Galahad the son of sir Launcelot and Elaine (daughter of king Pelles), he prayed that the child

might prove as good a knight as his father, and instantly a vision of the holy greal was vouchsafed him ; for—

There came a white dove, bearing a little censer of gold in her bill . . . and a maiden that bear the Sancgreall, and she said, "Wit ye well, sir Bors, that this child . . . shall achieve the Sancgreall" . . . then they kneeled down . . . and there was such a savour as all the spicery in the world had been there. And when the dove took her flight, the maiden vanished away with the Sancgreall.—Pt. iii. 4.

*** Sir Bors was with sir Galahad and sir Percival when the consecrated wafer assumed the visible and bodily appearance of the Saviour. And this is what is meant by "achieving the holy greal ;" for when they partook of the wafer their eyes saw the Saviour enter it.—*Sir T. Malory: History of Prince Arthur*, iii. 101, 102 (1470).

N.B.—This sir Bors must not be confounded with sir Borre, a natural son of king Arthur and Lyonors (daughter of the earl Sanam, pt. i. 15), nor yet with king Bors of Gaul, *i.e.* France (pt. i. 8).

Bortell, the bull, in the beast-epic called *Reynard the Fox* (1498).

Bos'can-[Almoga'và], a Spanish poet of Barcelona (1500–1543). His poems are generally bound up with those of Garcilasso. They introduced the Italian style into Castilian poetry.

Sometimes he turned to gaze upon his book,
Boscan, or Garcilasso.
Bryon: Don Juan, i. 95 (1819).

Boscobel, or the preservation and escape of Charles II. after the battle of Worcester. J. Blount (?) professes his account to be a truthful narrative. Ainsworth wrote a novel called *Boscobel, or The Royal Oak* (1872).

Sir W. Scott's *Woodstock* contains an account of the escape of Charles II. after the battle of Worcester, and carries on the romance to the death of Cromwell, the return of the king, and his death.

Boscobel Tracts (*The*), relative to the hairbreadth escapes of Charles II. in the forty days between the battle of Worcester and his escape to France. Dr. Copleston, bishop of Llandaff, wrote the *Introduction* (1827).

Bosmi'na, daughter of Fingal king of Morven (north-west coast of Scotland). —*Ossian.*

Boss, of Arthurian legend, is Boscastle, in Cornwall, on the Bristol Channel. Bude is also in Cornwall, on the Bristol Channel.

When the long wave broke
All down the thundering shores of Bude and Boss.
Tennyson: Idylls of the King.

Bossu (*Réné le*), French scholar and critic (1631–1680).

And for the epic poem your lordship bade me look at, upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's, 'tis out, my lord, in every one of its dimensions. —*Sterne* (1768).

(I think Sterne means the Abbé Bossut, the *mathematician*. His critic tried the book on its "length, breadth, height, and depth;" or perhaps he wishes to confound the two authors.)

Bossut (*Abbé Charles*), a celebrated mathematician (1730–1814).

(Sir Richard Phillips assumed a host of popular names, amongst others that of *M. l'Abbé Bossut* in several educational works in French.)

Bosta'na, one of the two daughters of the old man who entrapped prince Assad in order to offer him in sacrifice on "the fiery mountain." His other daughter was named Cava'ma. The old man enjoined these two daughters to scourge the prince daily with the bastinado, and feed him with bread and water till the day of sacrifice arrived. After a time, the heart of Bostana softened towards her captive, and she released him. Whereupon his brother Amgiad, out of gratitude, made her his wife, and became in time king of the city in which he was already vizier.—*Arabian Nights* ("Amgiad and Assad").

Bostock, a coxcomb, cracked on the point of aristocracy and family birth. His one and only inquiry is, "How many quarterings has a person got?" Descent from the nobility with him covers a multitude of sins, and a man is no one, whatever his personal merit, who "is not a sprig of the nobility."—*J. Shirley: The Ball* (1642).

Bosworth Field, an historical poem in heroic couplets, by sir **J.** Beaumont (1629).

Botanic Garden (*The*), a poem in two parts, by Dr. Erasmus Darwin, with scientific and other notes (1791).

Bot'any (*Father of English*), W. Turner, M.D. (1520–1568).

J. P. de Tournefort is called *The Father of Botany* (1656–1708).

(Anthony de Jussieu lived 1686–1758, and his brother Bernard 1699–1777.)

Botany-Bay Eclogues, by Southey (1794).

Bothwell (*Sergeant*), *alias* Francis

Stewart, in the royal army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Bothwell (*Lady*), sister of lady Forester.

Sir Geoffrey Bothwell, the husband of lady Bothwell.

Mrs. Margaret Bothwell, in the introduction of the story. Aunt Margaret proposed to use Mrs. Margaret's tombstone for her own.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Bothwell, a novel by James Grant (1851); an historic tale in verse by Aytoun (1856); a tragedy by Swinburne (1874). Of course, all these are of the days of Mary queen of Scots.

Bottled Beer, Alexander Nowell, author of a celebrated Latin catechism which first appeared in 1570, under the title of *Christianæ pietatis prima Institutio, ad usum Scholarum Latine Scripta.* In 1560 he was promoted to the deanery of St. Paul's (1507–1602). — *Fuller: Worthies of England* ("Lancashire").

Bottom (*Nick*), an Athenian weaver, a compound of profound ignorance and unbounded conceit, not without good nature and a fair dash of mother-wit. When the play of *Piramus and Thisbe* is cast, Bottom covets every part; the lion, Thisbê, Pyrămus, all have charms for him. In order to punish Titan'ia, the fairy-king made her dote on Master Bottom, on whom Puck had placed an ass's head. — *Shakespeare: Midsummer Night's Dream* (1592).

When Goldsmith, jealous of the attention which a dancing monkey attracted in a coffee-house, said, "I can do that as well," and was about to attempt it, he was but playing "Bottom."—*R. G. White.*

Bottomless Pit (*The*), a ludicrous sobriquet of William Pitt, who was remarkably thin (1759–1806).

Boubekir' Muez'in, of Bagdad, "a vain, proud, and envious iman, who hated the rich because he himself was poor." When prince Zeyn Alasnam came to the city, he told the people to beware of him, for probably he was "some thief who had made himself rich by plunder." The prince's attendant called on him, put into his hand a purse of gold, and requested the honour of his acquaintance. Next day, after morning prayers, the iman said to the people, "I find, my brethren, that the stranger who is come to Bagdad is a young prince possessed of a thousand virtues, and worthy the love of all men. Let us protect him, and rejoice that he has come among us."—*Arabian Nights* ("Prince Zeyn Alasnam").

Bouchard (*Sir*). (See BERTULPHE.)

Bou'illon (*Godfrey duke of*), a crusader (1058–1100), introduced in *Count Robert of Paris*, a novel by sir W. Scott (time, Rufus).

Bounce (*Mr. T.*), a nickname given in 1837 to T. Barnes, editor of the *Times* (or the *Turnabout*, as it was called).

Pope's dog was called "Bounce." (See DOG.)

Bound'erby (*Josiah*), of Coketown, banker and mill-owner, the "Bully of Humility," a big, loud man, with an iron stare and metallic laugh. Mr. Bounderby is the son of Mrs. Pegler, an old woman to whom he pays £30 a year to keep out of sight, and in a boasting way he pretends that "he was dragged up from the gutter to become a millionaire." Mr. Bounderby marries Louisa, daughter of his neighbour and friend, Thomas Gradgrind, Esq., M.P. — *Dickens: Hard Times* (1854).

Bountiful (*Lady*), widow of sir Charles Bountiful. Her delight was curing the parish sick and relieving the indigent.

My lady Bountiful is one of the best of women. Her late husband, sir Charles Bountiful, left her with £1000 a year; and I believe she lays out one-half on't in charitable uses for the good of her neighbours. In short, she has cured more people in and about Lichfield within ten years than the doctors have killed in twenty; and that's a bold word.—*Farquhar: The Beaux' Stratagem*, i. 1 (1705).

Bounty (*Mutiny of the*), in 1790, headed by Fletcher Christian. The mutineers finally settled in Pitcairn Island (Polynesian Archipelago). In 1808 all the mutineers were dead except one (Alexander Smith), who had changed his name to John Adams, and became a model patriarch of the colony, which was taken under the protection of the British Government in 1839. [Adams died 1829, aged 65.] Lord Byron, in *The Island*, has made the "mutiny of the *Bounty*" the basis of his tale, but the facts are greatly distorted.

In *Notes and Queries*, January 10, 1880, is given a list, etc., of all the crew. Corrected, etc., January 31.

Bous'trapa, a nickname given to Napoleon III. It is compounded of the first syllables of *Bou*[logne], *Stra*[sbourg], *Pa*[ris]; and alludes to his escapades in 1840, 1836, 1851 (*coup d'état*).

(No man ever lived who was distinguished by more nicknames than Louis Napoleon. Beside the one above mentioned, he was called *Badinguet*, *Man of*

December, Man of Sedan, Ratipol, Man of Silence, Verhuel, etc.; and after his escape from the fortress of Ham he called himself *le count Arenenberg.*)

Bow Church (London). Stow gives two derivations: (1) He says it was so called because it was the first church in London built on arches. This is the derivation most usually accepted. (2) He says also it took its name from certain stone arches supporting a lantern on the top of the tower.

Bower of Bliss, a garden belonging to the enchantress Armi'da. It abounded in everything that could contribute to earthly pleasure. Here Rinal'do spent some time in love-passages with Armi'da, but he ultimately broke from the enchantress and rejoined the war.—*Tasso: Jerusalem Delivered* (1575).

Bower of Bliss, the residence of the witch Acras'ia, a beautiful and most fascinating woman. This lovely garden was situated on a floating island filled with everything which could conduce to enchant the senses, and "wrap the spirit in forgetfulness."—*Spenser: Faërie Queene*, ii. 12 (1590).

Bowkit, in *The Son-in-Law.*

In the scene where Cranky declines to accept Bowkit as son-in-law on account of his ugliness, John Edwin, who was playing "Bowkit" at the Haymarket, uttered in a tone of surprise, "*Ugly?*" and then advancing to the lamps, said with infinite impertinence, "I submit to the decision of the British public which is the ugliest of us three: I, old Cranky, or that gentleman there in the front row of the balcony box?"—*Cornhill Magazine* (1867).

Bowley (*Sir Joseph*), M.P., who facetiously called himself "the poor man's friend." His secretary is Fish.—*Dickens: The Chimes* (1844).

Bowling (*Lieutenant Tom*), an admirable naval character in Smollett's *Roderick Random.* Dibdin wrote a naval song *in memoriam* of Tom Bowling, beginning thus—

Here a sheer hulk lies poor Tom Bowling,
The darling of the crew . . .

Bowyer (*Master*), usher of the black rod in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Bowzybe'us (4 *syl.*), the drunkard, noted for his songs in Gay's pastorals, called *The Shepherd's Week.* He sang of "Nature's Laws," of "Fairs and Shows," "The Children in the Wood," "Chevy Chase," "Taffey Welsh," "Rosamond's Bower," "Lilly-bullēro," etc. The 6th pastoral is in imitation of Virgil's 6th *Bucolic*, and Bowzybēus is a vulgarized Silēnus.

That Bowzybeus, who with jocund tongue,
Ballads, and roundelays, and catches sung.
Gay: Pastoral, vi. (1714).

Box and Cox, a farce by J. M. Morton, the principal characters of which are Box and Cox.

Boy and the Mantle (*The*), a ballad in Percy's *Reliques.* It tells us how a boy entered the court of king Arthur while he was keeping his Christmas feast at "Carleile," and, producing a mantle, said no lady who was not leal and chaste could put it on. Queen Guenever tried, but utterly failed, and only Cradock's wife succeeded. He then drew his wand across a head of brawn, and said no cuckold knight could cut it. Sir Cradock only succeeded. Lastly, he drew forth a gold cup, and said no cuckold could drink therefrom. Here again sir Cradock alone of all the company contrived to drink from that cup. So sir Cradock became possessed of the mantle, the brawn's head, and the golden drinking-cup.

Boy Archbishop (*The*). A child of only five years old was made archbishop of Rheims. The see of Narbonne was purchased for a boy of ten. Pope Benedict IX. is said to have been only twelve when he was raised to St. Peter's chair.—*Hallam*, vol. ii. p. 240.

Boy Bachelor (*The*), William Wotton, D.D., admitted at St. Catherine's Hall, Cambridge, before he was ten, and to his degree of B.A. when he was twelve and a half (1665–1726).

This was by no means a unique instance—
Henry Philpotts, C.C.C., matriculated at the age of 13 (1791).
James lord Abinger, at the age of 13¾.
John Kelle, C.C.C., at the age of 14, in 1808.
Richard Bethell, Wadham, Oxford, aged 14, 1814.
Lord Westbury, Oxford, at the age of 14, 1818.
Edward Copleston, C.C.C., at the age of 15, 1791.

Boy Bishop (*The*), St. Nicholas, the patron saint of boys (fourth century).

(There was also an ancient custom of choosing a boy from the cathedral choir on St. Nicholas' Day (December 6) as a mock bishop. This boy possessed certain privileges, and if he died during the year was buried *in pontificalibus.* The custom was abolished by Henry VIII. In Salisbury Cathedral visitors are shown a small sarcophagus, which the verger says was made for a boy bishop.)

Boy Crucified. It is said that some time during the dark ages, a boy named

Werner was impiously crucified at Bacharach on the Rhine, by the Jews. A little chapel erected to the memory of this boy stands on the walls of the town, close to the river. Hugh of Lincoln and William of Norwich are instances of a similar story.

> See how its currents gleam and shine . . .
> As if the grapes were stained with the blood
> Of the innocent boy who, some years back,
> Was taken and crucified by the Jews
> In that ancient town of Bacharach.
> *Longfellow: The Golden Legend.*

Boyet', one of the lords attending on the princess of France.—*Shakespeare: Love's Labour's Lost* (1594).

Boyle's Lectures, founded by the hon. Robert Boyle, for any "minister" who shall preach eight sermons in a year in defence of the Christian religion, as opposed to atheism, deism, paganism, or Mohammedanism, or the Jewish faith. The first course was preached in 1692, by Richard Bentley. All the lectures up to 1739 have been printed in 3 vols. folio. In 1846 the course of lectures by the Rev. F. D. Maurice were published under the title of *The Religions of the World.* Many courses since then have been delivered.

Boythorn (*Laurence*), a robust gentleman with the voice of a Stentor, a friend of Mr. Jarndyce. He would utter the most ferocious sentiments, while at the same time he fondled a pet canary on his finger. Once on a time he had been in love with Miss Barbary, lady Dedlock's sister; but "the good old times—all times when old are good — were gone." —*Dickens: Bleak House* (1853).

("Laurence Boythorn" is a photograph of W. S. Landor; as "Harold Skimpole," in the same story, is drawn from Leigh Hunt.)

Boz, Charles Dickens. It was the nickname of a pet child dubbed *Moses*, in honour of "Moses Primrose" in the *Vicar of Wakefield.* Children called the name *Bozes*, which got shortened into *Boz* (1812–1870).

> Who the dickens "Boz" could be
> Puzzled many a learned elf;
> But time revealed the mystery,
> And "Boz" appeared as Dickens' self.
> Epigram on the *Carthusian.*

(*Sketches by Boz*, by Charles Dickens, (1836), two series. The first sketch is called *Mr. Minns and his Cousin.*)

Bozzy, James Boswell, the gossipy biographer of Dr. Johnson (1740–1795).

Braban'tio, a senator of Venice, father of Desdemo'na; most proud, arrogant, and overbearing. He thought the "insolence" of Othello in marrying his daughter unpardonable, and that Desdemona must have been drugged with love-potions so to demean herself.—*Shakespeare: Othello* (1611).

Brac'cio, commissary of the republic of Florence, employed in picking up every item of scandal he could find against Lu'ria the noble Moor, who commanded the army of Florence against the Pisans. The Florentines hoped to find sufficient cause of blame to lessen or wholly cancel their obligations to the Moor, but even Braccio was obliged to confess "This Moor hath borne his faculties so meek, hath been so clear in his great office, that his virtues would plead like angels, trumpet-tongued," against the council which should censure him.—*R. Browning: Luria* (a poetical drama, 1879).

Brac'idas and Am'idas, the two sons of Mile'sio, the former in love with the wealthy Philtra, and the latter with the dowerless Lucy. Their father at death left each of his sons an island of equal size and value, but the sea daily encroached on that of the elder brother and added to the island of Amidas. The rich Philtra now forsook Bracidas for the richer brother, and Lucy, seeing herself forsaken, jumped into the sea. A floating chest attracted her attention, she clung to it, and was drifted to the wasted island, where Bracidas received her kindly. The chest was found to contain property of great value, and Lucy gave it to Bracidas, together with herself, "the better of them both." Amidas and Philtra claimed the chest as their right, and the dispute was submitted to sir Ar'tegal. Sir Artegal decided that whereas Amidas claimed as his own all the additions which the sea had given to his island, so Lucy might claim as her own the chest which the sea had given into her hands.—*Spenser: Faërie Queene*, v. 4 (1596).

Bracy (*Sir Maurice de*), a follower of prince John. He sues the lady Rowen'a to become his bride, and threatens to kill both Cedric and Ivanhoe if she refuses. The interview is intercepted, and at the close of the novel Rowena marries Ivanhoe.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Brad'amant, daughter of Amon and Beatrice, sister of Rinaldo, and niece of Charlemagne. She was called the *Virgin*

Knight. Her armour was white, and her plume white. She loved Roge'ro the Moor, but refused to marry him till he was baptized. Her marriage with great pomp and Rogero's victory over Rodomont, form the subject of the last book of *Orlando Furioso.* Bradamant possessed an irresistible spear, which unhorsed any knight with a touch. Britomart had a similar spear.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Brad'bourne (*Mistress Lilias*), waiting-woman of lady Avenel (*2 syl.*), at Avenel Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bradwardine (*Como Cosmyne*), baron of Bradwardine and of Tully Veolan. He is very pedantic, but brave and gallant.

Rose Bradwardine, his daughter, the heroine of the novel, which concludes with her marriage with Waverley, and the restoration of the manor-house of Tully Veolan.

Malcolm Bradwardine of Inchgrabbit, a relation of the old baron.—*Sir W. Scott: Waverley* (time, George II.).

Brady (*Martha*), a young "Irish widow," 23 years of age, and in love with William Whittle. She was the daughter of sir Patrick O'Neale. Old Thomas Whittle, the uncle, a man of 63, wanted to oust his nephew in her affections, for he thought her "so modest, so mild, so tender-hearted, so reserved, so domestic. Her voice was so sweet, with just a *soupçon* of the brogue to make it enchanting." In order to break off this detestable passion of the old man, the widow assumed the airs and manners of a boisterous, loud, flaunting, extravagant, low Irishwoman, deeply in debt, and abandoned to pleasure. Old Whittle, thoroughly frightened, induced his nephew to take the widow off his hands, and gave him £5000 as a *douceur* for so doing.—*Garrick: The Irish Widow* (1757).

Braes of Yarrow (*The*), an old Scotch ballad. W. Hamilton wrote an imitation of it in 1760. Scott and Hogg have celebrated this stream and its legends; and Wordsworth wrote a poem called *Yarrow Revisited,* in 1835.

Brag (*Jack*), a vulgar boaster, who gets into good society, where his vulgarity stands out in strong relief.—*Theodore Hook: Jack Brag* (a novel).

Brag (*Sir Jack*), general John Burgoyne (died 1792). A ballad.

Braganza (*The*), the largest diamond in existence, its weight being 1680 carats. It is uncut, and its value is £58,350,000. It is now among the crown jewels of Portugal.

∴ It is thought that this diamond, which is the size of a hen's egg, is in reality a white topaz.

Braganza (*Juan duke of*). In 1580 Philip II. of Spain claimed the crown of Portugal, and governed it by a regent. In 1640 Margaret was regent, and Velasquez her chief minister, a man exceedingly obnoxious to the Portuguese. Don Juan and his wife Louisa of Braganza being very popular, a conspiracy was formed to shake off the Spanish yoke. Velasquez was torn to death by the populace, and don Juan of Braganza was proclaimed king.

Louisa duchess of Braganza. Her character is thus described—

> Bright Louisa,
> To all the softness of her tender sex,
> Unites the noblest qualities of man:
> A genius to embrace the amplest schemes . . .
> Judgment most sound, persuasive eloquence . . .
> Pure piety without religious dross,
> And fortitude that shrinks at no disaster.
> *Jephson: Braganza,* I. (1775).

Mrs. Bellamy took her leave of the stage May 24, 1785. On this occasion Mrs. Yates sustained the part of the "duchess of Braganza," and Miss Farren spoke the address.—*F. Reynolds*

Bragela, daughter of Sorglan, and wife of Cuthullin (general of the Irish army, and regent during the minority of king Cormac).—*Ossian: Fingal.*

Braggado'chio, personification of the intemperance of the tongue. For a time his boasting serves him with some profit, but being found out he is stripped of his borrowed plumes. His *shield* is claimed by Mar'inel; his *horse* by Guyon; Talus shaves off his beard; and his lady is shown to be a sham Florimel.—*Spenser: Faërie Queene,* iii. 8 and 10, with v. 3.

(It is thought that Philip of Spain was the academy figure of "Braggadochio.")

Braggadochio's Sword, San'glamore (3 *syl.*).

Bragh [*braw*]. *Go bragh!* (Irish) "for ever!"

> One dying wish my bosom can draw;
> Erin! an exile bequeaths thee his blessing.
> Land of my forefathers, Erin go bragh!
> *Campbell: Exile of Erin.*

Bragmar'do (*Jano'tus de*), the sophister sent by the Parisians to Gargantua, to remonstrate with him for carrying off

the bells of Notre-Dame to suspend round the neck of his mare for jingles.—*Rabelais: Gargantua and Pantag'ruel*, ii. (1533).

Brain'worm, the servant of Kno'well, a man of infinite shifts, and a regular Proteus (*2 syl.*) in his metamorphoses. He appears first as Brainworm; afterwards as Fitz-Sword; then as a reformed soldier whom Knowell takes into his service; then as justice Clement's man; and lastly as valet to the courts of law, by which devices he plays upon the same clique of some half-dozen men of average intelligence.—*Ben Jonson: Every Man in His Humour* (1598).

Brakel (*Adrian*), the gipsy mountebank, formerly master of Fenella, the deaf-and-dumb girl.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Bramble (*Matthew*), an "odd kind of humourist," "always on the fret," dyspeptic, and afflicted with the gout, but benevolent, generous, and kind-hearted.

Miss Tabitha Bramble, an old maiden sister of Matthew Bramble, of some 45 years of age, noted for her bad spelling. She is starch, vain, prim, and ridiculous; soured in temper, proud, imperious, prying, mean, malicious, and uncharitable. She contrives at last to marry captain Lismaha'go, who is content to take "the maiden" for the sake of her £4000.

"She is tall, raw-boned, awkward, flat-chested, and stooping; her complexion is sallow and freckled; her eyes are not grey, but greenish, like those of a cat, and generally inflamed; her hair is of a sandy or rather of a dusty hue; her forehead low; her nose long, sharp, and towards the extremity always red in cold weather; her lips skinny; her mouth extensive; her teeth straggling and loose, of various colours and conformations; and her long neck shrivelled into a thousand wrinkles."—*Smollett: The Expedition of Humphry Clinker* (1771).

*** "Matthew Bramble" is "Roderick Random" grown old, somewhat cynical by experience of the world, but vastly improved in taste.

Smollett took some of the incidents of the family tour from "Anstey's New Bath Guide."—*Chambers: English Literature*, ii.

Bramble (*Sir Robert*), a baronet living at Blackberry Hall, Kent. Blunt and testy, but kind-hearted; "charitable as a Christian, and rich as a Jew;" fond of argument and contradiction, but detesting flattery; very proud, but most considerate to his poorer neighbours. In his first interview with lieutenant Worthington "the poor gentleman," the lieutenant mistook him for a bailiff come to arrest him, but sir Robert nobly paid the bill for £500 when it was presented to him for signature as sheriff of the county.

*** "Sir Robert Bramble" is the same type of character as Sheridan's "sir Anthony Absolute."

Frederick Bramble, nephew of sir Robert, and son of Joseph Bramble a Russian merchant. His father having failed in business, Frederick was adopted by his rich uncle. He is full of life and noble instincts, but thoughtless and impulsive. Frederick falls in love with Emily Worthington, whom he marries.—*Colman: The Poor Gentleman* (1802).

Bra'mine (*2 syl.*) and **Bra'min** (*The*), Mrs. Elizabeth Draper and Laurence Sterne. Sterne being a clergyman, and Mrs. Draper being born in India, suggested the names. Ten of Sterne's letters to Mrs. Draper are published, and called *Letters to Eliza*.

Bran, the dog of Lamderg the lover of Gelchossa (daughter of Tuathal).—*Ossian: Fingal*, v.

*** Fingal king of Morven had a dog of the same name, and another named Luäth. (See DOG.)

Call White-breasted Bran and the surly strength of Luäth.—*Ossian: Fingal*, vi.

It is not Bran, but Bran's brother. It is not Simon Pure, but only somewhat like him.

Brand (*Alice*), wife of lord Richard. (See URGAN.)

Brand (*Sir Denys*), a county magnate, who apes humility. He rides a sorry brown nag "not worth £5," but mounts his groom on a race-horse "twice victor for a plate."—*Crabbe: Borough* (1810).

Bran'damond of Damascus, whom sir Bevis of Southampton defeated.

That dreadful battle where with Brandamond he fought,
And with his sword and steed such earthly wonders wrought
As e'en among his foes him admiration won.
Drayton: Polyolbion, ii. (1612).

Bran'dan (*Island of St*) or ISLAND OF SAN BORAN'DAN, a flying island, so late as 1755 set down in geographical charts west of the Canary group. In 1721 an expedition was sent by Spain in quest thereof. The Spaniards say their king Rodri'go has retreated there, and the Portuguese affirm that it is the retreat of their don Sebastian. It was called St. Brandan from a navigator of the sixth century, who went in search of the "Islands of Paradise."

Its reality was for a long time a matter of firm belief . . . the garden of Armi'da, where Rinaldo was

detained, and which Tasso places in one of the Canary Isles, has been identified with San Borandan.—*Washington Irving.*

(If there is any truth at all in the legend, the island must be ascribed to the Fata Morgana.)

Brandan (*St.*), a poem by Matthew Arnold. It relates that Judas did an act of charity to a leper at Joppa, and therefore was let out of hell for a day.

Bran'deum, plu. *Brandea*, a piece of cloth enclosed in a box with relics, which thus acquired the same miraculous powers as the relics themselves.

Pope Leo proved this fact beyond a doubt, for when some Greeks ventured to question it, he cut a brandeum through with a pair of scissors, and it was instantly covered with blood.—*Brady: Clavis Calendaria*, 182.

Bran'dimart, brother-in-law of Orlando, son of Monodantês, and husband of For'delis. This "king of the Distant Islands" was one of the bravest knights in Charlemagne's army, and was slain by Gradasso.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Brandley (*Mrs.*) of Richmond, Surrey. The lady who undertakes to introduce Estella (*q.v.*) into society.—*Dickens: Great Expectations* (1861).

Brandons, lighted torches. St. Valentine's day was called *Domintca de brandonibus*, because boys, at one time, used to carry about lighted torches on that day, *i.e.* "Cupid's lighted torches."

Brandt, the leader of the Indians who destroyed the village of Wyoming, Pennsylvania, in 1788. Campbell represents him as a monster of cruelty.—*Gertrude of Wyoming* (1809).

Brandy Nan, queen Anne, who was very fond of brandy (1664, 1702–1714).

Brandy Nan, brandy Nan, left [*all*] in the lurch,
Her face to the gin-shop, her back to the church.
Written on the statue of queen Anne in St. Paul's [*palant.*

Brangtons (*The*), vulgar, jealous, malicious gossips in *Evelina*, a novel by Miss Burney (1778).

Branno, an Irishman, father of Evirallin. Evirallin was the wife of Ossian and mother of Oscar.—*Ossian.*

Brass, the roguish confederate of Dick Amlet, and acting as his servant.

"I am your valet, 'tis true; your footman sometimes . . . but you have always had the ascendant, I confess. When we were school-fellows, you made me carry your books, make your exercise, own your rogueries, and sometimes take a whipping for you. When we were fellow-'prentices, though I was your senior, you made me open the shop, clean my master's boots, cut last at dinner, and eat all the crusts. In your sins, too, I must own you still kept me under; you soared up to the mistress, while I was content with the maid."—*Sir J. Vanbrugh: The Confederacy*, iii. 1 (1695).

Brass (*Sampson*), a knavish, servile attorney, affecting great sympathy with his clients, but in reality fleecing them without mercy.

Sally Brass, Sampson's sister, and an exaggerated edition of her brother.—*Dickens: Old Curiosity Shop* (1840).

Bravassa (*Miss*), of the Portsmouth Theatre. Supposed to be a great beauty.—*Dickens: Nicholas Nickleby* (1838).

Brave (*The*), Alfonzo IV. of Portugal (1290–1357).

The Brave Fleming, John Andrew van der Mersch (1734–1792).

The Bravest of the Brave, Marshal Ney, *Le Brave des Braves* (1769–1815).

Brawn. One day a little boy came into king Arthur's court, and, drawing his wand over a boar's head, exclaimed, "There's never a cuckold's knife can cut this head of brawn!" and, lo! no knight except sir Cradock was able to carve it.—*Percy: Reliques*, III. iii. 8. (See BOY AND THE MANTLE, p. 141.)

Bray (*Mr.*), a selfish, miserly old man, who dies suddenly of heart-disease, just in time to save his daughter being sacrificed to Arthur Gride, a rich old miser.

Madeline Bray, daughter of Mr. Bray, a loving, domestic, beautiful girl, who marries Nicholas Nickleby.—*Dickens: Nicholas Nickleby* (1838).

Bray (*Vicar of*), supposed by some to be Simon Aleyn, who lived (says Fuller) "in the reigns of Henry VIII., Edward VI., Mary, and Elizabeth. In the first two reigns he was a *protestant*, in Mary's reign a *catholic*, and in Elizabeth's a *protestant* again." No matter who was king, Simon Aleyn resolved to live and die "the vicar of Bray" (1540–1588).

Others think the vicar was Simon Symonds, who (according to Ray) was an *independent* in the protectorate, a *high churchman* in the reign of Charles II., a *papist* under James II., and a *moderate churchman* in the reign of William III.

Others again give the cap to one Pendleton.

∴ The well-known song was written by an officer in colonel Fuller's regiment, in the reign of George I., and seems to refer to some clergyman of no very distant date.

Bray'more (*Lady Caroline*), daughter

of lord Fitz-Balaam. She was to have married Frank Rochdale, but hearing that her "intended" loved Mary Thornberry, she married the hon. Tom Shuffleton.—*Colman: John Bull* (1805).

Braywick, the town of asses. An alderman of Braywick, having lost his donkey, went fourteen days in search of it; then meeting a brother alderman, they agreed to retire to the two opposite sides of a mountain and bray, in hopes that the donkey would answer, and thus reveal its place of concealment. This led to a public scandal, insomuch that the people of Braywick had to take up arms in order to avenge themselves on those who jeered at them.—*Cervantes: Don Quixote*, II. ii. 7 (1615).

Brazen (*Captain*), a kind of Bobadil. A boastful, tongue-doughty warrior, who pretends to know everybody; to have a liaison with very wealthy, pretty, or distinguished woman; and to have achieved in war the most amazing prodigies.

He knows everybody at first sight; his impudence were a prodigy, were not his ignorance proportionable. He has the most universal acquaintance of any man living, for he won't be alone, and nobody will keep him company twice. Then he's a Cæsar among the women; *Veni, vidi, vici*, that's all. If he has but talked with the maid, he swears he has [*corrupted*] the mistress; but the most surprising part of his character is his memory, which is the most prodigious and the most trifling in the world.—*Farquhar: The Recruiting Officer*, iii. 1 (1705).

Brazen Age, the age of war and violence. The age of innocence was the *golden* age; then followed the *silver* age; then the *brazen* age; and the present is the *iron* age, or the age of hardware and railroads.

Brazen Head. The first on record is one which Silvester II. (*Gerbert*) possessed. It told him he would be pope, and not die till he had sung mass at Jerusalem. When pope he was stricken with his death-sickness while performing mass in a church called Jerusalem (999–1003).

The next we hear of was made by Rob. Grosseteste (1175–1253).

The third was the famous brazen head of Albertus Magnus, which cost him thirty years' labour, and was broken to pieces by his disciple Thomas Aqui'nas (1193–1280).

The fourth was that of friar Bacon. It spoke thrice. If Bacon heard it speak, he would succeed, if not, he would fail. While Bacon slept, Milis was set to watch, and the head spoke twice: "Time was," it said, and half an hour later, "Time is." Still Bacon slept, and another half-hour transpired, when the head exclaimed, "Time's past," fell to the ground and was broken to pieces. Byron refers to it, not quite correctly, in the lines—

Like friar Bacon's brazen head, I've spoken,
"Time is, time was, time's past [?]"
Don Juan, i. 217 (1819).

Another was made by the marquis of Vilēna of Spain (1384–1434). And a sixth by a Polander, a disciple of Escotillo an Italian.

Brazen Head (*The*), a gigantic head kept in the castle of the giant Fer'ragus of Portugal. It was omniscient, and told those who consulted it whatever they desired to know, past, present, or future. —*Valentine and Orson.*

Bread Street (London) was the bread-market in the time of Edward I. Here Milton was born.

Breaking a Stick is part of the marriage ceremony of the American Indians, as breaking a glass is still part of the marriage ceremony of the Jews.—*Lady Augusta Hamilton: Marriage Rites, etc.*, 292, 298.

In one of Raphael's pictures we see an unsuccessful suitor of the Virgin Mary breaking his stick, and this alludes to the legend that the several suitors of the "virgin" were each to bring an almond stick which was to be laid up in the sanctuary over night, and the owner of the stick which budded was to be accounted the suitor God ordained, and thus Joseph became her husband.—*B. H. Cowper: Apocryphal Gospel* ("Pseudo-Matthew's Gospel," 40, 41).

In Florence is a picture in which the rejected suitors break their sticks on the back of Joseph.

Brec'an, a mythical king of Wales. He had twenty-four daughters by one wife. These daughters, for their beauty and purity, were changed into rivers, all of which flow into the Severn. Brecknockshire, according to fable, is called after this king. (See next art.)

Brecan was a prince once fortunate and great
(Who dying lent his name to that his noble seat),
With twice twelve daughters blest, by one and only wife.
They, for their beauties rare and sanctity of life,
To rivers were transformed; whose pureness doth declare
How excellent they were by being what they are . . .
. . . [*they*] to Severn shape their course.
Drayton: Polyolbion, v. (1612).

Brec'han (*Prince*), father of St. Cadock and St. Canock, the former a martyr and the latter a confessor.

Then Cadock, next to whom comes Canock, both which were
Prince Brechan's sons, who gave the name to Brecknockshire;
The first a martyr made, a confessor the other.
Drayton: Polyolbion, xxiv. (1622).

Breck (*Alison*), an old fishwife, friend of the Mucklebackits.—*Sir W. Scott: The Antiquary* (time, George III.).

Breck (*Angus*), a follower of Rob Roy M'Gregor the outlaw.—*Sir W. Scott: Rob Roy* (time, George I.).

Breeches Bible (*The*), 1557. It was printed by Whittingham, Gilby, and Sampson. So called, because *Gen.* iii. 7 runs thus: "The eyes of them bothe were opened, . . . and they sewed figge-tree leaves together and made themselves breeches."

Breeches Review (*The*). The *Westminster Review* was so called, because Francis Place, an important shareholder, was a breeches-maker.

Bren'da [TROIL], daughter of Magnus Troil and sister of Minna.—*Sir W. Scott: The Pirate* (time, William III.).

Breng'wain, the confidante of Is'olde (2 *syl.*) wife of sir Mark king of Cornwall. Isolde was criminally attached to her nephew sir Tristram, and Brengwain assisted the queen in her intrigues.

Breng'wain, wife of Gwenwyn prince of Powys-land —*Sir W. Scott: The Betrothed* (time, Henry II.).

Brenta'no (*A*), one of inconceivable folly. The Brentanos (Clemens and Bettina) are wild erratic Germans, in whom no absurdity is inconsistent. Bettina's book, *Goethe's Correspondence with a Child* (1835), is a pure fabrication.

At the point where the folly of others ceases, that of the Brentanos begins.—*German Proverb.*

Brentford (*The two kings of*). In the duke of Buckingham's farce called *The Rehearsal* (1671), the two kings of Brentford enter hand-in-hand, dance together, sing together, walk arm-in-arm, and to heighten the absurdity, the actors represent them as smelling at the same nosegay (act ii. 2).

Some say this was a skit on Charles II. and James (afterwards James II.). Others think the persons meant were Boabdelin and Abdalla, the two contending kings of Granada.

Bres'an, a small island upon the very point of Cornwall.

Upon the utmost end of Cornwall's furrowing beak,
Where Besan from the land the tilting waves doth break.
Drayton: Polyolbion, i. (1612).

Breton. *Entêté comme le Breton.* French proverbial expression.

Breton (*Captain*), "a spirited and enterprising soldier of fortune," the lover of Clara.—*Mrs. Centlivre: The Wonder* (a comedy, 1713).

Bretwalda, the over-king of the Saxon rulers, established in England during the heptarchy. In Germany the over-king was called emperor. The bretwalda had no power in the civil affairs of the under-kings, but in times of war or danger formed an important centre. ("Walda" is Anglo-Saxon for "ruler.")

Brewer of Ghent (*The*), James van Artevelde, a great patriot. His son Philip fell in the battle of Rosbecq (fourteenth century).

Brian de Bois Guilbert (*Sir*), preceptor of the Knights Templars. He offers insult to Rebecca, the Jew's daughter, but she repels him with scorn, and, rushing to the battlement, threatens to cast herself over if he touches her.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Bria'na, the lady of a castle who demanded for toll "the locks of every lady and the beard of every knight that passed." This toll was established because sir Crudor, with whom she was in love, refused to marry her till she had provided him with human hair sufficient to "purfle a mantle" with. Sir Crudor, having been overthrown in knightly combat by sir Calidore, who refused to give "the passage pay," is made to release Briana from the condition imposed on her, and Briana swears to discontinue the discourteous toll.—*Spenser: Faërie Queene*, vi. 1 (1596).

Bri'anor (*Sir*), a knight overthrown by sir Artegal, the "Salvage Knight."—*Spenser: Faërie Queene*, iv. 5 (1596),

Briar'eos (4 *syl.*), usually called Briareus [*Bri'-a-ruce*], the giant with a hundred hands. Hence Dryden says, "And Briareus, with all his hundred hands" (*Virgil*, vi.); but Milton writes the name Briărĕos (*Paradise Lost*, i. 199).

Then, called by thee, the monster Titan came,
Whom gods Briăreos, men Ægëon name.
Pope: Iliad, i.

Bri'areus (*Bold*), Handel (1685–1757).

Bri'areus of Languages, cardinal Mezzofanti, who was familiar with fifty-eight different languages. Byron calls him "a walking polyglot" (1774–1849).

Bribo'ci, inhabitants of Berkshire and the adjacent counties.—*Cæsar: Commentaries.*

Brick (*Jefferson*), a very weak, pale young man, the war correspondent of the *New York Rowdy Journal*, of which colonel Diver was editor.—*Dickens: Martin Chuzzlewit* (1844).

Bride-catching. It is a common Asiatic custom for the bridegroom to give chase to the bride, either on foot, on horseback, or in a canoe. If the bridegroom catches the fugitive, he claims her as his bride, otherwise the match is broken off. The classical tales of Hippom'enês and Atalanta will instantly recur to the reader's memory.

¶ In mythical times the savage was wont to waylay and hunt his bride; and having, as the poet says, seized her by the hair, "to nuptials rude he bore her."

A girl is first mounted, and rides off at full speed. Her lover pursues, and if he overtakes her she becomes his wife. No Kalmuck girl is ever caught unless she chooses to be so.—*Dr. Clarke.*

In Turcomania the maiden carries a lamb and kid, which must be taken from her in the chase. In Singapore the chase is made in canoes.—*Cameron.*

Bride of Aby'dos (*The*), Zulei'ka (3 *syl.*), daughter of Giaffer (2 *syl.*) pacha of Abydos. She is the troth-plight bride of Selim; but Giaffer shoots the lover, and Zuleika dies of a broken heart.—*Byron: Bride of Abydos* (1813).

Bride of Lammermoor (*The*), Lucy Ashton, in love with Edgar master of Ravenswood, but compelled to marry Frank Hayston laird of Bucklaw. She tries to murder him on the bridal night, and dies insane the day following.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

(*The Bride of Lammermoor* is one of the most finished of Scott's novels, presenting a unity of plot and action from beginning to end. The old butler, Caleb Balderston, is exaggerated and far too prominent, but he serves as a foil to the tragic scenes.)

In *The Bride of Lammermoor* we see embodied the dark spirit of fatalism—that spirit which breathes on the writings of the Greek tragedians when they traced the persecuting vengeance of destiny against the houses of Laius and Atreus. From the time that we hear the prophetic rhymes the spell begins, and the clouds blacken round us, till they close the tale in a night of horror.—*Macaulay.*

Bride of the Sea. Venice is so called from the ancient ceremony of the doge marrying the city to the Adriatic by throwing a ring into it, pronouncing these words, "We wed thee, O sea, in token of perpetual dominion."

Bridewell was a king's palace before the Conquest. Henry I. gave the stone for rebuilding it. Its name is from St. Bride (or Bridget), and her holy well. The well is now represented by an iron pump in Bride Lane.

Bridge. The imaginary bridge between earth and the Mohammedan paradise is called "All Sirat'."

¶ The rainbow bridge which spans heaven and earth in Scandinavian mythology is called "Bif'rost."

Bridge of Gold. According to German tradition, Charlemagne's spirit crosses the Rhine on a golden bridge, at Bingen, in seasons of plenty, and blesses both corn-fields and vineyards.

Thou standest, like imperial Charlemagne,
Upon thy bridge of gold.
Longfellow: Autumn.

Bridge of Sighs, the covered passage-way which connects the palace of the doge in Venice with the State prisons. Called "the Bridge of Sighs" because the condemned passed over it from the judgment-hall to the place of execution. Hood has a poem called *The Bridge of Sighs.*

The bridge in St. John's College, Cambridge, has been facetiously called "The Bridge of Grunts," the Johnians being nicknamed "pigs" or "hogs"—at least they were so in my time.

Bridges of Cane, in many parts of Spanish America, are thrown over narrow streams.

Wild-cane arch high flung o'er gulf profound.
Campbell: Gertrude of Wyoming, ii. 16 (1809).

Bridgemore (*Mr.*), of Fish Street Hill, London. A dishonest merchant, wealthy, vulgar, and purse-proud. He is invited to a *soirée* given by lord Abberville, "and counts the servants, gapes at the lustres, and never enters the drawing-room at all, but stays below, chatting with the travelling tutor."

Mrs. Bridgemore, wife of Mr. Bridgemore, equally vulgar, but with more pretension to gentility.

Miss Lucinda Bridgemore, the spiteful, purse-proud, malicious daughter of Mr. and Mrs. Bridgemore, of Fish Street Hill. She was engaged to lord Abberville, but her money would not outbalance her vulgarity and ill-temper, so the young "fashionable lover" made his bow and retired.—*Cumberland: The Fashionable Lover* (1780).

Bridgenorth (*Major Ralph*), a roundhead and conspirator; neighbour of sir Geoffrey Peveril of the Peak, a staunch cavalier.

Mrs. Bridgenorth, the major's wife.

Alice Bridgenorth, the major's daughter and heroine of the novel, who marries

Julian Peveril, a cavalier.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

BRIDGET (*Miss*), the mother of Tom Jones, in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

It has been wondered why Fielding should have chosen to leave the stain of illegitimacy on the birth of his hero . . . but had Miss Bridget been privately married . . . there could have been no adequate motive assigned for keeping the birth of the child a secret from a man so reasonable and compassionate as Allworthy.—*Encyc. Britannica* (article "Fielding").

Bridget (*Mrs.*), in Sterne's novel called *The Life and Opinions of Tristram Shandy, Gent.* (1759).

Bridget (*Mother*), aunt of Catherine Seyton, and abbess of St. Catherine.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bridget (*May*), the milkwoman at Falkland Castle.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bridge'ward (*Peter*), the bridge-keeper of Kennaquhair ("I know not where").—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bridgeward (*Peter*), warder of the bridge near St. Mary's Convent. He refuses a passage to father Philip, who is carrying off the Bible of lady Alice.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bridgewater Treatises (*The*), founded by the right hon. and Rev. F. H. Egerton, eighth earl of Bridgewater. The subject of these treatises is to show the "power, wisdom, and goodness of God in creation." There have been eight treatises published (1833–1836). A ninth (by Babbage) was published in 1837.

Paley's *Evidences* was for many years a standard book in the University of Cambridge; but it will not bear the test of modern criticism.

Bridle. John Gower says that Rosiphele princess of Armenia, insensible to love, saw in a vision a troop of ladies splendidly mounted, but one of them rode a wretched steed, wretchedly accoutred except as to the bridle. On asking the reason, the princess was informed that the lady on the wretched horse was disgraced for cruelty to her lovers, but that the bridle had been recently given her because she had for the last month shown symptoms of true love. Moral: Hence let ladies warning take—

> Of love that they be not idle,
> And bid them think of my bridle.
> *Confessio Amantis* ("Episode of Rosiphele," 1325–1402).

Bridlegoose (*Judge*), a judge who decided the causes brought before him, not by weighing the merits of the case, but by the more simple process of throwing dice.—*Rabelais: Pantag'ruel*, iii. 39 (1545).

Beaumarchais, in his *Marriage of Figaro* (1784), has introduced this judge under the name of "Brid'oison." The person satirized by Rabelais is the chancellor Poyet.

Bri'dlesly (*Joe*), a horse-dealer at Liverpool, of whom Julian Peveril bought a horse.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Brid'oison [*Bree-dwoy-zŏng'*], a stupid judge in the *Mariage de Figaro*, a comedy in French, by Beaumarchais (1784).

Bridoon (*Corporal*), in lieutenant Nosebag's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Brien'nius (*Nicephorus*), the Cæsar of the Grecian empire, and husband of Anna Comne'na (daughter of Alexius Comnēnus, emperor of Greece).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Brigado're (4 *syl.*), sir Guyon's horse. The word means "Golden-bridle."—*Spenser: Faërie Queene*, v. 3 (1596).

Brigan'tes (3 *syl.*), called by Drayton *Brig'ants*, the people of Yorkshire, Lancashire, Westmoreland, Cumberland, and Durham.

> Where in the Britons' rule of yore the Brigants swayed,
> The powerful English established . . . Northumberland [*Northumbria*].
> *Drayton: Polyolbion*, xvi. (1613).

Briggs, one of the ten young gentlemen in the school of Dr. Blimber when Paul Dombey was a pupil there. Briggs was nicknamed the "Stoney," because his brains were petrified by the constant dropping of wisdom upon them.—*Dickens: Dombey and Son* (1846).

Brigliadoro [*Bril'-ye-dor'-ro*], Orlando's steed. The word means "Golden-bridle."—*Ariosto: Orlando Furioso* (1516).

Sir Guyon's horse, in Spenser's *Faërie Queene*, is called by the same name (1596). (See BRIGADORE.)

Brigs of Ayr (*The*), a poetical chat between the Old and New Bridge across the river Doon, at Ayr, by Burns.

Brilliant (*Sir Philip*), a great fop, but brave soldier, like the famous Murat. He would dress with all the finery of a vain girl, but would share watching, toil,

and peril with the meanest soldier. "A butterfly in the drawing-room, but a lion on the battle-field." Sir Philip was a "blade of proof; you might laugh at the scabbard, but you wouldn't at the blade." He falls in love with lady Anne, reforms his vanities, and marries.—*Knowles: Old Maids* (1841).

Brilliant Madman (*The*), Charles XII. of Sweden (1682, 1697-1718).

Brillianta (*The lady*), a great wit in the ancient romance entitled *Tirante le Blanc*, author unknown.

Here [in *Tirante le Blanc*] we shall find the famous knight don Kyrie Elyson of Montalban, his brother Thomas, the knight Fonseca, . . . the stratagems of the widow Tranquil . . . and the witticisms of lady Brillianta. This is one of the most amusing books ever written.—*Cervantes: Don Quixote*, I. i. 6 (1605).

Bris (*Il conte di San*), governor of the Louvre. He is father of Valenti'na and leader of the St. Bartholomew massacre. —*Meyerbeer: Les Huguenots* (1836).

Brisac' (*Justice*), brother of Miramont.

Charles Brisac, a scholar, son of justice Brisac.

Eustace Brisac, a courtier, brother of Charles.—*Fletcher: The Elder Brother* (a comedy, printed in 1637).

Brise'is (3 *syl.*), whose real name was Hippodami'a, was the daughter of Brisês, brother of the priest Chrysês. She was the concubine of Achillês; but when Achillês bullied Agamemnon for not giving Chrysē'is to her father, who offered a ransom for her, Agamemnon turned upon him and said he would let Chryseis go, but should take Briseis instead.—*Homer: Iliad*, i.

Ovid in his *Heroïdes*, 4 *syl.*) has a letter in hexameter and pentameter verses, supposed to be addressed by Briseis to Achilles, and imploring him to take her back, as Agamemnon has consented to give her up, if he (Achilles) will return to the war.

Brisk, a good-natured conceited coxcomb, with a most voluble tongue. Fond of saying "good things," and pointing them out with such expressions as "There I had you, eh?" "That was pretty well, egad, eh?" "I hit you in the teeth there, egad!" His ordinary oath was "Let me perish!" He makes love to lady Froth.—*Congreve: The Double Dealer* (1694).

Bris'kie (2 *syl.*), disguised under the name of Putskie. A captain in the Muscovite army, and brother of general Archas "the loyal subject" of the great-duke of Moscovia.—*Fletcher: The Loyal Subject* (1618).

Bris'sotin, one of the followers of Jean Pierre Brissot, an advanced revolutionist. The Brissotins were subsequently merged in the Girondists, and the word dropped out of use.

Bristol Boy (*The*), Thomas Chatterton the poet, born at Bristol. Also called "The Marvellous Boy." Byron calls him "the wondrous boy who perished in his pride" (1752-1770).

Bristol Man's Gift, a present of something which the giver pronounces to be of no use or no value to himself.

Britain, according to the British triads, was called first "The green waterfort" (*Clas Merddyn*); this was before it was populated. Its next name was "The honey isle" (*Y Vêl Ynys*). But after it was brought under one head by Prydain son of Aedd, it was called "Prydain's isle" (*Ynys Prydain*).

It has also been called "Hyperbo'rea," "Atlan'tica," "Cassit'eris," "Roma'na," and "Thulê." Also "Yr Ynys Wen" ("the white island"), and some will have that the word Albion is derived from the Latin, *albus*, "white," and that the island was so called from "its white cliffs"—an etymology only suited to fable.

Bochart says *Baratanic* ("country of tin"), a Phœnician word, contracted into *B'ratan'*, is the true derivation.

N.B.—*Britain*, in Arthurian romance, always means Brittany. England is called Logris or Logria.

Britain (*Benjamin*), **in** Dickens's *Battle of Life* (1846).

Britan'nia. The Romans represented the island of Great Britain by the figure of a woman seated on a rock, from a fanciful resemblance thereto in the general outline of the island. The idea is less poetically expressed by "An old witch on a broomstick."

(The effigy of Britannia on our copper coin dates from the reign of Charles II. (1672), and was engraved by Roetier from a drawing by Evelyn.)

It is not known for certainty which of the court favourites of Charles II. is meant to be represented by the effigy. Some say Frances Theresa Stuart, duchess of Richmond; others think it is intended for Barbara Villiers, duchess of Cleveland; but as the effigy was first struck on the coin in 1672, and Louise de Quecrouaille was created duchess of Portsmouth in 1673, probably the French favourite was honoured by being selected for the academy figure.

Britannia, the name of the ship under the command of captain Albert, in Falconer's poem called *The Shipwreck*. It was dashed to pieces on the projecting

verge of cape Colonna, the most southern point of Attica (1756).

Britannia Redivi'vus, a poem on the birth of James [II.] by Dryden.

Britannia's Pastorals, by W. Browne. Book i. published in 1613; book ii., in 1616; and book iii., in 1652.

British Apollo (*The*), containing answers to 2000 questions on arts and sciences, some serious and some humorous (1740), by a "Society of Gentlemen."

British History of Geoffrey of Monmouth, is a translation of a Welsh Chronicle. It is in nine books, and contains a "history" of the Britons and Welsh from Brutus, great-grandson of the Trojan Æneas to the death of Cadwallo or Cadwallader in 688. This Geoffrey was first archdeacon of Monmouth, and then bishop of St. Asaph. The general outline of the work is the same as that given by Nennius three centuries previously. Geoffrey's *Chronicle*, published about 1143, formed a basis for many subsequent "historical" works. A compendium by Diceto is published in Gale's *Chronicles*.

N.B.—It has its value as an ancient chronicle, but is wholly worthless as a history of facts.

British Lion (*The*), the spirit or pugnacity of the British nation, as opposed to *John Bull*, which symbolizes the substantiality, obstinacy, and solidity of the British nation, with all its prejudices and national peculiarities. To rouse John Bull is to tread on his corns, to rouse the British Lion is to blow the war-trumpet in his ears. The *British Lion* also means the most popular celebrity of the British nation for the time being.

Our glorious constitution is owing to the habit which the British Lion observes of sitting over his wine after dinner.—*W. Jerdan.*

British Pausanias (*The*), W. Camden, the antiquary (1551–1623).

British Soldiers' Battle (*The*), the battle of Inkerman, November 5, 1854.

For stubborn valour, for true old English resolution to fight it out to the last, amid every disadvantage and against almost overwhelming odds, men will for ages point to Inkerman, "The British Soldiers' Battle."—*Sir E. Creasy: The Fifteen Decisive Battles* (preface).

Brit'omart, the representative of chastity. She was the daughter and heiress of king Ryence of Wales, and her legend forms the third book of the *Faërie Queene*. One day, looking into Venus's looking-glass, given by Merlin to her father, she saw therein sir Artegal, and fell in love with him. Her nurse Glaucê (2 *syl.*) tried by charms "to undo her love," but "love that is in gentle heart begun no idle charm can remove." Glaucê, finding her "charms" ineffectual, took her to Merlin's cave in Carmarthen, and the magician told her she would be the mother of a line of kings (*the Tudors*), and after twice 400 years one of her offspring, "a royal virgin," would shake the power of Spain. Glaucê now suggested that they should start in quest of sir Artegal, and Britomart donned the armour of An'gela (queen of the Angles), which she found in her father's armoury, and taking a magic spear which "nothing could resist," she sallied forth. Her adventures allegorize the triumph of chastity over impurity: Thus in Castle Joyous, Malacasta (*lust*), not knowing her sex, tried to seduce her, "but she flees youthful lust, which wars against the soul." She next overthrew Marinel, son of Cym'oent. Then made her appearance as the Squire of Dames. Her last achievement was the deliverance of Am'oret (*wifely love*) from the enchanter Büsirane. Her marriage is deferred to bk. v. 6, when she tilted with sir Artegal, who "shares away the ventail of her helmet with his sword," and was about to strike again when he became so amazed at her beauty that he thought she must be a goddess. She bade the knight remove his helmet, at once recognized him, consented "to be his love, and to take him for her lord."—*Spenser: Faërie Queene*, iii. (1590).

She charmed at once and tamed the heart,
Incomparable Britomart.
Sir W. Scott.

Briton (*Colonel*), a Scotch officer, who sees donna Isabella jump from a window in order to escape from a marriage she dislikes. The colonel catches her, and takes her to the house of donna Violante, her friend. Here he calls upon her, but don Felix, the lover of Violante, supposing Violante to be the object of his visits, becomes jealous, till at the end the mystery is cleared up, and a double marriage is the result.—*Mrs. Centlivre: The Wonder* (1714).

Broad Grins, a series of farcical tales in verse by G. Colman the younger (1797).

Broadside (*A*). To constitute a broadside, the matter should be printed on the entire sheet, on one side of the paper only, not in columns, but in one measure. It matters not which way of the paper the printing is displayed, or

what the size of type, provided the whole is presented to the eye in one view. Although the entire matter of a broadside must be contained on one side of a sheet of paper, an endorsement may be allowed.

Brob'dingnag, a country of enormous giants, to whom Gulliver was a tiny dwarf. They were as tall "as an ordinary church steeple," and all their surroundings were in proportion.

Yon high church steeple, yon gawky stag,
Your husband must come from Brobdingnag.
Kane O'Hara: Midas (1764).

Brock (*Adam*), in *Charles XII.*, an historical drama by Planché (1828).

Broken Feather. *A broken feather in his wing,* a scandal connected with one's name, a blot on one's 'scutcheon.

If an angel were to walk about, Mrs. Sam Hurst would never rest till she had found out where he came from.
And perhaps whether he had a broken feather in his wing.—*Mrs. Oliphant: Phœbe, jun.*, ii. 6.

Broken-Girth-Flow (*Laird of*), one of the Jacobite conspirators in *The Black Dwarf*, a novel by sir W. Scott (time, Anne).

Broken Heart (*The*), a tragedy by John Ford (1633). (See CALANTHA.)

Broker of the Empire (*The*). Dari'us, son of Hystaspês, was so called by the Persians from his great care of the financial condition of his empire.

Bro'mia, wife of Sosia (slave of Amphitryon), in the service of Alcme'na. A nagging termagant, who keeps her husband in petticoat subjection. She is not one of the characters in Molière's comedy of *Amphitryon.*—*Dryden: Amphitryon* (1690).

Bromton's Chronicle (time, Edward III.), that is, "The Chronicle of John Bromton," printed among the *Decem Scriptores*, under the titles of "Chronicon Johannis Bromton," and "Johanensis Historia a Johanne Bromton," abbot of Jerevaux, in Yorkshire. It commences with the conversion of the Saxons by St. Augustin, and closes with the death of Richard I. in 1199. Selden has proved that the chronicle was not *written* by Bromton, but was merely brought to the abbey while he was abbot.

Bronté (2 *syl.*). (See BELL.)

Bron'tes (2 *syl.*), one of the Cyclops, hence a blacksmith generally. Called Bronteus (2 *syl.*) by Spenser, *Faërie Queene*, iv. 5 (1596).

Not with such weight, to frame the forky brand,
The ponderous hammer falls from Brontês' hand.
Jerusalem Delivered, xx. (Hool's translation).

Bronze (1 *syl.*). *The Age of Bronze.* A poem in heroic verse on Napoleon, his victories, his fall, and the effects produced by liberating the spirit of Liberty. Clause iii. contains some excellent lines—

But where is he, the modern, mightier far,
Who, born no king, made monarchs draw his car? . . .

Bronzely (2 *syl.*), a mere rake, whose vanity was to be thought "a general seducer."—*Mrs. Inchbald: Wives as they Were, and Maids as they Are* (1797).

Bron'zomarte (3 *syl.*), the sorrel steed of sir Launcelot Greaves. The word means a "mettlesome sorrel."—*Smollett: Sir Launcelot Greaves* (1756).

Brook (*Master*), the name assumed by Ford when sir John Falstaff makes love to his wife. Sir John, not knowing him, confides to him every item of his amour, and tells him how cleverly he has duped Ford by being carried out in a buck-basket before his very face.—*Shakespeare: Merry Wives of Windsor* (1601).

Brook Street (Grosvenor Square, London) is so called from a brook or stream which at one time ran down that locality.

Broo'ker, the man who stole the son of Ralph Nickleby out of revenge, called him "Smike," and put him to school at Dotheboys Hall, Yorkshire. His tale is told pp. 594–5 (original edit.).—*Dickens: Nicholas Nickleby* (1838).

Brother Jon'athan. When Washington was in want of ammunition, he called a council of officers; but no practical suggestion being offered, he said, "We must consult brother Jonathan," meaning his excellency Jonathan Trumbull, the elder governor of the state of Connecticut. This was done, and the difficulty surmounted. "To consult brother Jonathan" then became a set phrase, and "Brother Jonathan" became the "John Bull" of the United States.—*Bartlett: Dictionary of Americanisms.*

Brother Sam, the brother of lord Dundreary, the hero of a comedy based on a German drama, by John Oxenford, with additions and alterations by E. A. Sothern and T. B. Buckstone.—Supplied by T. B. Buckstone, esq.

Brothers (*The*), a comedy by Richard Cumberland (1769). (For the plot, see BELFIELD, BROTHERS.)

∴ Wordsworth has a poem with the same title, written in 1800.

Brougham's Plaid Trousers. The story goes that lord Brougham [*Broom*] once paid a visit to a great cloth factory in the north, and was so pleased with one of the patterns that he requested to be supplied with "a dozen pieces for his own use," meaning, of course, enough for a dozen pairs of trousers. The clothier sent him "a dozen pieces," containing several hundred yards, so that his lordship was not only set up for life in plaid for trousers, but had enough to supply a whole clan.

Browdie (*John*), a brawny, big-made Yorkshire corn-factor, bluff, brusque, honest, and kind-hearted. He befriends poor Smike, and is much attached to Nicholas Nickleby. John Browdie marries Matilda Price, a miller's daughter.—*Dickens: Nicholas Nickleby* (1838).

BROWN (*Vanbeest*), lieutenant of Dirk Hatteraick.—*Sir W. Scott: Guy Mannering* (time, George II.).

Brown (*Jonathan*), landlord of the Black Bear at Darlington. Here Frank Osbaldistone meets Rob Roy at dinner.—*Sir W. Scott: Rob Roy* (time, George I.).

Brown (*Mrs.*), the widow of the brother-in-law of the hon. Mrs. Skewton. She had one daughter, Alice Marwood, who was first cousin to Edith (Mr. Dombey's second wife). Mrs. Brown lived in great poverty, her only known vocation being "to strip children of their clothes, which she sold or pawned."—*Dickens: Dombey and Son* (1846).

Brown (*Mrs.*), a "Mrs. John Bull," with all the practical sense, kind-heartedness, absence of conventionality, and the prejudices of a well-to-do but half-educated Englishwoman of the middle shop class. She passes her opinions on all current events, and travels about, taking with her all her prejudices, and despising everything which is not English. — Arthur Sketchley [Rev. George Rose].

Brown (*Yellowish*). (See ISABELLA.)

Brown the Younger (*Thomas*), the *nom de plume* of Thomas Moore, in *The Two-penny Post-bag*, a series of witty and very popular satires on the prince regent (afterwards George IV.), his ministers, and his boon companions. Also in *The Fudge Family in Paris*, and in *The Fudges in England* (1835).

Brown, Jones, and Robinson, three Englishmen who travel together. Their adventures, by Richard Doyle, were published in *Punch*. In them is held up to ridicule the *gaucherie*, the contracted notions, the vulgarity, the conceit, and the general snobbism of the middle-class English abroad.

Browne (*General*) paid a visit to lord Woodville. His bedroom for the night was the "tapestried chamber," where he saw the apparition of "the lady in the sacque;" and next morning he relates his adventure.—*Sir W. Scott: The Tapestried Chamber* (time, George III.).

Browne (*Hablot Knight*) illustrated some of Dickens's novels, and took the pseudonym of "Phiz" (1812–1882).

Brown's School Days (*Tom*), a story by T. Hughes (1856).

Browns. *To astonish the Browns*, to do or say something regardless of the annoyance it may cause or the shock it may give to Mrs. Grundy. Anne Boleyn had a whole clan of Browns, or "country cousins," who were welcomed at court in the reign of Elizabeth. The queen, however, was quick to see what was *gauche*, and did not scruple to reprove them for uncourtly manners. Her plainness of speech used quite to "astonish the Browns."

Brownists. (See *Dictionary of Phrase and Fable*, p. 181.)

Brownlow, a most benevolent old gentleman, who rescued Oliver Twist from his vile associates. He refused to believe in Oliver's guilt of theft, although appearances were certainly against him, and he even took the boy into his service.—*Dickens: Oliver Twist* (1837).

Brox'mouth (*John*), a neighbour of Happer the miller.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bruce (*The*), an epic poem by John Barbour (1376). There was published an edition in 1869. It is in octo-syllabic verse, and runs to about 14,000 lines. The subject is the adventures of Robert I. of Scotland.

Bruce and the Spider. The popular tradition is that in the spring of 1305, Robert Bruce was crowned at Scone king of Scotland; but, being attacked by the English, he retreated first to the wilds of Athole, and then to the little island of Rathlin, off the north coast of Ireland,

and all supposed him to be dead. While lying perdu in Rathlin, he one day noticed a spider near his bed try six times to fix its web on a beam in the ceiling. "Now shall this spider (said Bruce) teach me what I am to do, for I also have failed six times." The spider made a seventh effort, and succeeded; whereupon Bruce left the island (in the spring of 1307), and collecting together 300 followers, landed at Carrick, and at midnight surprised the English garrison in Turnberry Castle; he next overthrew the earl of Gloucester, and in two years made himself master of well-nigh all Scotland, which Edward III. declared in 1328 to be an independent kingdom. Sir Walter Scott tells us, in his *Tales of a Grandfather* (p. 26, col. 2), that in remembrance of this incident, it has always been deemed a foul crime in Scotland for any of the name of Bruce to injure a spider.

"I will grant you, my father, that this valiant burgess of Perth is one of the best-hearted men that draws breath . . . He would be as loth, in wantonness, to kill a spider, as if he were a kinsman to king Robert of happy memory."—*Sir W. Scott: Fair Maid of Perth*, ch. ii. (1828).

¶ *Frederick the Great and the Spider.* While Frederick II. was at Sans Souci, he one day went into his ante-room, as usual, to drink a cup of chocolate, but set his cup down to fetch his handkerchief from his bedroom. On his return he found a great spider had fallen from the ceiling into his cup. He called for fresh chocolate, and next moment heard the report of a pistol. The cook had been suborned to poison the chocolate, and, supposing his treachery had been found out, shot himself. On the ceiling of the room in Sans Souci a spider has been painted (according to tradition) in remembrance of this story.

¶ *Mahomet and the Spider.* When Mahomet fled from Mecca, he hid in a certain cave, and the Koreishites were close upon him. Suddenly an acacia in full leaf sprang up at the mouth of the cave, a wood-pigeon had its nest in the branches, and a spider had woven its net between the tree and the cave. When the Koreishites saw this, they felt persuaded that no one could have recently passed that way, and went on.

¶ A kindred story is told of David, who was saved from the hand of Saul in pursuit of him, by the web of a spider over the mouth of a cave in the desert of Ziph.

Bru'el, the name of the goose, in the tale of *Reynard the Fox.* The word means the "Little roarer" (1498).

Bru'in, the name of the bear, in the best-epic called *Reynard the Fox.* Hence a bear in general. The word means the "Brown one" (1498).

Bru'in, one of the leaders arrayed against Hudibras. He is meant for one Talgol, a Newgate butcher, who obtained a captain's commission for valour at Naseby. He marched next to Orsin [*Joshua Gosling*, landlord of the bear-gardens at Southwark]. —*S. Butler: Hudibras*, i. 3 (1663).

Bruin (*Mrs.* and *Mr.*), daughter and son-in-law to sir Jacob Jollup. Mr. Bruin is a huge bear of a fellow, and rules his wife with scant courtesy.—*Foote: The Mayor of Garratt* (1763).

Brulgrud'dery (*Dennis*), landlord of the Red Cow, on Muckslush Heath. He calls himself "an Irish gintleman bred and born." He was "brought up to the church," *i.e.* to be a church beadle, but lost his place for snoring at sermon-time. He is a sot, with a very kind heart, and is honest in great matters, although in business he will palm off an old cock for a young capon.

Mrs. Brulgruddery, wife of Dennis, and widow of Mr. Skinnygauge, former landlord of the Red Cow. Unprincipled, self-willed, ill-tempered, and over-reaching. Money is the only thing that moves her, and when she has taken a bribe she will whittle down the service to the finest point.—*Colman: John Bull* (1805).

Brumo, a place of worship in Craca (one of the Shetland Isles).

Far from his friends they placed him in the horrid circle of Brumo, where the ghosts of the dead howl round the stone of their fear.—*Ossian: Fingal*, vi.

Brun'cheval "the Bold," a paynim knight, who tilted with sir Satyrane; both were thrown to the ground together at the first encounter.—*Spenser: Faërie Queene*, iv. 4 (1596).

Brunell'o, a deformed dwarf, who at the siege of Albracca stole Sacripan'te's charger from between his legs without his knowing it. He also stole Angelica's magic ring, by means of which he released Roge'ro from the castle in which he was imprisoned. Ariosto says that Agramant gave the dwarf a ring which had the power of resisting magic.—*Bojardo: Orlando Innamorato* (1495); and *Ariosto: Orlando Furioso* (1516).

"I," says Sancho, "slept so soundly upon Dapple, that the thief had time enough to clap four stakes under the four corners of my pannel, and to lead away the beast from under my legs without waking me."—*Cervantes: Don Quixote*, II. i. 4 (1615).

Brunenburg (*Battle of*), referred to in Tennyson's *King Harold*, is the victory obtained in 938 by king Athelstan over the Danes.

Brunetta, mother of Chery (who married his cousin Fairstar).—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Brunetta, the rival beauty of Phyllis. On one occasion Phyllis procured a most marvellous fabric of gold brocade in order to eclipse her rival; but Brunetta arrayed her train-bearer in a dress of the same material, and cut in the same fashion. Phyllis was so annoyed that she went home and died.—*The Spectator.*

Brunhild, queen of Issland, who made a vow that none should win her who could not surpass her in three trials of skill and strength: (1) hurling a spear; (2) throwing a stone; and (3) jumping. Günther king of Burgundy undertook the three contests, and by the aid of Siegfried succeeded in winning the martial queen. *First*, hurling a spear that three men could scarcely lift: the queen hurled it towards Günther, but Siegfried, in his invisible cloak, reversed its direction, causing it to strike the queen and knock her down. *Next*, throwing a stone so huge that twelve brawny men were employed to carry it: Brunhild lifted it on high, flung it twelve fathoms, and jumped beyond it. Again Siegfried helped his friend to throw it further, and in leaping beyond the stone. The queen, being fairly beaten, exclaimed to her liegemen, "I am no longer your queen and mistress; henceforth are ye the liegemen of Günther" (lied vii.). After marriage Brunhild was so obstreperous that the king again applied to Siegfried, who succeeded in depriving her of her ring and girdle, after which she became a very submissive wife.—*The Nibelungen Lied.*

Bru'no (*Bishop*), bishop of Herbipolita'num. Sailing one day on the Danube with Henry III. emperor of Germany, they came to Ben Strudel ("the devouring gulf"), near Grinon Castle, in Austria. Here the voice of a spirit clamoured aloud, "Ho! ho! Bishop Bruno, whither art thou travelling? But go thy ways, bishop Bruno, for thou shalt travel with me to-night." At night, while feasting with the emperor, a rafter fell on his head and killed him. Southey has a ballad called *Bishop Bruno*, but it deviates from the original legend given by Heywood in several particulars: It makes bishop Bruno hear the voice first on his way to the emperor, who had invited him to dinner; next, at the beginning of dinner; and thirdly, when the guests had well feasted. At the last warning an ice-cold hand touched him, and Bruno fell dead in the banquet-hall.

Brush, the impertinent English valet of lord Ogleby. If his lordship calls, he never hears unless he chooses; if his bell rings, he never answers it till it suits his pleasure. He helps himself freely to all his master's things, and makes love to all the pretty chambermaids he comes into contact with.—*Colman and Garrick: The Clandestine Marriage* (1766).

Bruss (*Robert the*), an historical poem by Barbour, father of the Scotch vernacular poets. This Robert was Robert I. of Scotland (1276, 1306–1329). John Barbour lived 1316–1395. The full title of his poem is *The Gestes* of king Robert Bruce; it consists of 14,000 lines, and may be divided into twenty books. The verses are octosyllabic like Scott's *Marmion*, etc.

Brut (*Le*), a metrical chronicle of Maître Wace, canon of Caen, in Normandy. It contains the earliest history of England, and other historical legends (twelfth century).

Brute (1 *syl.*), the first king of Britain (in mythical history). He was the son of Æneas Silvius (grandson of Ascanius and great-grandson of Æneas of Troy). Brute called London (the capital of his adopted country) Troynovant (*New Troy*). The legend is this: An oracle declared that Brute should be the death of both his parents; his mother died in childbirth, and at the age of 15 Brute shot his father accidentally in a deer-hunt. Being driven from Alba Longa, he collected a band of old Trojans and landed at Totness, in Devonshire. His wife was Innogen, daughter of Pandra'sus king of Greece. His tale is told at length in the *Chronicles* of Geoffrey of Monmouth, in the first song of Drayton's *Polyolbion*, and in Spenser's *Faërie Queene*, ii.

Brute (*Sir John*), a coarse, surly, ill-mannered brute, whose delight was to "provoke" his young wife, who he tells

us "is a young lady, a fine lady, a witty lady, and a virtuous lady, but yet I hate her." In a drunken frolic he intercepts a tailor taking home a new dress to lady Brute; he insists on arraying himself therein, is arrested for a street row, and taken before the justice of the peace. Being asked his name, he gives it as "lady John Brute," and is dismissed.

Lady Brute, wife of sir John. She is subjected to divers indignities, and insulted morn, noon, and night, by her surly, drunken husband. Lady Brute intrigues with Constant, a former lover; but her intrigues are more mischievous than vicious.—*Vanbrugh: The Provoked Wife* (1697).

The coarse pot-house valour of "sir John Brute" (Garrick's famous part) is well contrasted with the fine-lady airs and affectation of his wife. [Surely this must be an error. It applies to "lady *Fanciful*," but not to "lady *Brute*."]—*R. Chambers: English Literature*, i. 598.

Brute Green-Shield, the successor of Ebranc king of Britain. The mythical line is: (1) Brute, great-great-grandson of Ænēas; (2) Locrin, his son; (3) Guendolen, the widow of Locrin; (4) Ebranc; (5) Brute Green-Shield. Then follow in order Leil, Hudibras, Bladud, Leir [Shakespeare's "Lear"], etc.

. . . of her courageous kings,
Brute Green-Shield, to whose name we providence impute
Divinely to revive the land's first conqueror, Brute.
Drayton: Polyolbion, viii. (1612).

Brute's City, London, called Troynovant or Trinovant (*New Troy*).

The goodly Thames near which Brute's city stands,
Drayton: Polyolbion, xvi. (1613).

(Of course *Trinovant* is so called from the Trinovantês or Trinobantês, a Celtic tribe settled in Essex and Middlesex when Cæsar invaded the island.)

Bru'ton Street (London), so called from Bruton, in Somersetshire, the seat of John lord Berkeley of Stratton.

Brutus (*Lucius Junius*), first consul of Rome, who condemned his own two sons to death for joining a conspiracy to restore Tarquin to the throne from which he had been banished. This subject was dramatized by N. Lee (1679) and John H. Payne, under the title of *Brutus, or The Fall of Tarquin* (1820). Alfieri, in 1783, wrote an Italian tragedy on the same subject. In French we have the tragedies of Arnault (1792) and Ponsard (1843). (See LUCRETIA.)

The elder Kean on one occasion consented to appear at the Glasgow Theatre for his son's benefit. The play chosen was Payne's *Brutus*, in which the father took the part of "Brutus" and Charles Kean that of "Titus." The audience sat suffused in tears during the pathetic interview, till "Brutus" falls on the neck of "Titus," exclaiming, in a burst of agony, "Embrace thy wretched father!" when the whole house broke forth into peals of approbation. Edmund Kean then whispered in his son's ear, "Charlie, we are doing the trick."—*W. C. Russell: Representative Actors*, 476.

¶ *Junius Brutus.* So James Lynch Fitz-Stephen has been called, because (like the first consul of Rome) he condemned his own son to death for murder; and, to prevent a rescue, caused him to be executed from the window of his own house in Galway (1493).

The Spanish Brutus, Alfonso Perez de Guzman, governor of Tarifa in 1293. Here he was besieged by the infant don Juan, who had revolted against his brother, king Sancho IV.; and, having Guzman's son in his power, threatened to kill him unless Tarifa was given up to him. Guzman replied, "Sooner than be guilty of such treason, I will lend Juan a dagger to slay my son;" and so saying tossed his dagger over the wall. Sad to say, Juan took the dagger, and assassinated the young man there and then (1258–1309).

Brutus (*Marcus*), said to be the son of Julius Cæsar by Servilia.

Brutus' bastard hand
Stabb'd Julius Cæsar.
Shakespeare: Henry VI. act iv. sc. 1 (1591).

This Brutus is introduced by Shakespeare in his tragedy of *Julius Cæsar*, and the poet endows him with every quality of a true patriot. He loved Cæsar much, but he loved Rome more.

John P. Kemble seems to me always to play best those characters in which there is a predominating tinge of some over-mastering passion. . . . The patrician pride of "Coriolanus," the stoicism of "Brutus," the vehemence of "Hotspur," mark the class of characters I mean.—*Sir W. Scott.*

In the life of C. M. Young, we are told that Edmund Kean in "Hamlet," "Coriolanus," "Brutus" . . . never approached within any measurable distance of the learned and majestic Kemble.

Brutus. Et tu, Brute! Shakespeare, on the authority of Suetōnius, puts these words into the mouth of Cæsar when Brutus stabbed him. Shakespeare's drama was written in 1607, and probably he had seen *The True Tragedy of Richard duke of York* (1600), where these words occur; but even before that date H. Stephens had said—

Jule Cesar, quand il vit que Brutus aussi estoit de ceux qui luy tirient des coups d'espee, luy dit, *Kai sy tecnon?* c'est à dire. . . . Et toy mon fils, en es tu aussi.—*Deux Dial. du Noveau Lang. Franc* (1583).

Brutus and Cicero. Cicero says, "Cæsare interfecto, statim, cruentum alte extollens M. Brutus pugionem *Ciceronem* nominatim exclamavit, atque ei

recuperatam libertatem est gratulatus."—*Philippics*, ii. 12.

When Brutus rose,
Refulgent from the stroke of Cæsar's fate,
. . . (*he*) called aloud
On Tully's name, and shook his crimson steel,
And bade the "father of his country" hail.
Akenside: Pleasures of Imagination, i.

Bryce's Day (*St.*), November 13. On St. Bryce's Day, 1002, Ethelred caused all the Danes in the kingdom to be secretly murdered in one night.

In one night the throats of all the Danish cut.
Drayton: Polyolbion, xii. (1613).

Bry'done (*Elspeth*) or Glendinning, widow of Simon Glendinning, of the Tower of Glendearg.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bubas'tis, the Dian'a of Egyptian mythology. She was the daughter of Isis and sister of Horus.

Bubenburg (*Sir Adrian de*), a veteran knight of Berne.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bucca, goblin of the wind in Celtic mythology, and supposed by the ancient inhabitants of Cornwall to foretell shipwrecks.

Bucen'taur, the Venetian State galley used by the doge when he went "to wed the Adriatic." In classic mythology the bucentaur was half man and half ox.

Buceph'alos ["*bull-headed*"], the name of Alexander's horse, which cost £3500. It knelt down when Alexander mounted, and was 30 years old at its death. Alexander built a city called Bucephala in its memory.

The Persian Bucephalos, Shibdiz, the famous charger of Chosroes Parviz.

Buck'et (*Mr.*), a shrewd detective officer, who cleverly discovers that Hortense, the French maidservant of lady Dedlock, was the murderer of Mr. Tulkinghorn, and not lady Dedlock who was charged with the deed by Hortense.—*Dickens: Bleak House* (1853).

BUCKINGHAM (*George Villiers, first duke of*), the profligate favourite of James I., who called him "Steenie" from his beauty, a pet corruption of Stephen, whose face at martyrdom was "as the face of an angel." This was the duke who was assassinated by Fenton (1592–1628). He is introduced by sir W. Scott in *The Fortunes of Nigel*. (See Dumas, *The Three Musketeers.*)

Buckingham (*George Villiers, second duke of*), son of the preceding, and favourite of Charles II. He made the "whole body of vice his study." His name furnishes the third letter of the famous anagram "CABAL" This was the duke who wrote *The Rehearsal*. He is introduced by sir W. Scott in *Peveril of the Peak*, and by Dryden in his *Absalom and Achitophel*, who called him Zimri (*q.v.*). He died in very reduced circumstances in the house of one of his tenants in Yorkshire (1627–1688). Pope says the house was a sordid inn.

In the worst inn's worst room, with mat half-hung,
The floor of plaister, and the walls of dung,
On once a flock-bed, but repaired with straw,
With tape-tied curtains, never meant to draw . . .
Great Villiers lies—alas! how changed from him,—
That life of pleasure, and that soul of whim!
Pope: Moral Essays, iii.

Buckingham (*Henry duke of*) was Henry Stafford, son and heir of Humphrey Stafford duke of Buckingham. He was made hereditary lord high constable in 1483. Shakespeare says (in *Richard III.*) that Buckingham, alarmed at the execution of Hastings, fled to Brecknock, in Wales, where he had a castle. Here he collected together a levy, which was easily dispersed; and Buckingham, being taken prisoner, was brought to Salisbury, and beheaded in 1521 (*Richard III.* act v. sc. 1).

Sackville, in *A Mirrour for Magistraytes* (1587), gives a slightly different account—

Then first came Henry, duke of Buckingham,
His cloke of blacke al pilde and quite forworn.
Mirrour for Magistraytes.

The ghost of Buckingham tells Thomas Sackville that he and king Richard III. had so plotted together, and were so privy to each other's guilt, that each sought to kill the other. Richard having discovered the treasonable designs of Buckingham, he [the duke] fled to John Banastar, a man who had received great favours of the duke, and professed himself his fast friend; but, for the sake of £1000 blood-money, Banastar betrayed the duke to John Mitton, sheriff of Shropshire, and Mitton delivered up the duke to the king.

Buckingham (*Mary duchess of*), introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Bucklaw (*The laird of*), afterwards laird of Girnington. His name was Frank Hayston. Lucy Ashton plights her troth to Edgar master of Ravenswood, and they exchange love-tokens at the Mermaid's Fountain; but her father, sir William Ashton, for mercenary motives, promises her in marriage to the laird of Bucklaw, and as she signs the articles Edgar suddenly appears at the castle. They return to each other their love-tokens, and Lucy is married to the laird; but on the wedding night the bridegroom is found dangerously wounded in the

bridal chamber, and the bride hidden in the chimney-corner, insane. Lucy dies in convulsions, but Bucklaw recovers and goes abroad.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Buckle (*Put into*), put into pawn at the rate of 40 per cent. interest.

To talk buckle, to talk about marriage.

I took a girl to dinner who talked buckle to me, and the girl on the other side talked balls.—*Véra*, 154.

Bucklers-bury (London), so called from one Buckle, a grocer (*Old and New London*). In the reign of Elizabeth and long afterwards Bucklersbury was chiefly inhabited by druggists, who sold green and dried herbs. Hence Falstaff says to Mrs. Ford, he could not assume the ways of those "lisping hawthorn buds [*i.e. young fops*], who smell like Bucklers-bury in simple-time." — *Shakespeare: Merry Wives of Windsor*, act iii. sc. 3 (1601).

Bude Light, a light devised by Mr. Gurney of Bude, in Cornwall. Intense light is obtained by supplying the burner with an abundant stream of oxygen. The principle of the Argand lamp is also a free supply of oxygen. Gurney's invention is too expensive to be of general service, but an intense light is obtained by reflectors and refractors called *Bude lights*, although they wholly differ in principle from Gurney's invention.

Buffoon (*The Pulpit*). Hugh Peters is so called by Dugdale (1599–1660).

Bug Bible (*The*), 1551. Matthew's Bible is so called, because *Psa.* xci. 5 reads, "Thou shalt not be afraid of the bugges [bogies] by night."

Bug Jargal, a negro, passionately in love with a white woman, but tempering the wildest passion with the deepest respect.—*Hugo: Bug Jargal* (a novel).

Bulbul, a nightingale, any singer of ditties. When, in *The Princess* (by Tennyson), the prince, disguised as a woman, enters with his two friends (similarly disguised) into the college to which no man was admitted, he sings; and the princess, suspecting the fraud, says to him, "Not for thee, O bulbul, any rose of Gulistan shall burst her veil," *i.e.* "O singer, do not suppose that any woman will be taken in by such a flimsy deceit." The bulbul loved the rose, and Gulistan means the "garden of roses." The prince was the bulbul, the college was Gulistan, and the princess the rose sought.—*Tennyson: The Princess*, iv.

Bulbul-He'zar, the talking bird, which was joined in singing by all the song-birds in the neighbourhood. (See TALKING BIRD.)—*Arabian Nights* ("The Two Sisters," the last story).

Bulis, mother of Egyp'ius of Thessaly. Egypius entertained a criminal love for Timandra, the mother of Neoph'ron, and Neophron was guilty of a similar passion for Bulis. Jupiter changed Egypius and Neophron into vultures, Bulis into a duck, and Timandra into a sparrow-hawk.—*Classic Mythology.*

Bull (*A*), a species of inadvertent wit, arising either from a blunder of facts or analogies, or from an irreconcilable connection of the close of a sentence with its commencement. The well-known quotation of sir Boyle Roche, M.P., will serve for an example: "Mr. Speaker, how could I have been in two places at the same time, unless I were a bird?" (See ROCHE.)

(Maria Edgeworth, in 1802, wrote an essay on *Irish Bulls.*)

Bull (*John*), the English nation personified, and hence any typical Englishman.

Bull in the main was an honest, plain-dealing fellow, choleric, bold, and of a very inconstant temper. He dreaded not old Lewis [*Louis XIV.*], either at back-sword, single falchion, or cudgel-play; but then he was very apt to quarrel with his best friends, especially if they pretended to govern him. If you flattered him, you might lead him as a child. John's temper depended very much upon the air; his spirits rose and fell with the weather-glass. He was quick, and understood business well; but no man alive was more careless in looking into his accompts, nor more cheated by partners, apprentices, and servants. . . . No man kept a better house, nor spent his money more generously.—Chap. 5.

(The subject of Dr. Arbuthnot's *History of John Bull* is the "Spanish Succession" in the reigns of Louis XIV. and queen Anne.)

Mrs. Bull, queen Anne, "very apt to be choleric." On hearing that Philip Baboon (*Philippe duc d'Anjou*) was to succeed to lord Strutt's estates (*i.e. the Spanish throne*), she said to John Bull—

"You sot, you loiter about ale-houses and taverns, spend your time at billiards, ninepins, or puppet-shows, never minding me nor my numerous family. Don't you hear how lord Strutt [*the king of Spain*] has bespoke his liveries at Lewis Baboon's shop [*France*]? . . . Fie upon it! Up, man! . . . I'll sell my shift before I'll be so used."—Chap. 4.

John Bull's Mother, the Church of England.

John had a mother, whom he loved and honoured extremely; a discreet, grave, sober, good-conditioned, cleanly old gentlewoman as ever lived. She was none of your cross-grained, termagant, scolding jades . . . always censuring your conduct . . . on the contrary, she was of a meek spirit . . . and put the best con-

struction upon the words and actions of her neighbours. . . . She neither wore a ruff, forehead cloth, nor high-crowned hat. . . . She scorned to patch and paint, yet she loved cleanliness. . . . She was no less genteel in her behaviour . . . in the due mean between one of your affected curtsying pieces of formality, and your ill-mannered creatures which have no regard to the common rules of civility.—*Part* ii. 1.

John Bull's Sister Peg, the Scotch, in love with Jack (*Calvin*).

John had a sister, a poor girl that had been reared . . . on oatmeal and water . . . and lodged in a garret exposed to the north wind. . . . However, this usage . . . gave her a hardy constitution. . . . Peg had, indeed, some odd humours and comical antipathies, . . . she would faint at the sound of an organ, and yet dance and frisk at the noise of a bagpipe.—*Dr. Arbuthnot: History of John Bull*, ii. 2 (1712).

*** George Colman the younger produced a comedy called *John Bull*, in 1805.

Bull-dog, rough iron.

A man was putting some *bull-dog* into the rolls, when his spade caught between the rolls.—*Times*.

Bull-dogs, the two menservants of a university proctor, who follow him in his rounds to assist him in apprehending students who are violating the university statutes, such as appearing in the streets after dinner without cap and gown, etc.

Bullamy, porter of the "Anglo-Bengalee Disinterested Loan and Life Insurance Company." An imposing personage, whose dignity resided chiefly in the great expanse of his red waistcoat. Respectability and well-to-doedness were expressed in that garment.—*Dickens: Martin Chuzzlewit* (1844).

Bullcalf (*Peter*), of the Green, who was pricked for a recruit in the army of sir John Falstaff. He promised Bardolph "four Harry ten-shillings in French crowns" if he would stand his friend, and when sir John was informed thereof, he said to Bullcalf, "I will none of you." Justice Shallow remonstrated, but Falstaff exclaimed, "Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thews, the stature? . . . Give me the spirit, Master Shallow."—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Bullen (*Anne*), maid of honour to queen Katharine, and afterwards queen-consort.—*Shakespeare: Henry VIII.*

Bullet-head (*The Great*), George Cadoudal, leader of the Chouans (1769–1804).

Bull'segg (*Mr.*), laird of Killancureit, a friend of the baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Bulmer (*Valentine*), titular earl of Etherington, married to Clara Mowbray.

Mrs. Ann Bulmer, mother of Valentine, married to the earl of Etherington during the lifetime of his countess; hence his wife in bigamy.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bum'ble, beadle of the workhouse where Oliver Twist was born and brought up. A stout, consequential, hard-hearted, fussy official, with mighty ideas of his own importance. This character has given to the language the word *bumbledom*, the officious arrogance and bumptious conceit of a parish authority or petty dignitary. After marriage with Mrs. Corney, the high and mighty beadle was sadly hen-pecked and reduced to a Jerry Sneak.—*Dickens: Oliver Twist* (1837).

Bumbledom, parish-dom, the pride of parish dignity, the arrogance of parish authority, the mightiness of parish officers. From Bumble, the beadle, in Dickens's *Oliver Twist* (1837).

Bum'kinet, a shepherd. He proposes to Grub'binol that they should repair to a certain hut and sing "Gillian of Croydon," "Patient Grissel," "Cast away Care," "Over the Hills," and so on; but being told that Blouzelinda was dead, he sings a dirge, and Grubbinol joins him.

Thus wailed the louts in melancholy strain,
Till bonny Susan sped across the plain;
They seized the lass in apron clean arrayed,
And to the ale-house forced the willing maid;
In ale and kisses they forgot their cares,
And Susan Blouzelinda's loss repairs.
Gay: Pastoral, v. (1714).

(An imitation of Virgil's *Bucolic*, v., "Daphnis.")

Bumper (*Sir Harry*), a convivial friend of Charles Surface. He sings the popular song beginning—

Here's to the maiden of bashful fifteen,
Here's to the widow of fifty, etc.
Sheridan: School for Scandal (1777).

Bunce (*Jack*), *alias* Frederick Altamont, a *ci-devant* actor, one of the crew of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Bunch (*Mother*), an alewife, mentioned by Dekker in his drama called *Satiromastix* (1602). In 1604 was published *Pasquil's Jests, mixed with Mother Bunch's Merriments.*

There are a series of "Fairy Tales" called *Mother Bunch's Fairy Tales.*

Bunch (*Mother*), the supposed pos-

sessor of a "cabinet broken open" and revealing "rare secrets of Art and Nature," such as love-spells (1760).

Bun'cle, messenger to the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bun'cle (*John*), "a prodigious hand at matrimony, divinity, a song, and a peck." He married seven wives, and lost all in the flower of their age. For two or three days after the death of a wife he was inconsolable, but soon became resigned to his loss, which he repaired by marrying again.—*T. Amory: The Life, etc., of John Buncle, Esq.*

Bundalinda, the beau-ideal of obscurity.

Transformed from a princess to a peasant, from beauty to ugliness, from polish to rusticity, from light to darkness, from an angel of light to an imp of hell, from fragrance to ill-savour, from elegance to rudeness, from Aurora in full brilliancy to Bundalinda in deep obscurity.—*Cervantes: Don Quixote,* II. ii. 13 (1615).

Bundle, the gardener, father of Wilelmi'na, and friend of Tom Tug the waterman. He is a plain, honest man, but greatly in awe of his wife, who nags at him from morning till night.

Mrs. Bundle, a vulgar Mrs. Malaprop, and a termagant. "Everything must be her way, or there's no getting any peace." She greatly frequented the minor theatres, and acquired notions of sentimental romance. She told Wilelmina, if she refused to marry Robin—

"I'll disinherit you from any share in the blood of my family, the Grograns, and you may creep through life with the dirty, pitiful, mean, paltry, low, ill-bred notions which you have gathered from [*your father's*] family, the Bundles."—*Dibdin: The Waterman* (1774).

Bungay, in Thackeray's *Pendennis*, bookseller and publisher of the *Pall Mall Gazette*, edited by captain Shannon (1849). The real *Pall Mall Gazette* was started in 1865.

"Why *Pall Mall Gazette?*" asks Wagg. "Because the editor was born in Dublin, the sub-editor in Cork, . . . the proprietor lives in Paternoster Row, and the paper is published in Catherine Street, Strand."

Bun'gay or **Bongay** (*Frier*), one of the friars in a comedy by Robert Green, entitled *Frier Bacon and Frier Bongay*. Both the friars are conjurers, and the piece concludes with one of their pupils being carried off to the infernal regions on the back of one of friar Bacon's demons (1591).

Bungen [*Bung-'n*], the street in Ham'elin down which the pied piper Bunting led the rats into the river Weser and the children into a cave in the mountain Koppenberg. No music of any kind is permitted to be played in this street.

Bungey (*Friar*), personification of the charlatan of science in the fifteenth century.

∴ In *The Last of the Barons*, by lord Lytton, friar Bungey is an historical character, and is said to have "raised mists and vapours," which befriended Edward IV. at the battle of Barnet.

Buns'by (*Captain John* or *Jack*), owner of the *Cautious Clara*. Captain Cuttle considered him "a philosopher, and quite an oracle." Captain Bunsby had one "stationary and one revolving eye," a very red face, and was extremely taciturn. The captain was entrapped by Mrs. McStinger (the termagant landlady of his friend captain Cuttle) into marrying her.—*Dickens: Dombey and Son* (1846).

Bunting, the pied piper of Ham'elin. He was so called from his dress.

To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled . . .
And ere three notes his pipe had uttered . . .
Out of the houses rats came tumbling—
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats, . . .
And step by step they followed him dancing,
Till they came to the river Weser.

R. Browning.

Buonaventu'ra (*Father*), a disguise assumed for the nonce by the chevalier Charles Edward, the pretender.—*Sir W. Scott: Redgauntlet* (time, George III.).

Bur (*John*), the servant of Job Thornberry, the brazier of Penzance. Brusque in his manners, but most devotedly attached to his master, by whom he was taken from the workhouse. John Bur kept his master's "books" for twenty-two years with the utmost fidelity.—*Colman: John Bull* (1805).

Bur'bon (*i.e. Henri IV. of France*). He is betrothed to Fordēlis (*France*), who has been enticed from him by Grantorto (*rebellion*). Being assailed on all sides by a rabble rout, Fordelis is carried off by "hellrake hounds." The rabble batter Burbon's shield (*protestantism*), and compel him to throw it away. Sir Ar'tegal (*right* or *justice*) rescues the "recreant knight" from the mob, but blames him for his unknightly folly in throwing away his shield (of faith). Talus (*the executive*) beats off the hell-hounds, gets possession of the lady, and though she flouts Burbon, he catches her up upon his steed and rides off with her. —*Spenser: Faërie Queene*, v. 2 (1596).

Burchell (*Mr.*), *alias* sir William Thornhill, about 30 years of age. When Dr. Primrose, the vicar of Wakefield, loses £1400, Mr. Burchell presents himself as a broken-down gentleman, and the doctor offers him his purse. He turned his back on the two flash ladies who talked of their high-life doings, and cried "Fudge!" after all their boastings and remarks. Mr. Burchell twice rescued Sophia Primrose, and ultimately married her.—*Goldsmith: Vicar of Wakefield* (1765).

Burgundy (*Charles the Bold, duke of*), introduced by sir W. Scott in *Quentin Durward* and in *Anne of Geierstein*. The latter novel contains the duke's defeat at Nancy', and his death (time, Edward IV.).

Bu'ridan's Ass. A man of indecision is so called from the hypothetical ass of Buridan, the Greek sophist. Buridan maintained that "if an ass could be placed between two hay-stacks in such a way that its choice was evenly balanced, it would starve to death, for there would be no motive why he should choose the one in preference to the other."

Burleigh (*William Cecil, lord*), lord treasurer to queen Elizabeth (1520–1598), introduced by sir W. Scott in his historical novel called *Kenilworth* (time, Elizabeth).

(Lord Burleigh is one of the principal characters in *The Earl of Essex*, a tragedy by Henry Jones, 1745.)

Burleigh (*Lord*), a parliamentary leader, in *The Legend of Montrose*, a novel by sir W. Scott (time, Charles I.).

A lord Burleigh shake of the head, a great deal meant by a look or movement, though little or nothing is said. Puff, in his tragedy of *The Spanish Armada*, introduces lord Burleigh, "who has the affairs of the whole nation in his head, and has no time to talk;" but his lordship comes on the stage and shakes his head, by which he means far more than words could utter. Puff says—

> Why, by that shake of the head he gave you to understand that even though they had more justice in their cause and wisdom in their measures, yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy.
>
> *Sneer.* Did he mean all that by shaking his head?
>
> *Puff.* Every word of it.—*Sheridan: The Critic*, ii. 1 (1779).

The original "lord Burleigh" was Irish Moody [1728–1813].—*Cornhill Magazine* (1867).

Burlesque Poetry (*Father of*), Hippo'nax of Ephesus (sixth century B.C.).

Burley (*John*), "poor, honest, ne'er-do-well, never sober, never solvent, but always genial and witty. On his death, like Falstaff, babbling of green fields."—*Lord Lytton: My Novel* (1853).

Bur'long, a giant, whose legs sir Try'amour cut off.—*Romance of Sir Try-amour.*

Burn Daylight (*We*), we waste time (in talk instead of action).—*Shakespeare: Merry Wives of Windsor*, act ii. sc. 1 (1601).

Burnbill, Henry de Londres, archbishop of Dublin and lord justice of Ireland, in the reign of Henry III. It is said that he fraudulently *burnt* all the "bills" or instruments by which his tenants of the archbishopric held their estates.

Burnett Prize (*The*), once in forty years, for the best two essays on "the evidence of an all-powerful and all-wise God." The first was awarded in 1815.

Burning Crown. Regicides were at one time punished by having a crown of red-hot iron placed on their head. (See DAMIENS.)

> He was adjudged
> To have his head seared with a burning crown.
> Author unknown, *Tragedy of Hoffman* (1631).

Burns (*Helen*), in Charlotte Bronté's novel of *Jane Eyre* (1847).

Burns of France (*The*), Jasmin, a barber of Gascony. Louis Philippe presented to him a gold watch and chain, and the duke of Orleans an emerald ring.

Bur'ris, an honest lord, favourite of the great-duke of Moscovia.—*John Fletcher: The Loyal Subject* (1618).

Busby (*A*), a tall fur cap, with a bag hanging from the top over the right side. Worn by British hussars, artillerymen, and engineers. Probably "Busby" is a proper name.

Busby Wig (*A*), a punning synonym of a "buzzwig," the joke being a reference to Dr. Busby of Westminster School, who never wore a wig, but only a skull-cap.

Business To-morrow is what Archias, one of the Spartan polemarchs in Athens, said, when a letter was handed to him respecting the insurrection of Pelopidas. He was at a banquet at the time, and thrust the letter under his cushion; but Pelopidas, with his 400 insurgents, rushed into the room during

the feast, and slew both Archias and the rest of the Spartan officers.

Bu'sirane (3 *syl.*), an enchanter who bound Am'oret by the waist to a brazen pillar, and, piercing her with a dart, wrote magic characters with the dropping blood, "all for to make her love him." When Brit'omart approached, the enchanter started up, and, running to Amoret, was about to plunge a knife into her heart; but Britomart intercepted the blow, overpowered the enchanter, compelled him to "reverse his charms," and then bound him fast with his own chain.—*Spenser: Faërie Queene*, iii. 11, 12 (1590).

Busi'ris, king of Egypt, was told by a foreigner that the long drought of nine years would cease when the gods of the country were mollified by human sacrifice. "So be it," said the king, and ordered the man himself to be offered as the victim.—*Herod.*, ii. 59–61.

'Tis said that Egypt for nine years was dry;
Nor Nile did floods nor heaven did rain supply.
A foreigner at length informed the king
That slaughtered guests would kindly moisture bring.
The king replied, "On thee the lot shall fall;
Be thou, my guest, the sacrifice for all."
Ovid: Art of Love, i.

(Young wrote a tragedy on this king, called *Busiris King of Egypt*, 1719.)

Busi'ris, supposed by Milton to be the Pharaoh drowned in the Red Sea.

Hath vexed the Red Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry.
Milton: Paradise Lost, i. 306 (1665).

Bus'ne (2 *syl.*). So the gipsies call all who do not belong to their race.

The gold of the Busnê: give me her gold.
Longfellow: The Spanish Student.

Busqueue (*Lord*), plaintiff in the great Pantagruelian lawsuit known as "lord Busqueue *v.* lord Suckfist," in which the parties concerned pleaded for themselves. Lord Busqueue stated his grievance and spoke so learnedly and at such length that no one understood one word about the matter; then lord Suckfist replied, and the bench declared, "We have not understood one iota of the defence." Pantag'ruel, however, gave judgment, and as both plaintiff and defendant considered he had got the verdict, both were fully satisfied—"a thing without parallel in all the annals of the court."—*Rabelais: Pantagruel*, ii. (1533).

Busy Body (*The*), a comedy by Mrs. Centlivre (1709). Sir Francis Gripe (guardian of Miranda an heiress, and father of Charles), a man 65 years old, wishes to marry his ward for the sake of her money, but Miranda loves and is beloved by sir George Airy, a man of 24. She pretends to love "Gardy," and dupes him into yielding up her money and giving his consent to her marriage with "the man of her choice," believing himself to be the person. Charles is in love with Isabinda, daughter of sir Jealous Traffick, who has made up his mind that she shall marry a Spaniard named don Diego Babinetto, expected to arrive forthwith. Charles dresses in a Spanish costume, passes himself off as the expected don, and is married to the lady of his choice; so both the old men are duped, and all the young people wed according to their wishes.

But are Ye sure the News is True? This exquisite lyric is generally attributed to William Mickle, but Sarah Tyler, in *Good Woods*, March, 1869, ascribes it to Jean Adam of Crawfurd's Dyke. She says, "Colin and Jean" are Colin and Jean Campbell of Crawfurd's Dyke—the *Jean* being the poetess and writer of the poem.

Butcher (*The*), Achmet pasha, who struck off the heads of seven of his wives at once. He defended Acre against Napoleon I.

John ninth lord Clifford, called "The Black Clifford" (died 1461).

Oliver de Clisson, constable of France (1320–1407).

Butcher (*The Bloody*). (See BLOOD BUTCHER, p. 129.)

Butcher of England, John Tiptoft, earl of Worcester, a man of great learning and a patron of learning (died 1470).

On one occasion in the reign of Edward IV. he ordered Clapham (a squire to lord Warwick) and nineteen others, all gentlemen, to be impaled.—*Stow: Warkworth Chronicle* ("Cont. Croyl.").

Yet so barbarous was the age, that this same learned man impaled forty Lancastrian prisoners at Southampton, put to death the infant children of the Irish chief Desmond, and acquired the name of "The Butcher of England."—*Old and New London*, ii. 21.

Butler (*The Rev. Mr.*), military chaplain at Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Butler (*Reuben*), a presbyterian minister, married to Jeanie Deans.

Benjamin Butler, father of Reuben.

Stephen Butler, generally called "Bible Butler," grandfather of Reuben and father of Benjamin.

Widow Judith Butler, Reuben's grandmother and Stephen's wife.

Euphemia or *Femie Butler*, Reuben's daughter.

David and *Reuben Butler*, Reuben's sons.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Buttercup (*John*), a milkman.—*W. Brough: A Phenomenon in a Smock Frock.*

Buxo'ma, a shepherdess with whom Cuddy was in love.

> My brown Buxoma is the featest maid
> That e'er at wake delightsome gambol played . . .
> And neither lamb, nor kid, nor calf, nor Tray,
> Dance like Buxoma on the first of May.
> *Gay: Pastoral*, i. (1714).

Buz'fuz (*Serjeant*), the pleader retained by Dodson and Fogg for the plaintiff in the celebrated case of "Bardell *v.* Pickwick." Serjeant Buzfuz is a driving, chaffing, masculine bar orator, who proved that Mr. Pickwick's note about "chops and tomato sauce" was a declaration of love; and that his reminder "not to forget the warming-pan" was only a flimsy cover to express the ardour of his affection. Of course, the defendant was found guilty by the enlightened jury. (His junior was Skimpin.)—*Dickens: The Pickwick Papers* (1836).

Buz'zard (*The*), in *The Hind and the Panther*, by Dryden (pt. iii.), is meant for Dr. Gilbert Burnet, whose figure was lusty (1643–1715).

Bycorn, a fat cow, so fat that its sides were nigh to bursting, but this is no wonder, for its food was "good and enduring husbands," of which there is good store. (See CHICHI-VACHE.)

BYRON (*Lord*). His life has been often written; for example, by T. Moore (the poet) in 1830; also by Dallas, Galt, Lake, Brydges, Armstrong, etc.

Byron (*The French*), Alfred de Musset (1810–1857).

> Paul de Musset has gone to rejoin his brother the French Byron.—*Edw. About: To the Athenæum* (July 3, 1880).

The Polish Byron, Adam Mickiewicz (1798–1855).

The Russian Byron, Alexander Sergeivitch Puschkin (1799–1837).

Byron (*Miss Harriet*), a beautiful and accomplished woman of high rank, devotedly attached to sir Charles Grandison, whom ultimately she marries.—*Richardson: Sir Charles Grandison* (1753).

Byron and Mary. The "Mary" of Bryon's song is Miss Chaworth. Both Miss Chaworth and lord Byron were wards of Mr. White. Miss Chaworth married John Musters, and lord Byron married Miss Milbanke of Durham; both equally unhappy.

> I have a passion for the name of "Mary,"
> For once it was a magic name to me.
> *Byron: Don Juan*, v. 4 (1820).

Byron and Teresa Guiccioli. This lady was the wife of count Guiccioli, an old man, but very rich. Moore says that Bryon "never loved but once, till he loved Teresa."

Byron and the Edinburgh Review. It was Jeffrey and not Brougham who wrote the article which provoked the poet's reply.

C.

C. (*See* **P** for alliterative poems in this letter, and in some others.)

C (in *Notes and Queries*), the right hon. John Wilson Croker.

Caa'ba (*Al*), the shrine of Mecca, said by the Arabs to be built by Abraham on the exact spot of the tabernacle let down from heaven at the prayer of repentant Adam. Adam had been a wanderer for 200 years, and here received pardon.

The *black stone*, according to one tradition, was once white, but was turned black by the kisses of sinners. It is "a petrified angel."

According to another tradition, this stone was given to Ishmael by the angel Gabriel; and Abraham assisted his son to insert it in the wall of the shrine.

Cabal, an anagram of a ministry formed by Charles II. in 1670, and consisting of **C**[lifford], **A**[shley], **B**[uckingham], **A**[rlington], **L**[auderdale].

Cacafo'go, a rich, drunken usurer, stumpy and fat, choleric, a coward, and a bully. He fancies money will buy everything and every one.—*Fletcher: Rule a Wife and Have a Wife* (1624).

Cacur'gus, the fool or domestic jester of Misog'onus. Cacurgus is a rustic simpleton and cunning mischief-maker.—*T. Rychardes: Misogonus* (the third English comedy, 1560).

Ca'cus, a giant who lived in a cave on mount Av'entine (3 *syl.*). When Herculês came to Italy with the oxen which he had taken from Ger'yon of Spain, Cacus stole part of the herd, but dragged the animals by their tails into his cave, that it might be supposed they had come *out* of it.

If he falls into slips, it is equally clear they were introduced by him on purpose to confuse, like Cacus, the traces of his retreat.—*Encyc. Brit.* (article "Romance").

Cad, a low-born, vulgar fellow. A cadie in Scotland was a carrier of a sedan-chair. A *cadie* is one who carries your clubs, etc., in golf.

All Edinburgh men and boys know that when sedan-chairs were discontinued, the old cadies sank into ruinous poverty, and became synonymous with roughs, The word was brought to London by James Hannay, who frequently used it.—*M. Pringle.*

(M. Pringle assures us that the word came from Turkey.)

Cade'nus (3 *syl.*), dean Swift. The word is simply *de-cā-nus* ("a dean") with the first two syllables transposed (*ca-dē-nus*). "Vanessa" is Miss Esther Vanhomrigh, a young lady who fell in love with Swift, and proposed marriage. The dean's reply is given in the poem entitled *Cadēnus and Vanessa* [*i.e.* Van-Esther].

Cadu'ceus, the wand of Mercury. The "post of Mercury" means the office of a pimp, and to "bear the caduceus" means to exercise the functions of a pimp.

I did not think the post of Mercury-in-chief quite so honourable as it was called . . . and I resolved to abandon the Caduceus for ever.—*Lesage: Gil Blas,* xii. 3, 4 (1715).

Cadur'ci, the people of Aquita'nia.

Cad'wal. Arvir'agus, son of Cym'beline, was so called while he lived in the woods with Bela'rius, who called himself Morgan, and whom Cadwal supposed to be his father.—*Shakespeare: Cymbeline* (1605).

Cadwallader, called by Bede (1 *syl.*) Elidwalda, son of Cadwalla king of Wales. Being compelled by pestilence and famine to leave Britain, he went to Armorica. After the plague ceased he went to Rome, where, in 689, he was baptized, and received the name of Peter, but died very soon afterwards.

Cadwallader that drave [*sailed*] to the Armoric shore.
Drayton: Polyolbion, ix. (1612).

Cadwallader, the misanthrope in Smollett's *Peregrine Pickle* (1751).

Cadwallader (*Mrs.*), the rector's wife in the novel called *Middlemarch,* by George Eliot (Mrs. J. W. Cross), (1872).

Cadwall'on, son of the blinded Cyne'tha. Both father and son accompanied prince Madoc to North America in the twelfth century.—*Southey: Madoc* (1805).

Cadwallon, the favourite bard of prince Gwenwyn. He entered the service of sir Hugo de Lacy, disguised, under the assumed name of Renault Vidal.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Cæ'cias, the north-west wind. Argestês is the north-east, and Bo'reas the full north.

Boreas and Cæcias and Argestes loud
. . . rend the woods, and seas upturn.
Milton: Paradise Lost, x. 699, etc. (1665).

Cælesti'na, the bride of sir Walter Terill. The king commanded sir Walter to bring his bride to court on the night of her marriage. Her father, to save her honour, gave her a mixture supposed to be poison, but in reality it was only a sleeping-draught. In due time the bride recovered, to the amusement of the king and the delight of her husband.—*Dekker: Satiro-mastix* (1602).

Cæ'neus [*Se.nuce*] was born of the female sex, and was originally called Cænis. Vain of her beauty, she rejected all lovers; but was one day surprised by Neptune, who offered her violence, changed her sex, converted her name to Ceneus, and gave her (or rather *him*) the gift of being invulnerable. In the wars of the Lap'ithæ, Ceneus offended Jupiter, and was overwhelmed under a pile of wood, but came forth converted into a yellow bird. Æneas found Ceneus in the infernal regions restored to the feminine sex. The order is inverted by sir John Davies—

And how was Cæneus made at first a man,
And then a woman, then a man again.
Orchestra, etc. (1615).

CÆSAR, said to be a Punic word meaning "an elephant," "Quòd avus ejus in Africa manu propria occīdit elephantem" (Plin. *Hist.* viii. 7). There are old coins stamped on the one side with DIVUS JULIUS, the reverse having S.P.Q.R. with an elephant, in allusion to the African original. (See below.)

In Targum Jonathanis Cesira exstat, notione affine, pro scuto vel clypeo; et fortasse inde est quod, Punica lingua, elephas "Cæsar" dicebatur, quasi tutamen et præsidium legionum.—*Casaubon: Animadv. in Tranquill.* i.

Cæsar (*Caius Julius*).

Somewhere I've read, but where I forget, he could dictate
Seven letters at once, at the same time writing his memoirs . . .
Better be first, he said, in a little Iberian village
Than be second in Rome, and I think he was right when he said it.
Twice was he married before he was 20, and many times after;
Battles 500 he fought, and a thousand cities he conquered;
But was finally stabbed by his friend the orator Brutus.
Longfellow: Courtship of Miles Standish, ii.

(Longfellow refers to Pliny, vii. 25, where he says that Cæsar "could employ, at one and the same time, his ears to listen, his eyes to read, his hands to write, and his tongue to dictate." He is said to have conquered 300 nations, to have taken 800 cities, to have slain in battle a million men, and to have defeated three millions. See below, *Cæsar's Wars.*)

Cæsar and his Fortune. Plutarch says that Cæsar told the captain of the vessel in which he sailed that no harm could come to his ship, for that he had "Cæsar and his fortune with him."

Now am I like that proud insulting ship,
Which Cæsar and his fortune bare at once.
Shakespeare: 1 Henry VI. act i. sc. 2 (1589).

Cæsar saves his Commentaries. Once, when Julius Cæsar was in danger of being upset into the sea by the overloading of a boat, he swam to the nearest ship, with his book of *Commentaries* in his hand.—*Suetonius.*

Cæsar's Death. Both Chaucer and Shakespeare say that Julius Cæsar was killed in the capitol. Thus Polonius says to Hamlet, "I did enact Julius Cæsar; I was killed i' the capitol" (*Hamlet*, act iii. sc. 2). And Chaucer says—

This Julius to the capitolê wente . . .
And in the capitole anon him hente
This falsê Brutus, and his other soon,
And sticked him with bodëkins anon.
Canterbury Tales ("The Monk's Tale," 1388).

⁂ Plutarch expressly tells us he was killed in Pompey's Porch or Piazza; and in *Julius Cæsar* Shakespeare says he fell "e'en at the base of Pompey's statue" (act iii. sc. 2).

Cæsar's Famous Despatch, "Veni, vidi, vici," written to the senate to announce his overthrow of Pharnăcês king of Pontus. This "hop, skip, and a jump" was, however, the work of three days.

Cæsar's Likeness. That by Aure'lius is the most celebrated.

Cæsar's Wars. The carnage occasioned by the wars of Cæsar is usually estimated at a million fighting men. He won 320 triumphs, and fought 500 battles. (See above, CÆSAR (*Caius Julius*).)

Cæsar, the Mephistoph'elês of Byron's unfinished drama called *The Deformed Transformed.* This Cæsar changes Arnold (the hunchback) into the form of Achilles, and assumes himself the deformity and ugliness which Arnold casts off. The drama being incomplete, all that can be said is that "Cæsar," in cynicism, effrontery, and snarling bitterness of spirit, is the exact counterpart of his prototype, Mephistophelês (1823).

Cæsar (*Don*), an old man of 63, the father of Olivia. In order to induce his daughter to marry, he makes love to Marcella, a girl of 16.—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Cæ'sarism, the absolute rule of man over man, with the recognition of no law divine or human beyond that of the ruler's will. Cæsar must be *summus pontifex* as well as *imperātor.*—*Dr. Manning: On Cæsarism* (1873). (See CHAUVINISM.)

Cael, a Highlander of the western coast of Scotland. The Cael had colonized, in very remote times, the northern parts of Ireland, as the Fir-bolg or Belgæ of Britain had colonized the southern parts. The two colonies had each a separate king. When Crothar was king of the Fir-bolg (or "lord of Atha"), he carried off Conla'ma, daughter of the king of Ulster (*i.e.* "chief of the Cael"), and a general war ensued between the two races. The Cael, being reduced to the last extremity, sent to Trathal (Fingal's grandfather) for help, and Trathal sent over Con'ar, who was chosen "king of the Cael" immediately he landed in Ulster; and having reduced the Fir-bolg to submission, he assumed the title of "king of Ireland." The Fir-bolg, though conquered, often rose in rebellion, and made many efforts to expel the race of Conar, but never succeeded in so doing.—*Ossian.*

Caer Ery'ri, Snowdon. (*Eryri* means "an eyrie" or "eagle's nest.")

. . . once the wondering forester at dawn . . .
On Caer Eryri's highest found the king.
Tennyson: Gareth and Lynette.

Caer Gwent, Venta, that is, Gwentceaster, Wintan-ceaster (or *Winchester*). The word Gwent is Celtic, and means "a fair open region."

Caer'leon or *Caerle'on*, on the Usk, in Wales, the chief royal residence of king Arthur. It was here that he kept at Pentecost "his Round Table," in great

splendour. Occasionally these "courts" were held at Camelot—

Where as at Caer'leon oft, he kept the Table Round,
Most famous for the sports at Pentecost.
Drayton: Polyolbion, iii. (1612).

For Arthur on the Whitsuntide before
Held court at old Caerle'on-upon-Usk.
Tennyson: Enid.

Caerleon (*The Battle of*), one of the twelve great victories of prince Arthur over the Saxons. The battle was not fought, as Tennyson says, at Caerleon-upon-Usk, in the South of Wales, but at Caerleon, now called Carlisle.

Cages for Men. Alexander the Great had the philosopher Callisthĕnês chained for seven months in an iron cage, for refusing to pay him divine honours.

Catherine II. of Russia kept her perruquier for more than three years in an iron cage in her bed-chamber, to prevent his telling people that she wore a wig.—*Mons. De Masson: Mémoires Secrets sur la Russie.*

Edward I. confined the countess of Buchan in an iron cage, for placing the crown of Scotland on the head of Bruce. This cage was erected on one of the towers of Berwick Castle, where the countess was exposed to the rigour of the elements and the gaze of passers-by. One of the sisters of Bruce was similarly dealt with.

Louis XI. confined cardinal Balue (grand-almoner of France) for ten years in an iron cage in the castle of Loches [*Lôsh*].

Tamerlane enclosed the sultan Bajazet in an iron cage, and made him a public show. So says D'Herbelot. (See CALISTHENES, p. 170.)

An iron cage was made by Timour's command, composed on every side of iron gratings, through which the captive sultan [Bajazet] could be seen in any direction. He travelled in this den slung between two horses.—*Lennclavius.*

Caglios'tro (*Count de*), Giuseppe Balsamo, the prince of literary thieves and impostors (1743–1795). (See under FORGERS AND FORGERIES.)

Ça ira, one of the most popular revolutionary songs, composed for the *Fête de la Fédération*, in 1789, to the tune of *Le Carillon National*. Marie Antoinette was for ever strumming this air on her harpsicord. "Ça ira!" was the rallying cry borrowed by the Federalists from Dr. Franklin, who used to say, in reference to the American Revolution, *Ah! ah! ça ira! ça ira!* ("It will speed!").

'Twas all the same to him—*God save the King!*
Or *Ca ira!*
Byron: Don Juan, iii. 84 (1820).

Cain, "a Mystery," by lord Byron (1821). Cain's wife he calls Adah, and Abel's wife he calls Zillah. The poet assumes (with Cuvier) that the world had been destroyed several times before man was created. Certainly there were several races of animals extinct before the supposed creation of Adam, the most noted being the Saurian period. *Cain*, in many respects, is a replica of *Manfred*, published in 1817.

Coleridge wrote a prose poem called *The Wanderings of Cain* (1798).

Cain and Abel are called in the *Korân* "Kâbil and Hâbil." The tradition is that Cain was commanded to marry Abel's sister, and Abel to marry Cain's; but Cain demurred because his own sister was the more beautiful, and so the matter was referred to God, who answered "No" by rejecting Cain's sacrifice.

N.B.—The Mohammedans say that Cain carried about with him the dead body of Abel, till he saw a raven scratch a hole in the ground to bury a dead bird. The hint was taken, and Abel was buried under ground.—*Sale: Al Korân*, v., notes.

Cain-coloured Beard. Cain and Judas, in old tapestries and paintings, are always represented with *yellow* beards.

He hath a little wee face, with a little yellow beard; a Cain-coloured beard.—*Shakespeare: Merry Wives of Windsor*, act i. sc. 4 (1601).

Cain's Hill. Maundrel tells us that "some four miles from Damascus is a high hill, reported to be that on which Cain slew his brother Abel."—*Travels*, 131.

In that place where Damascus was founded, Kayn sloughe Abel his brother.—*Maundeville: Travels*, 148.

Caina [*Ka-i'-nah*], the place to which murderers are doomed.

Caina waits
The soul who spills man's life.
Dante: Inferno, v. (1300).

Cair'bar, son of Borbar-Duthul, "lord of Atha" (Connaught), the most potent of the race of the Fir-bolg. He rose in rebellion against Cormac, "king of Ireland," murdered him (*Temora*, i.), and usurped the throne; but Fingal (who was distantly related to Cormac) went to Ireland with an army, to restore the ancient dynasty. Cairbar invited Oscar (Fingal's grandson) to a feast, and Oscar accepted the invitation; but Cairbar having provoked a quarrel with his guest, the two fought, and both were slain.

"Thy heart is a rock. Thy thoughts are dark and bloody. Thou art the brother of Cathmor . . . but my soul is not like thine, thou feeble hand in fight. The light of my bosom is stained by thy deeds."—*Ossian: Temora*, i.

Cair'bre (2 *syl*), sometimes called "Cair'bar," third king of Ireland, of the Caledonian line. (There was also a Cairbar, "lord of Atha," a Fir-bolg, quite a different person.)

The Caledonian line ran thus: (1) Conar, first "king of Ireland;" (2) Cormac I., his son; (3) Cairbre, his son; (4) Artho, his son; (5) Cormac II., his son; (6) Ferad-Artho, his cousin.—*Ossian.*

Cai'us (2 *syl.*), the assumed name of the earl of Kent when he attended on king Lear, after Goneril and Re'gan refused to entertain their aged father with his suite.—*Shakespeare: King Lear* (1605).

Cai'us (*Dr.*), a French physician, whose servants are Rugby and Mrs. Quickly.—*Shakespeare: Merry Wives of Windsor* (1601).

The clipped English of Dr. Caius.—*Macaulay.*

Cai'us College (Cambridge), originally Gonville Hall. In 1557 it was erected into a college by Dr. John Key, of Norwich, and called after him *Caius* or *Key's College.*

Cakes (*Land of*), Scotland, famous for its oatmeal-cakes.

Calais. When Calais was lost, queen Mary said they would find at her death the word CALAIS written on her heart.

¶ Montpensier said, if his body were opened, the name of FELIPE [II. of Spain] would be found imprinted on his heart (1552–1596).—*Motley: Dutch Republic*, part ii. 5.

Calandri'no, a character in the *Decameron*, whose "misfortunes have made all Europe merry for four centuries."—*Boccaccio: Decameron*, viii. 9 (1350).

Calan'tha, princess of Sparta, loved by Ith'oclês. Ithoclês induces his sister Penthe'a to break the matter to the princess. This she does; the princess is won to requite his love, and the king consents to the union. During a great court ceremony Calantha is informed of the sudden death of her father, another announces to her that Penthea had starved herself to death from hatred to Bass'anês, and a third follows to tell her that Ithoclês, her betrothed husband, has been murdered. Calantha bates no jot of the ceremony, but continues the dance even to the bitter end. The coronation ensues, but scarcely is the ceremony over than she can support the strain no longer, and, broken-hearted, she falls dead.—*John Ford: The Broken Heart* (1633).

Calantha and Ordella (*q.v.*) are the most perfect of women in all the range of fiction.

Calan'the (3 *syl.*), the betrothed wife of Pyth'ias the Syracusian.—*Banim: Damon and Pythias* (1825).

Cala'ya, the third paradise of the Hindûs.

Cal'culator (*The*). Alfragan the Arabian astronomer was so called (died A.D. 820). Jedediah Buxton, of Elmeton, in Derbyshire, was also called "The Calculator" (1705–1775). George Bidder (1806–1878), Zerah Colburn, and a girl named Heywood (whose father was a Mile End weaver), all exhibited their calculating powers in public. (See *Percy: Anecdotes.*)

N.B.—Pascal, in 1642, made a calculating machine, which was improved by Leibnitz. C. Babbage also invented a calculating machine (1790–1871).

Calcut'ta is *Kali-cuttah* ("temple of the goddess Kali").

Cal'deron (*Don Pedro*), a Spanish poet born at Madrid (1600–1681). At the age of 52 he became an ecclesiastic, and composed religious poetry only. Altogether he wrote about 1000 dramatic pieces.

Her memory was a mine. She knew by heart
All Cal'deron and greater part of Lopé.
Byron: Don Juan, . 11 (1819).

("Lope," that is, Lopê de Vega, the Spanish poet, 1562–1635.)

Ca'leb, the enchantress who carried off St. George in infancy.

Ca'leb, in Dryden's satire of *Absalom and Achitophel*, is meant for lord Grey of Wark, in Northumberland, an adherent of the duke of Monmouth.

And, therefore in the name of dulness be
The well-hung Balaam and cold Caleb free.
Part i. 573, 574.

*** "Balaam" is the earl of Huntingdon.

Caleb Williams. (See WILLIAMS.)

Ca'led, commander-in-chief of the Arabs in the siege of Damascus. He is brave, fierce, and revengeful. War is his delight. When Pho'cyas, the Syrian, deserts Eu'menês, Caled asks him to point out the governor's tent; he refuses—they fight, and Caled falls.—*J. Hughes: Siege of Damascus* (1720).

Caledo'nia, Scotland. Also called Cal'edon.

O Caledonia, stern and wild,
Meet nurse for a poetic child!
Sir W. Scott.

Not thus in ancient days of Caledon
Was thy voice mute amid the festal crowd.
Sir W. Scott.

Caledo'nians, Gauls from France who colonized South Britain, whence they journeyed to Inverness and Ross. The word is compounded of two Celtic words, *Cael* ("Gaul" or "Celt"), and *don* or *dun* ("a hill"), so that Cael-don means "Celts of the highlands."

The Highlanders to this day call themselves "*Cael*," and their language "*Caelic*" or "*Gaelic*," and their country "*Caeldock*," which the Romans softened into "Caledonia."—*Dissertation on the Poems of Ossian.*

Calendar (*The French*) was devised by Fabre d'Eglantine and Romme (1792).

Ca'lenders, a class of Mohammedans who abandoned father and mother, wife and children, relations and possessions, to wander through the world as religious devotees, living on the bounty of those whom they made their dupes.—*D'Herbelot: Supplement*, 204.

He diverted himself with the multitude of calenders, santons, and dervises, who had travelled from the heart of India, and halted on their way with the emir. —*W. Beckford: Vathek* (1786).

The Three Calenders, three royal princes, disguised as begging dervishes, each of whom had lost his right eye. Their adventures form three tales in the *Arabian Nights' Entertainments.*

Tale of the First Calender. No names are given. This calender was the son of a king, and nephew of another king. While on a visit to his uncle, his father died, and the vizier usurped the throne. When the prince returned, he was seized, and the usurper pulled out his right eye. The uncle died, and the usurping vizier made himself master of this kingdom also. So the hapless young prince assumed the garb of a calender, wandered to Bagdad, and being received into the house of "the three sisters," told his tale in the hearing of the caliph Haroun-al-Raschid.—*The Arabian Nights.*

Tale of the Second Calender. No names given. This calender, like the first, was the son of a king. On his way to India he was attacked by robbers, and though he contrived to escape, he lost all his effects. In his flight he came to a large city, where he encountered a tailor, who gave him food and lodging. In order to earn a living, he turned woodman for the nonce, and accidentally discovered an under-ground palace, in which lived a beautiful lady, confined there by an evil genius. With a view of liberating her, he kicked down the talisman; the genius killed the lady and turned the prince into an ape. As an ape he was taken on board ship, and transported to a large commercial city, where his penmanship recommended him to the sultan, who made him his vizier. The sultan's daughter undertook to disenchant him and restore him to his proper form; but to accomplish this she had to fight with the malignant genius. She succeeded in killing the genius, and restoring the enchanted prince; but received such severe injuries in the struggle that she died, and a spark of fire which flew into the right eye of the prince, perished it. The sultan was so heart-broken at the death of his only child, that he insisted on the prince quitting the kingdom without delay. So he assumed the garb of a calender, and being received into the hospitable house of "the three sisters," told his tale in the hearing of the caliph Haroun-al-Raschid. —*The Arabian Nights.*

Tale of the Third Calender. This tale is given under the word AGIB, p. 14.

"I am called Agib," he says, "and am the son of a king whose name was Cassib."—*Arabian Nights.*

Calepine (*Sir*), the knight attached to Sere'na (canto 3). Seeing a bear carrying off a child, he attacked it, and squeezed it to death, then committed the babe to the care of Matilde, wife of sir Bruin. As Matilde had no child of her own, she adopted it (canto 4).—*Spenser: Faërie Queene*, vi. (1596).

(Upton says, "the child" in this incident is meant for M'Mahon, of Ireland, and that "Mac Mahon" means the "son of a bear." He furthermore says that the M'Mahons were descended from the Fitz-Ursulas, a noble English family.)

Ca'les (2 *syl.*). So gipsies call themselves.

Beltran Cruzado, count of the Cales.
Longfellow: The Spanish Student.

Calf-skin. Fools and jesters used to wear a calf-skin coat buttoned down the back, and hence Faulconbridge says insolently to the archduke of Austria, who had acted very basely towards Richard Lion-heart—

Thou wear a lion's hide! doff it for shame,
And hang a calf-skin on those recreant limbs.
Shakespeare: King John, act iii. sc. 1 (1596).

Cal'ianax, a humorous old lord, father of Aspatia the troth-plight wife of Amin'tor. It is the death of Aspatia

which gives name to the drama.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

Cal'iban, a savage, deformed slave of Prospero (the rightful duke of Milan and father of Miranda). Caliban is the "freckled whelp" of the witch Syc'orax. Mrs. Shelley's monster, in *Frankenstein*, is a sort of Caliban.—*Shakespeare: The Tempest* (1609).

"Caliban" . . . is all earth . . . he has the dawnings of understanding without reason or the moral sense . . . this advance to the intellectual faculties without the moral sense is marked by the appearance of vice.—*Coleridge.*

Cal'iburn, same as *Excalibar*, the famous sword of king Arthur.

Onward Arthur paced, with hand
On Caliburn's resistless brand.
Sir W. Scott: Bridal of Triermain (1813).

Arthur . . . drew out his Caliburn, and . . . rushed forward with great fury into the thickest of the enemy's ranks . . . nor did he give over the fury of his assault till he had, with his Caliburn, killed 470 men.—*Geoffrey: British History*, ix. 4 (1142).

Cal'idore (*Sir*), the type of courtesy, and the hero of the sixth book of Spenser's *Faërie Queene*. The model of this character was sir Philip Sydney. Sir Calidore (3 *syl.*) starts in quest of the Blatant Beast, which had escaped from sir Artegal (bk. v. 12). He first compels the lady Bria'na to discontinue her discourteous toll of "the locks of ladies and the beards of knights" (canto 1). Sir Calidore falls in love with Pastorella, a shepherdess, dresses like a shepherd, and assists his lady-love in keeping sheep. Pastorella being taken captive by brigands, sir Calidore rescues her, and leaves her at Belgard Castle to be taken care of, while he goes in quest of the Blatant Beast. He finds the monster after a time, by the havoc it had made with religious houses, and after an obstinate fight succeeds in muzzling it, and dragging it in chains after him; but it got loose again, as it did before (canto 12).—*Spenser: Faërie Queene*, vi. (1596).

Sir Gawain was the "Calidore" of the Round Table. —*Southey.*

*** "Pastorella" is Frances Walsingham (daughter of sir Francis), whom sir Philip Sydney married. After the death of sir Philip she married the earl of Essex. The "Blatant Beast" is what we now call "Mrs. Grundy."

*** "Calidore" is the name of a poetical fragment by Keats (1796–1821).

Calig'orant, an Egyptian giant and cannibal, who used to entrap travellers with an invisible net. It was the very same net that Vulcan made to catch Mars and Venus with. Mercury stole it for the purpose of entrapping Chloris, and left it in the temple of Anu'bis, whence it was stolen by Caligorant. One day Astolpho, by a blast of his magic horn, so frightened the giant that he got entangled in his own net, and being made captive was despoiled of it.—*Ariosto: Orlando Furioso* (1516).

Cali'no, a famous French utterer of bulls.

Caliph means "vicar" or representative of Mahomet. Scaliger says, "Calipha est vicarius" (*Isagoge of Chronology*, 3). The dignity of sultan is superior to that of caliph, although many sultans called themselves caliphs. That passage which in our version of the New Testament is rendered "Archelaus reigned in his stead" (*i.e.* in the place of Herod), is translated in the Syriac version *Chealaph Herodes*, that is, "Archelaus was Herod's caliph" or vicar. Similarly, the pope calls himself "St. Peter's vicar."—*Selden: Titles of Honour*, v. 68, 69 (1672).

Calip'olis, in *The Battle of Alcazar*, a drama by George Peele (1582). Pistol says to Mistress Quickly—

Then feed and be fat, my fair Calipolis.—*Shakespeare: 2 Henry IV.* act ii. sc. 4 (1598).

Cal'is (*The princess*), sister of As'torax king of Paphos, in love with Polydore, brother of general Memnon, but loved greatly by Siphax.—*John Fletcher: The Mad Lover* (1617).

Calis'ta, the fierce and haughty daughter of Sciol'to (3 *syl.*), a proud Genoese nobleman. She yielded to the seduction of Lotha'rio, but engaged to marry Al'tamont, a young lord who loved her dearly. On the wedding day a letter was picked up which proved her guilt, and she was subsequently seen by Altamont conversing with Lothario. A duel ensued, in which Lothario fell. In a street-row Sciolto received his death-wound, and Calista stabbed herself. The character of "Calista" was one of the parts of Mrs. Siddons, and also of Miss Brunton. —*Rowe: The Fair Penitent* (1703).

Richardson has given a purity and a sanctity to the sorrows of his "Clarissa" which leave "Clarissa" immeasurably behind.—*R. Chambers: English Literature*, i. 590.

Twelve years after Norris's death, Mrs. Barry was acting the character of "Calista." In the last act, where "Calista" lays her hand upon a skull, she [*Mrs. Barry*] was suddenly seized with a shuddering, and fainted. Next day she asked whence the skull had been obtained, and was told it was "the skull of Mr. Norris, an actor." This Norris was her former husband, and so great was the shock that she died within six weeks.—*Oxberry.*

Calis'to and Ar'cas. Calisto, an Arcadian nymph, was changed into a

she-bear. Her son Arcas, supposing the bear to be an ordinary beast, was about to shoot it, when Jupiter metamorphosed him into a he-bear. Both were taken to heaven by Jupiter, and became the constellations *Ursa Minor* and *Ursa Major*.

Call'aghan O'Brall'aghan (*Sir*), "a wild Irish soldier in the Prussian army. His military humour makes one fancy he was not only born in a siege, but that Bellōna had been his nurse, Mars his schoolmaster, and the Furies his playfellows" (act i. sc. 1). He is the successful suitor of Charlotte Goodchild. —*Macklin: Love à-la-mode* (1779).

In the records of the stage, no actor ever approached Jack Johnstone in Irish characters: "sir Lucas O'Trigger," "Callaghan O'Brallaghan," "major O'Flaherty," "Teague," "Tully" (the Irish gardener), and "Dennis Brulgruddery" were portrayed by him in most exquisite colours.—*New Monthly Magazine* (1829).

("Lucius O'Trigger," in *The Rivals* (Sheridan); "major O'Flaherty," in *The West Indian* (Cumberland); "Teague," in *The Committee* (Howard); "Dennis Brulgruddery," in *John Bull* (Colman).)

Callet, a *fille publique*. Brantôme says a *calle* or *calotte* is "a cap;" hence the phrase, *Plattes comme des calles*. Ben Jonson, in his *Magnetick Lady*, speaks of "wearing the callet, the politic hood."

Des filles du peuple et de la campagne s'appellant *calles*, à cause de la "cale" qui leur servait de coiffure. —*Francisque Michel*.

En sa tête avoit un gros bonnet blanc, qui l'on appelle une *calle*, et nous autres appelons *calotte*, ou bonnette blanche de lagne, nouée ou bridée par dessoubz le menton.—*Brantôme: Vies des Dames Illustres*.

A beggar in his drink
Could not have laid such terms upon his callet.
Shakespeare: Othello, act iv. sc. 2 (1611).

Callim'achus (*The Italian*), Filippo Buonaccorsi (1437–1496).

Callir'rhoe (4 *syl.*), the lady-love of Chæ'reas, in a Greek romance entitled *The Loves of Chæreas and Callirrhoê*, by Char'iton (eighth century). (Chæ=*ke*.)

Callis'thenes (4 *syl.*), a philosopher who accompanied Alexander the Great on his Oriental expedition. He refused to pay Alexander divine honours, for which he was accused of treason; and, being mutilated, he was chained in a cage for seven months like a wild beast. Lysimachus put an end to his tortures by poison. (See CAGES FOR MEN, p. 166.)

Oh, let me roll in Macedonian rays,
Or, like Callisthenes, be caged for life,
Rather than shine in fashions of the East.
Lee: Alexander the Great, iv. 1 (1678).

Cal'mar, son of Matha, lord of Lara (in Connaught). He is represented as presumptuous, rash, and overbearing, but gallant and generous. The very opposite of the temperate Connal, who advises caution and forethought. Calmar hurries Cuthullin into action, which ends in defeat. Connal comforts the general in his distress.—*Ossian: Fingal*, i.

Cal'pe (2 *syl.*), Gibraltar. The two pillars of Hercules are Calpê and Ab'yla.

She her thundering navy leads
To Calpe.
Akenside: Hymn to the Naiads.

Cal'thon, brother of Col'mar, sons of Rathmor chief of Clutha (*the Clyde*). The father was murdered in his halls by Dunthalmo lord of Teutha (*the Tweed*), and the two boys were brought up by the murderer in his own house, and accompanied him in his wars. As they grew in years, Dunthalmo fancied he perceived in their looks a something which excited his suspicions, so he shut them up in two separate dark caves on the banks of the Tweed. Colmal, daughter of Dunthalmo, dressed as a young warrior, liberated Calthon, and fled with him to Morven, to crave aid in behalf of the captive Colmar. Accordingly, Fingal sent his son Ossian with 300 men to effect his liberation. When Dunthalmo heard of the approach of this army, he put Colmar to death. Calthon, mourning for his brother, was captured, and bound to an oak; but at daybreak Ossian slew Dunthalmo, cut the thongs of Calthon, gave him to Colmal, and they lived happily in the halls of Teutha.—*Ossian: Calthon and Colmal*.

Calumet of Peace. The bowl of this pipe is made of a soft red stone easily hollowed out, the stem of cane or some light wood, painted with divers colours, and decorated with the heads, tails, and feathers of birds. When Indians enter into an alliance or solemn engagement, they smoke the calumet together. When war is the subject, the whole pipe and all its ornaments are deep red.—*Major Rogers: Account of North America*. (See RED PIPE.)

A-calumeting, a-courting. In the daytime any act of gallantry would be deemed indecorous by the American Indians; but after sunset, the young lover goes a-calumeting. He, in fact, lights his pipe, and, entering the cabin of his well-beloved, presents it to her. If the lady extinguishes it, she accepts his addresses; but if she suffers it to burn on, she rejects them, and the gentleman retires.—*Ashe: Travels*.

Cal'ydon (*Prince of*), Melea'ger, famed for killing the Calydonian boar.—*Apollodorus*, i. 8. (See MELEAGER.)

> As did the fatal brand Althæa burn'd,
> Unto the prince's heart of Calydon.
> *Shakespeare: 2 Henry VI.* act i. sc. 1 (1591).

Cal'ydon, a town of Æto'lia, founded by Calȳdon. In Arthurian romance Calydon is a forest in the north of our island. Probably it is what Richard of Cirencester calls the "Caledonian Wood," westward of the Varar or Murray Frith.

Calydo'nian Hunt. Artĕmis, to punish Œneus [*E'.nuce*] king of Cal'ydon, in Æto'lia, for neglect, sent a monster boar to ravage his vineyards. His son Melea'ger collected together a large company to hunt it. The boar being killed, a dispute arose respecting the head, and this led to a war between the Curētês and Calydo'nians.

¶ A similar tale is told of Theseus (2 *syl.*), who vanquished and killed the gigantic sow which ravaged the territory of Krommyon, near Corinth. (See KROMMYONIAN SOW.)

Calyp'so, in *Télémaque*, a prose epic by Fénelon, is meant for Mde. de Montespan. In mythology she was queen of the island Ogyg'ia, on which Ulyssês was wrecked, and where he was detained for seven years.

Calypso's Isle, Ogygia, a mythical island "in the navel of the sea." Some consider it to be Gozo, near Malta. Ogygia (*not the island*) is Bœo'tia, in Greece.

Cama'cho. (See BASILIUS, p. 94.)

Camalodu'num, Colchester.

> Girt by half the tribes of Britain, near the colony Camulodine.
> *Tennyson: Boadicea.*

Caman'ches (3 *syl.*) or COMAN'CHES, an Indian tribe of the Texas (United States).

> It is a caravan, whitening the desert where dwell the Camanches.
> *Longfellow: To the Driving Cloud.*

Camaral'zaman. (See BADOURA, p. 81.)

Cam'ballo, the second son of Cambuscan' king of Tartary, brother of Al'garsife (3 *syl.*) and Can'acê (3 *syl.*). He fought with two knights who asked the lady Canacê to wife, the terms being that none should have her till he had succeeded in worsting Camballo in combat. Chaucer does not give us the sequel of this tale, but Spenser says that three brothers, named Priamond, Diamond, and Triamond were suitors, and that Triamond won her. The mother of these three (all born at one birth) was Ag'apê, who dwelt in Faëry-land (bk. iv. 2).

N.B.—Spenser makes Cambi'na (daughter of Agapê) the lady-love of Camballo. Camballo is also called Camballus and Cambel.

Camballo's Ring, given him by his sister Canacê, "had power to stanch all wounds that mortally did bleed."

> Well mote ye wonder how that noble knight,
> After he had so often wounded been,
> Could stand on foot now to renew the fight . . .
> All was thro' virtue of the ring he wore;
> The which not only did not from him let
> One drop of blood to fall, but did restore
> His weakened powers and his dulled spirits whet.
> *Spenser: Faërie Queene*, iv. 2 (1596).

Cam'balu, the royal residence of the cham of Cathay (a province of Tartary). Milton speaks of "Cambalu, seat of Cathayan Can."—*Paradise Lost*, xi. 388 (1665).

Cam'baluc, spoken of by Marco Polo, is Pekin.

Cambel. (See CANACE, p. 174.)

Cambi'na, daughter of the fairy Ag'apê (3 *syl.*). (See CANACE, p. 174.)

Cam'bria, Wales. According to legend, it is so called from Camber, the son of Brute. This legendary king divided his dominions at death between his three sons: Locrin had the southern part, hence called Loegria (*England*); Camber the west (*Wales*); and Albanact the north, called Albania (*Scotland*).

> From Cambria's curse, from Cambria's tears.
> *Gray: The Bard* (1757).

Cam'brian, Welsh, pertaining to Cambria or Wales.

Cambridge. Cam is a modern corrupt form of Granta, as the river Cam was anciently called. The transition is *Granta*, turned by the Normans into *Caunter*, whence *Canter*, *Can'* or *Cam*.

∴ Our "count" is the French *comte*.

Cambridge Boat Crew. (See BOAT COLOURS, p. 132.)

Cambridge on the Charles, contains Harvard University, founded 1636 at Cambridge on the river Charles (Massachusetts), and endowed in 1639 by the Rev. John Harvard.

> A theologian from the school
> Of Cambridge on the Charles, was there.
> *Longfellow: The Wayside Inn* (prelude).

Cambridge University, said to have been founded by Sebert or Segbert king of Essex, the reputed founder of St. Peter's, Westminster (604).

Wise Segbert, worthy praise, preparing us the seat
Of famous Cambridge first, then with endowments great,
The Muses to maintain, those sisters thither brought.
Drayton · Polyolbion, xi. (1613).

Cambuscan', king of Sarra, in the land of Tartary the model of all royal virtues. His wife was El'feta; his two sons Al'garsife (3 *syl.*) and Cam'ballo; and his daughter Can'acê (3 *syl.*). Chaucer accents the *last* syllable, but Milton erroneously throws the accent on the *middle* syllable. Thus Chaucer says—

And so befell that when this Cambuscan' . . .

And again—

This Cambuscan', of which I have you told . . .
Squire's Tale.

But Milton, in *Il Penseroso*, says—

Him who left half-told
The story of Cambus'can bold.

The accent might be preserved by a slight change, thus—

Him who left of old
The tale of Cambuscan' half-told.

Cambuscan had three presents sent him by the king of Araby and Ind: (1) a horse of brass, which would within a single day transport its rider to the most distant region of the world, (2) a trenchant sword, which would cut through the stoutest armour, and heal a sword-wound by simply striking it with the flat of the blade; (3) a mirror, which would reveal conspiracies, tell who were faithful and loyal, and in whom trust might be confided. He also sent Canacê (daughter of Cambuscan) a ring that she might know the virtues of all plants, and by aid of which she would be able to understand the language of birds, and even to converse with them.—*Chaucer: Canterbury Tales* ("The Squire's Tale," 1388).

Camby'ses (3 *syl.*), a pompous, ranting character in Preston's tragedy of that name (1569).

I must speak in passion, and I will do it in king Cambyses' vein.—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

Camby'ses and Smerdis. Cambysês king of Persia killed his brother Smerdis from the wild suspicion of a mad man, and it is only charity to think that he was really *non compos mentis.*

Behold Cambisês and his fatal daye . . .
While he his brother Mergus cast to slaye,
A dreadful thing, his wittes were him bereft.
Sackville: A Mirrour for Magistraytes ("The Complaynt," 1587).

Camden Society (*The*), established, in 1838, for the republication of British historical documents. So named in honour of William Camden, the historian (1551-1623).

Camel. The pelican is called the "river camel;" in French *chameau d'eau;* and in Arabic *jimmel el bahar.*

We saw abundance of camels [*i.e. pelicans*], but they did not come near enough for us to shoot them.—*Norden: Voyage.*

Cameliard (3 *syl.*), the realm of Leod'ogran or Leod'ogrance, father of Guinevere (*Guin-ê'-ver*) wife of Arthur.

Leodogran, the king of Cameliard
Had one fair daughter and none other child . . .
Guinevere, and in her his one delight.
Tennyson: Coming of Arthur.

Cam'elot (3 *syl.*). There are two places so called. The place referred to in *King Lear* is in Cornwall, but that of Arthurian renown was in Winchester. In regard to the first Kent says to Cornwall, "Goose, if I had you upon Sarum Plain, I'd drive ye cackling home to Camelot," *i.e.* to Tintag'il or Camelford, the "home" of the duke of Cornwall. But the Camelot of Arthur was in Winchester, where visitors are still shown certain large entrenchments once pertaining to "king Arthur's palace."

Sir Balin's sword was put into marble stone, standing it upright as a great millstone, and it swam down the stream to the city of Camelot, that is, in English, Winchester.—*Sir T. Malory: History of Prince Arthur*, i. 44 (1470).

*** In some places, even in Arthurian romance, Camelot seems the city on the Camel, in Cornwall. Thus, when sir Tristram left Tintagil to go to Ireland, a tempest "drove him back to Camelot" (pt. ii. 19).

Camil'la, the virgin queen of the Volscians, famous for her fleetness of foot. She aided Turnus against Ænēas.

Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, or skims along the main.
Pope.

Camilla, wife of Anselmo of Florence. Anselmo, in order to rejoice in her incorruptible fidelity, induced his friend Lothario to try to corrupt her. This he did, and Camilla was not trial-proof, but fell. Anselmo for a time was kept in the dark, but at the end Camilla eloped with Lothario. Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote*, I. iv. 5, 6 ("Fatal Curiosity," 1605).

Camilla, a novel by Mde. D'Arblay, authoress of *Evelina*, etc., published 1796.

Camille' (*2 syl.*), in Corneille's tragedy of *Les Horaces* (1639). When her brother meets her, and bids her congratulate him for his victory over the three Curiatii, she gives utterance to her grief for the death of her lover. Horace says, "What! can you prefer a man to the interests of Rome?" Whereupon Camille denounces Rome, and concludes with these words: "Oh that it were my lot!" When Mdlle. Rachel first appeared in the character of "Camille," she took Paris by storm (1838).

Voir le dernier Romain à son dernier soupir,
Moi seule en être cause, et mourir de plaisir.

(Whitehead has dramatized the subject, and called it *The Roman Father*, 1741.)

Camillo, a lord in the Sicilian court, and a very good man. Being commanded by king Leontês to poison Polixenês, instead of doing so he gave him warning, and fled with him to Bohemia. When Polixenês ordered his son Florizel to abandon Perdita, Camillo persuaded the young lovers to seek refuge in Sicily, and induced Leontês, the king thereof, to protect them. As soon as Polixenês discovered that Perdita was Leontês' daughter, he readily consented to the union which before he had forbidden.—*Shakespeare: The Winter's Tale* (1604).

Cami'ola, "the maid of honour," a lady of great wealth, noble spirit, and great beauty. She loved Bertoldo (brother of Roberto king of the two Sicilies), and, when Bertoldo was taken prisoner at Sienna, paid his ransom. Bertoldo before his release was taken before Aurelia, the duchess of Sienna. Aurelia fell in love with him, and proposed marriage, an offer which Bertoldo accepted. The betrothed then went to Palermo to be introduced to the king, when Camiola exposed the conduct of the base young prince. Roberto was disgusted at his brother, Aurelia rejected him with scorn, and Camiola retired to a nunnery.—*Massinger: The Maid of Honour* (1637).

Camlan (in Cornwall), now the river Alan or Camel, a contraction of Cam-alan ("the crooked river"), so called from its continuous windings. Here Arthur received his death-wound from the hand of his nephew Mordred or Modred, A.D. 542.

Camel . . .
Frantic ever since her British Arthur's blood,
By Mordred's murtherous hand, was mingled with her flood,
For as that river best might boast that conqueror's breath [*birth*],
So sadly she bemoans his too untimely death.
Drayton: Polyolbion, i. (1612).

Cam'lotte (*2 syl.*), shoddy, **fustian,** rubbish, as *C'est de la camlotte ce qui vous dites-la.*

Camoens, one of the five great European epic poets: Homer, Virgil, Dante, Camoens, and Milton. (See LUSIAD.)

There are numerous poetical romances of an epic character, which do not rise to the dignity of the true epic.

Cam'omile (*3 syl.*), says Falstaff, "the more it is trodden on the faster it grows."—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

Though the *camomile*, the more it is trodden and pressed downe, the more it spreadeth; yet the *violet*, the oftener it is handled and touched, the sooner it withereth and decayeth.—*Lily: Euphues.*

Campaign (*The*), a poem by Addison, to celebrate the victories of the duke of Marlborough. Published in 1704. It contains the two noted lines—

Pleased the Almighty's orders to perform,
Rides on the whirlwind and directs the storm.

Campaigner (*The old*), Mrs. Mackenzie, mother of Rosa, in Thackeray's novel called *The Newcomes* (1855).

Campa'nia, the plain country about Cap'ua, the *terra di Lavo'ro* of Italy.

Campas'pe (*3 syl.*), mistress of Alexander. He gave her up to Apellês, who had fallen in love with her while painting her likeness.—*Pliny: Hist.* xxxv. 10.

John Lyly produced, in 1583, a drama entitled *Cupid and Campaspe*, in which is the well-known lyric—

Cupid and my Campaspê played
At cards for kisses; Cupid paid.

CAMPBELL (*Captain*), called "Green Colin Campbell," or Bar'caldine (*3 syl.*).—*Sir W. Scott: The Highland Widow* (time, George II.).

Campbell (*General*), called "Black Colin Campbell," in the king's service. He suffers the papist conspirators to depart unpunished.—*Sir W. Scott: Redgauntlet* (time, George III.).

Campbell (*Sir Duncan*), knight of Ardenvohr, in the marquis of Argyll's army. He was sent as ambassador to the earl of Montrose.

Lady Mary Campbell, sir Duncan's wife.

Sir Duncan Campbell of Auchenbreck, an officer in the army of the marquis of Argyll.

Murdoch Campbell, a name assumed by the marquis of Argyll. Disguised as a servant, he visited Dalgetty and M'Eagh

in the dungeon; but the prisoners overmastered him, bound him fast, locked him in the dungeon, and escaped.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Campbell (*The lady Mary*), daughter of the duke of Argyll.

The lady Caroline Campbell, sister of lady Mary.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Camp-Basso (*The count of*), an officer in the duke of Burgundy's army, introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein*, both laid in the time of Edward IV.

Campeador [*Kam-pay'-dor*], the Cid, who was called *Mio Cid el Campeädor* ("my lord the champion"). "Cid" is a corruption of *saïd* ("lord").

Can'a, a kind of grass plentiful in the heathy morasses of the north.

If on the heath she moved, her breast was whiter than the down of cana; if on the sea-beat shore, than the foam of the rolling ocean.—*Ossian: Cath-Loda*, ii.

Can'ace (3 *syl.*), daughter of Cambuscan', and the paragon of women. Chaucer left the tale half-told, but Spenser makes a crowd of suitors woo her. Her brother Cambel or Cam'ballo resolved that none should win his sister who did not first overthrow him in fight. At length Tri'amond sought her hand, and was so nearly matched in fight with Camballo, that both would have been killed, if Cambi'na, daughter of the fairy Ag'apê (3 *syl.*), had not interfered. Cambina gave the wounded combatants nepenthé, which had the power of converting enmity to love; so the combatants ceased from fight, Camballo took the fair Cambina to wife, and Triamond married Canacê.—*Chaucer: Squire's Tale; Spenser: Faërie Queene*, iv. 3 (1596).

Canacê's Mirror, a mirror which told the inspectors if the persons on whom they set their affections would prove true or false.

Canacê's Ring. (See CAMBUSCAN, p. 172.)

Candau'les (3 *syl.*), king of Lydia, who exposed the charms of his wife to Gy'gês. The queen was so indignant that she employed Gygês to murder her husband. She then married the assassin, who became king of Lydia, and reigned twenty-eight years (B.C. 716–688).

Great men are as jealous of their thoughts as the wife of king Candaules was of her charms.—*Sir W. Scott: The Abbot*, xviii.

Canday'a (*The kingdom of*), situated between the great Trapoba'na and the South Sea, a couple of leagues beyond cape Com'orin.—*Cervantes: Don Quixote*, II. iii. 4 (1615).

Candide' (2 *syl.*), the hero of Voltaire's novel of the same name. All conceivable misfortunes are piled on his head, but he bears them with cynical indifference.

Voltaire says "No." He tells you that Candide
Found life most tolerable after meals.
Byron: Don Juan, v. 31 (1820).

Candour (*Mrs.*), the beau-ideal of female backbiters.—*Sheridan: The School for Scandal* (1777).

The name of "Mrs. Candour" has become one of those formidable by-words which have more power in putting folly and ill-nature out of countenance than whole volumes of the wisest remonstrance and reasoning.—*T. Moore.*

Since the days of Miss Pope, it may be questioned whether "Mrs. Candour" has ever found a more admirable representative than Mrs. Stirling.—*Dramatic Memoirs.*

Can'idia, a Neapolitan, beloved by the poet Horace. When she deserted him, he held her up to contempt as an old sorceress who could by a rhomb unsphere the moon.—*Horace: Epodes* v. and xvii.

Such a charm were right
Canidian.
Mrs. Browning: Hector in the Garden, iv.

Canmore or GREAT-HEAD. Malcolm III. of Scotland (*, 1057–1093).—*Sir W. Scott: Tales of a Grandfather*, i. 4.

Canning (*George*), statesman (1770–1827). Charles Lamb calls him—

St. Stephen's fool, the zany of debate.
Sonnet in "The Champion."

Cano'pos, Menelāos's pilot, killed in the return voyage from Troy by the bite of a serpent. The town Canōpos (Latin, *Canopus*) was built on the site where the pilot was buried.

Canossa. When, in November, 1887, the czar went to Berlin to visit the emperor of Germany, the *Standard* asked in a leader, "Has the czar gone to Canossa?" *i.e.* has he gone to eat humble-pie? Canossa, in the duchy of Moděna, is where (in the winter of 1076–7), the kaiser Henry IV. went to humble himself before pope Gregory VII. [Hildebrand].

Can'tab, a member of the University of Cambridge. The word is a contraction of the Latin *Cantabrig'ia.*

Canta'brian Surge (*The*), Bay of Biscay.

She her thundering navy leads
To Calpê [*Gibraltar*] . . . or the rough
Cantabrian surge.
Akenside: Hymn to the Naiads.

Cantab'ric Ocean, the sea which washes the south of Ireland.—*Richard of Cirencester: Ancient State of Britain*, i. 8.

Can'tacuzene' (4 *syl.*), a noble Greek family, which has furnished Constantinople with two emperors, and Moldavia and Wallachia with several princes. The family still survives.

We mean to show that the Cantacuzenês are not the only princely family in the world.—*D'Israeli: Lothair.*

There are other members of the Cantacuzenê family besides myself.—*Ditto.*

Can'tacuzene' (*Michael*), the grand sewer (butler) of Alexius Comne'nus, emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Canterbury, according to mythical story, was built by Rudhudibras.

By Rudhudibras Kent's famous town . . . arose.
Drayton: Polyolbion, viii. (1612).

Canterbury Tales. Twenty-three tales told by a company of pilgrims going to visit the shrine of "St. Thomas à Becket" at Canterbury. The party first assembled at the Tabard, an inn in Southwark, and there agreed to tell one tale each both going and returning, and the person who told the best tale was to be treated by the rest to a supper at the Tabard on the homeward journey. The party consisted of twenty-nine pilgrims, so that the whole budget of tales should have been fifty-eight, but only twenty-three of the number were told, not one being on the homeward route. (1388.)

The tales are as follows:—
Chunoun's yemen's tale, *the Transmutation of Metals.*
Clerk's tale, *Patient Grisildes.*
Cook's tale, *Gamelyon* ("As You Like It").
Doctor of Physic's tale, *Virginius.*
Franklin's tale, *Dorigen and Arviragus.*
Friar's tale, *a Compact with the Devil.*
Host's tale, *Melibèus* (or the forgiveness of injuries).
Knight's tale, *Palèmon and Arcite* (or king Theseus).
Man of Law's tale, *king Alla and Constance.*
Manciple's tale, *the Tell-tale Crow turned Black.*
Merchant's tale, *January and May.*
Miller's tale, *Nicholas and Alison.*
Monk's tale, *Mutability of Fortune* (examples).
Nun's tale *(second), Valerian and Tiburce.*
Nun's Priest's tale, *Chanticleer and the Fox.*
Pardoner's tale, *the Devil and the Proctor.*
Prioress's tale, similar to "Hugh of Lincoln."
Reeve's tale, *Symon and the Milter.*
Shipman's tale, *the Merchant and the Monk.*
Squire's tale, *Cambuscan.*
Sumpnor's tale, *the Begging Friar.*
Thopus' *(Sir)* tale (cut short by mine host), *a Fight with a Three-headed Giant.*
Wife of Bath's tale, *What a Woman likes Best* (to have her own sweet will).

Canton, the Swiss valet of lord Ogleby. He has to skim the morning papers and serve out the cream of them to his lordship at breakfast, "with good emphasis and good discretion." He laughs at all his master's jokes, flatters him to the top of his bent, and speaks of him as a mere chicken compared to himself, though his lordship is 70 and Canton about 50. Lord Ogleby calls him his "cephalic snuff, and no bad medicine against megrims, vertigoes, and profound thinkings."—*Colman and Garrick: The Clandestine Marriage* (1766).

Can'trips (*Mrs.*), a quondam friend of Nanty Ewart the smuggler-captain.

Jessie Cantrips, her daughter.—*Sir W. Scott: Redgauntlet* (time, George III.).

Cant'well (*Dr.*), the hypocrite, the English representative of Molière's "Tartuffe." He makes religious cant the instrument of gain, luxurious living, and sensual indulgence. His overreaching and dishonourable conduct towards lady Lambert and her daughter gets thoroughly exposed, and at last he is arrested as a swindler.—*Bickerstaff: The Hypocrite* (1768).

(This is Cibber's *Nonjuror* (1717) modernized.)

Dr. Cantwell . . . the meek and saintly hypocrite.
Hunt.

Canute' or **Cnut** and **Edmund Ironside.** William of Malmesbury says: When Cnūt and Edmund were ready for their sixth battle in Gloucestershire, it was arranged between them to decide their respective claims by single combat. Cnut was a small man, and Edmund both tall and strong; so Cnut said to his adversary, "We both lay claim to the kingdom in right of our fathers; let us, therefore, divide it and make peace;" and they did so.

Canutus of the two that furthest was from hope . . .
Cries, "Noble Edmund, hold! Let us the land divide."
. . . and all aloud do cry,
"Courageous kings, divide! 'Twere pity such should die."
Drayton: Polyolbion, xii. (1613).

Canute's Bird, the knot, a corruption of "Knut," the *Cinclus bellonii*, of which king Canute was extremely fond.

The knot, that callèd was Canutus' bird of old,
Of that great king of Danes, his name that still doth hold,
His appetite to please . . . from Denmark hither brought.
Drayton: Polyolbion, xxv. (1622).

N.B.—There are thirty "songs" in the *Polyolbion*, from 19 to 30 being of the date 1622.

Can'ynge (*Sir William*) is represented in the *Rowley Romance* as a rich, God-fearing merchant, devoting much money to the Church, and much

to literature. He was, in fact, a Mæce'nas, of princely hospitality, living in the Red House. The priest Rowley was his "Horace."—*Chatterton* (1752–1770).

Ca'ora, inhabited by men "whose heads do grow beneath their shoulders." (See BLEMMYES, p. 127.)

On that branch which is called Caora are [*sic*] a nation of people whose heades appeare not above their shoulders. They are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts.—*Hackluyt: Voyage* (1598).

Raleigh, in his *Description of Guiana* (1596), also gives an account of men whose "heads do grow beneath their shoulders."

Capability Brown, Launcelot Brown, the English landscape gardener (1715–1783).

Cap'aneus (3 *syl.*), a man of gigantic stature, enormous strength, and headlong valour. He was impious to the gods, but faithful to his friends. Capaneus was one of the seven heroes who marched against Thebes (1 *syl.*), and was struck dead by a thunderbolt for declaring that not Jupiter himself should prevent his scaling the city walls.

¶ The "Mezentius" of Virgil and Tasso's "Argantê" are similar characters; but the Greek Capăneus exceeds Mezentius in physical daring and Argantê in impiety.

Cape of Storms, now called the Cape of Good Hope. It was Bartholomew Diaz who called it *Cabo Tormentoso* (1486), and king Juan II. who changed the name. (See BLACK SEA, p. 124.)

Capitan, a boastful, swaggering coward, in several French farces and comedies prior to the time of Molière.

Caponsac'chi (*Giuseppe*), the young priest under whose protection Pompilia fled from her husband to Rome. The husband and *his* friends said the elopement was criminal; but Pompilia, Caponsacchi, and *their* friends maintained that the young canon simply acted the part of a chivalrous protector of a young woman who was married at 15, and who fled from a brutal husband who ill-treated her.—*R. Browning: The Ring and the Book* (1868).

Capstern (*Captain*), captain of an East Indiaman, at Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Captain, Manuel Comne'nus of Treb'izond (1120, 1143–1180).

Captain of Kent. So Jack Cade called himself (died 1450).

The Black Captain, lieutenant-colonel Dennis Davidoff, of the Russian army. In the French invasion he was called by the French *Le Capitaine Noir.*

The Great Captain (*el Gran Capitano*), Gonzalvo di Cor'dovo (1453–1515).

The People's Captain (*el Capitano del Popolo*), Giuseppe Garibaldi (1807–1882).

A Copper Captain, a poor captain, whose swans are all geese, his jewellery paste, his guineas counters, his achievements tongue-doughtiness, and his whole man Brummagem.

To this copper captain was confided the command of the troops.—*W. Irving*

Let all the world view here the captain's treasure . . .
Here's a goodly jewel . . .
See how it sparkles, like an old lady's eyes . . .
And here's a chain of whitings' eyes for pearls . . .
Your clothes are parallels to these, all counterfeits.
Put these and them on, you're a man of copper;
A kind of candlestick; a copper, copper captain.
Fletcher: Rule a Wife and Have a Wife (1640).

A Led Captain, a poor obsequious captain, who is led about as a *cavalier servanté* by those who find him hospitality and pay nunky for him. He is not the leader of others, as a captain ought to be, but is by others led.

When you quarrel with the family of Blandish, you only leave refined cookery to be fed upon scraps by a poor cousin or a led captain.—*Burgoyne: The Heiress,* v. 3 (1781).

Captain Loys [*Lo-is*]. Louise Labé was so called, because in early life she embraced the profession of arms, and gave repeated proofs of great valour. She was also called *La Belle Cordière.* Louise Labé was a poetess, and has left several sonnets full of passion, and some good elegies (1526–1566).

Captain Right, a fictitious commander, the ideal of the rights due to Ireland. In the last century the peasants of Ireland were sworn to captain Right, as chartists were sworn to their articles of demand called their *charter.*

Captain Rock, a fictitious name assumed by the leader of certain Irish insurgents in 1822, etc. All notices, summonses, and so on, were signed by this name.

Captain Swing, a fictitious character, in whose name threats were issued and attacks made by the barn-burners and machinery-destroyers early in the nineteenth century.

Captain is a Bold Man (*The*), a popular phrase at one time. Peachum applies the expression to captain Macheath.—*Gay: The Beggar's Opera* (1727).

Capu'cinade (4 *syl.*). "A capucinade" is twaddling composition, or wishy-washy literature. The term is derived from the sermons of the Capuchins, which were notoriously incorrect in doctrine and debased in style.

It was a vague discourse, the rhetoric of an old professor, a mere capucinade.—*Lesage: Gil Blas*, vii. 4 (1715).

Cap'ulet, head of a noble house of Verona, in feudal enmity with the house of Mon'tague (3 *syl.*). Lord Capulet is a jovial, testy old man, self-willed, prejudiced, and tyrannical.

Lady Capulet, wife of lord Capulet, and mother of Juliet.—*Shakespeare: Romeo and Juliet* (1598).

Then lady Capulet comes sweeping by with her train of velvet, her black hood, her fan, and her rosary, the very beau-ideal of a proud Italian matron of the fifteenth century, whose offer to poison Romeo in revenge for the death of Tybalt stamps her with one very characteristic trait of the age and country. Yet she loves her daughter, and there is a touch of remorseful tenderness in her lamentation over her.—*Mrs. Jameson.*

(Lord Capulet was about 60. He had "left off masking" for above thirty years (act i. sc. 5). Lady Capulet was only 28—at least she tells the nurse so, although her daughter Juliet was a marriageable woman.)

The tomb of all the Capulets. Burke, in a letter to Matthew Smith, says, "I would rather sleep in the corner of a little country churchyard than in the tomb of all the Capulets." It does not occur in Shakespeare.

Capys, a blind old seer, who prophesied to Romulus the military triumphs of Rome from its foundation to the destruction of Carthage.

In the hall-gate sat Capys,
Capys the sightless seer;
From head to foot he trembled
As Romulus drew near.
And up stood stiff his thin white hair,
And his blind eyes flashed fire.
Macaulay: Lays of Ancient Rome ("The Prophecy of Capys," xi.).

Car'abas (*Le marquis de*), an hypothetical title to express a fossilized old aristocrat, who supposed the whole world made for his behoof. The "king owes his throne to him;" he can "trace his pedigree to Pepin;" his youngest son is "sure of a mitre;" he is too noble "to pay taxes;" the very priests share their tithes with him; the country was made for his "hunting-ground;" and, therefore, as Béranger says—

Chapeau bas! chapeau bas!
Gloire au marquis de Carabas!

(The name occurs in Perrault's tale of *Puss in Boots*, and in Disraeli's novel of *Vivian Grey* (1820); but it is Béranger's song (1816) which has given the word its present meaning.)

Carac'ci of France, Jean Jouvenet, who was paralyzed on the right side, and painted with his left hand (1647–1707).

Carac'tacus or **Caradoc,** king of the Sil'urês (*Monmouthshire*, etc.). For nine years he withstood the Roman arms, but being defeated by Osto'rius Scap'ula, the Roman general, he escaped to Brigantia (*Yorkshire*, etc.) to crave the aid of Carthisman'dua (or Cartimandua), a Roman matron married to Venu'tius, chief of those parts. Carthismandua betrayed him to the Romans, A.D. 47.—*Richard of Cirencester: Ancient State of Britain*, i. 6, 23.

Caradoc was led captive to Rome, A.D. 51, and, struck with the grandeur of that city, exclaimed, "Is it possible that a people so wealthy and luxurious can envy me a humble cottage in Britain?" Claudius the emperor was so charmed with his manly spirit and bearing that he released him and craved his friendship.

Drayton says that Caradoc went to Rome with body naked, hair to the waist, girt with a chain of steel, and his "manly breast enchased with sundry shapes of beasts. Both his wife and children were captives, and walked with him."—*Polyolbion*, viii. (1612).

Caracul (*i.e. Caracalla*), son and successor of Sevērus the Roman emperor. In A.D. 210 he made an expedition against the Caledo'nians, but was defeated by Fingal. Aurēlius Antonīnus was called "Caracalla" because he adopted the Gaulish *caracalla* in preference to the Roman *toga.*—*Ossian: Comala.*

The Caracul of Fingal is no other than Caracalla, who (as the son of Severus) the emperor of Rome . . . was not without reason called "The Son of the King of the World." This was A.D. 210.—*Dissertation on the Era of Ossian.*

Caracul, called Caraculla in *Ossian*, is Antoninus.

Caraculiam'bo, the hypothetical giant of the island of Malindra'ma, whom don Quixote imagines he may one day conquer and make to kneel at the foot of his imaginary lady-love.—*Cervantes: Don Quixote*, I. i. 1 (1605).

Car'adoc or **Cradock,** a knight of the Round Table. He was husband of the only lady in the queen's train who could wear "the mantle of matrimonial fidelity." This mantle fitted only chaste

and virtuous wives; thus, when queen Guenever tried it on—

One while it was too long, another while too short,
And wrinkled on her shoulders in most unseemly sort.
Percy: Reliques ("Boy and the Mantle," III. iii. 18).

Sir Caradoc and the Boar's Head. The boy who brought the test mantle of fidelity to king Arthur's court, drew a wand three times across a boar's head, and said, "There's never a cuckold who can carve that head of brawn." Knight after knight made the attempt, but only sir Cradock could carve the brawn.

Sir Caradoc and the Drinking-horn. The boy furthermore brought forth a drinking-horn, and said, "No cuckold can drink from that horn without spilling the liquor." Only Cradock succeeded, and "he wan the golden can."—*Percy: Reliques* ("Boy and the Mantle," III. iii. 18).

Caradoc of Men'wygent, the younger bard of Gwenwyn prince of Powys-land. The elder bard of the prince was Cadwallon.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Car'atach or *Carac'tacus*, a British king brought captive before the emperor Claudius in A.D. 52. He had been betrayed by Cartimandua. Claudius set him at liberty.

And Beaumont's pilfered Caratach affords
A tragedy complete except in words.
Byron: English Bards and Scotch Reviewers (1809).

(Byron alludes to the "spectacle" of *Caractacus* produced by Thomas Sheridan at Drury Lane Theatre. It was Beaumont's tragedy of *Bonduca*, minus the dialogue.)

Digges [1720–1786] was the very absolute "Caratach." The solid bulk of his frame, his action, his voice, all marked him with identity.—*Boaden: Life of Siddons.*

Car'athis, mother of the caliph Vathek. She was a Greek, and induced her son to study necromancy, held in abhorrence by all good Mussulmans. When her son threatened to put to death every one who attempted without success to read the inscriptions of certain sabres, Carathis wisely said, "Content yourself, my son, with commanding their beards to be burnt. Beards are less essential to a state than men." She was ultimately carried by an afrit to the abyss of Eblis, in punishment of her many crimes.—*Beckford: Vathek* (1784).

Carau'sius, the first British emperor (237–294). His full name was Marcus Aurelius Valerius Carausius, and as emperor of Britain he was accepted by Diocletian and Maxim'ian; but after a vigorous reign of seven years, he was assassinated by Allectus, who succeeded him as "emperor of Britain." (See *Gibbon: Decline and Fall, etc.*, ii. 13.)

Cards. It is said that there never was a good hand of cards containing four clubs. Such a hand is called "The Devil's Four-poster."

Cards of Compliment. When it was customary to fold down part of an address card, the strict rule was this: Right hand *bottom* corner turned down meant a Personal call. Right hand *top* corner turned down meant Condolence. Left hand bottom corner turned down meant Congratulation.

Car'dan (*Jerôme*) of Pa'via (1501–1576), a great mathematician and astrologer. He professed to have a demon or familiar spirit, who revealed to him the secrets of nature.

What did your Cardan and your Ptolemy tell you? Your Messahalah and your Longomontanus [*two astrologers*], your harmony of chiromancy with astrology?—*Congreve: Love for Love*, iv. (1695).

Carde'nio of Andalusi'a, of opulent parents, fell in love with Lucinda, a lady of equal family and fortune, to whom he was formally engaged. Don Fernando, his friend, however, prevailed on Lucinda's father, by artifice, to break off the engagement and promise Lucinda to himself, "contrary to her wish, and in violation of every principle of honour." This drove Cardenio mad, and he haunted the Sierra Morēna or Brown Mountain for about six months, as a maniac with lucid intervals. On the wedding day Lucinda swooned, and a letter informed the bridegroom that she was married to Cardenio. Next day she privately left her father's house, and took refuge in a convent; but being abducted by don Fernando, she was carried to an inn, where Fernando found Dorothea his wife, and Cardenio the husband of Lucinda. All parties were now reconciled, and the two gentlemen paired respectively with their proper wives.—*Cervantes: Don Quixote*, I. iv. (1605).

Car'duel or **Kar'tel,** Carlisle, the place where Merlin prepared the Round Table.

Care, described as a blacksmith, who "worked all night and day." His bellows, says Spenser, are Pensiveness and Sighs. —*Faërie Queene*, iv. 5 (1596).

CARE'LESS, one of the boon companions of Charles Surface.—*Sheridan: School for Scandal* (1777).

Careless (*Colonel*), an officer of high spirits and mirthful temper, who seeks to win Ruth (the daughter of sir Basil Thoroughgood) for his wife.—*T. A night: The Honest Thieves.*

(This farce is a mere *réchauffé* of *The Committee*, by the hon. sir R. Howard. The names "colonel Careless" and "Ruth" are the same, but "Ruth" says her proper Christian name is "Anne." *The Committee* recast by Knight is called *The Honest Thieves.*)

Careless, in *The Committee*, was the part for which Joseph Ashbury (1638–1720) was celebrated.—*Chetwood: History of the Stage.*

Careless (*Ned*) makes love to lady Pliant.—*Congreve: The Double Dealer* (1700).

Careless Husband (*The*), a comedy by Colley Cibber (1704). The "careless husband" is sir Charles Easy, who has amours with different persons, but is so careless that he leaves his love-letters about, and even forgets to lock the door when he has made a liaison, so that his wife knows all; yet so sweet is her temper, and under such entire control, that she never reproaches him, nor shows the slightest indication of jealousy. Her confidence so wins upon her husband that he confesses to her his faults, and reforms entirely the evil of his ways.

Carême (*Jean de*), *chef de cuisine* of Leo X. This was a name given him by the pope for an admirable *soupe maigre* which he invented for Lent. A descendant of Jean was *chef* to the prince regent, at a salary of £1000 per annum, but he left this situation because the prince had only a *ménage bourgeois*, and entered the service of baron Rothschild at Paris (1784–1833).

Carey (*Patrick*), the poet, brother of lord Falkland, introduced by sir W. Scott in *Woodstock* (time, Commonwealth).

Car'gill (*The Rev. Josiah*), minister of St. Ronan's Well, tutor of the hon. Augustus Bidmore (*2 syl.*), and the suitor of Miss Augusta Bidmore, his pupil's sister.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Car'ibee Islands (London), now Chandos Street. It was called the Caribee Islands from its countless straits and intricate thieves' passages.

Cari'no, father of Zeno'cia the chaste troth-plight wife of Arnoldo (the lady dishonourably pursued by the governor count Clodio).—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Car'ker (*James*), manager in the house of Mr. Dombey, merchant. Carker was a man of 40, of a florid complexion, with very glistening white teeth, which showed conspicuously when he spoke. His smile was like "the snarl of a cat." He was the Alas'tor of the house of Dombey, for he not only brought the firm to bankruptcy, but he seduced Alice Marwood (cousin of Edith, Dombey's second wife) and also induced Edith to elope with him. Edith left the wretch at Dijon, and Carker, returning to England, was run over by a railway train and killed.

John Carker, the elder brother, a junior clerk in the same firm. He twice robbed it and was forgiven.

Harriet Carker, a gentle, beautiful young woman, who married Mr. Morfin, one of the *employés* in the house of Mr. Dombey, merchant. When her elder brother John fell into disgrace by robbing his employer, Harriet left the house of her brother James (the manager) to live with and cheer her disgraced brother John.—*C. Dickens: Dombey and Son* (1846).

Carle'gion (*4 syl.*) or **Cair-Li'gion,** Chester, or the "fortress upon Dee."

> Fair Chester, called of old
> Carlegion.
> *Drayton: Polyolbion*, xi. (1613).

Carle'ton (*Captain*), an officer in the Guards.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Carlisle (*Frederick Howard, earl of*), uncle and guardian of lord Byron (1748–1826). His tragedies are *The Father's Revenge* and *Bellamere.*

> The paralytic puling of Carlisle . . .
> Lord, rhymester, *petit-maître*, pamphleteer.
> *Byron: English Bards and Scotch Reviewers* (1809).

CARLOS, elder son of don Antonio, and the favourite of his paternal uncle Lewis. Carlos is a great bookworm, but when he falls in love with Angelina, he throws off his diffidence and becomes bold, resolute, and manly. His younger brother is Clodio, a mere coxcomb.—*Cibber: Love Makes a Man* (1694).

Carlos (under the assumed name of the marquis D'Antas) married Ogari'ta, but as the marriage was effected under a false name, it was not binding, and Ogarita left Carlos to marry Horace de Brienne. Carlos was a great villain: He murdered a man to steal from him the plans of some Californian mines. Then embarking in the *Urania*, he induced the crew to rebel in order to obtain mastery of the ship. "Gold was the object of his desire, and gold he obtained." Ultimately, his villainies being discovered, he was given up to the hands of justice.—*Stirling: The Orphan of the Frozen Sea* (1856).

Carlos (*Don*), son of Philip I. He and Alexis son of Peter the Great were alike in many respects. Don Carlos was the son of Mary of Portugal, Philip's first wife; and Alexis the son of Eudoxia, the first wife of czar Peter. Don Carlos is represented as weak, vindictive, and spiritless; and Alexis was the same. Philip hated his son Carlos, mistrusted him, and finally murdered him; and czar Peter did the same with Alexis.

Carlos (*Don*), son of Philip II. of Spain; deformed in person, violent and vindictive in disposition. Don Carlos was to have married Elizabeth of France, but his father supplanted him. Subsequently he expected to marry the archduchess Anne, daughter of the emperor Maximilian, but her father opposed the match. In 1564 Philip II. settled the succession on Rodolph and Ernest, his nephews, declaring Carlos incapable. This drove Carlos into treason, and he joined the Netherlanders in a war against his father. He was apprehended and condemned to death, but was killed in prison.

(This has furnished the subject of several tragedies: *i.e.* Otway's *Don Carlos* (1672) in English; those of J. G. de Campistron (1683); J. C. F. Schiller (1787) in German; M. J. de Chénier (1789) in French; and Alfieri in Italian, about the same time.)

Carlos (*Don*), the friend of don Alonzo, and the betrothed husband of Leono'ra, whom he resigns to Alonzo out of friendship. After marriage, Zanga induces Alonzo to believe that Leonora and don Carlos entertain a criminal love for each other, whereupon Alonzo out of jealousy has Carlos put to death, and Leonora kills herself.—*Young: The Revenge* (1721).

Carlos (*Don*), husband of donna Victoria. He gave the deeds of his wife's estate to donna Laura, a courtezan; and Victoria, in order to recover them, assumed the disguise of a man, took the name of Florio, and made love to Laura. Having secured a footing, Florio introduced Gaspar as the wealthy uncle of Victoria, and Gaspar told Laura the deeds in her hand were utterly worthless. Laura, in a fit of temper, tore them to atoms, and thus Carlos recovered the estate, and was rescued from impending ruin.—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Carmen Seculāre (4 *syl.*), for the year 1700; in which Prior celebrates William III.

Carmen Triumphāle (4 *syl.*), by Southey (1815). The year referred to was 1814.

Car'milhan, the "phantom ship." The captain of this ship swore he would double the Cape, whether God willed it or not. For this impious vow he was doomed to abide for ever and ever captain in the same vessel, which always appears near the Cape, but never doubles it. The kobold of the phantom ship (named Klabot'erman) helps sailors at their work, but beats those who are idle. When a vessel is doomed, the kobold appears smoking a short pipe, dressed in yellow, and wearing a night-cap.

Caro, the Flesh or "natural man" personified. Phineas Fletcher says "this dam of sin" is a hag of loathsome shape, arrayed in steel, polished externally, but rusty within. On her shield is the device of a mermaid, with the motto, "Hear, Gaze, and Die."—*The Purple Island*, vii. (1633).

Carocium, the banner of the Milanese, having for device "St. Ambrose," the patron saint of Milan. It was mounted on an iron tree with iron leaves, and the summit of the tree was surmounted by a large cross. The whole was raised on a red car, drawn by four red bulls with red harness. Mass was always said before the car started, and Guinefolle tells us, "tout la cérémonie était une imitation de l'arche d'alliance des Israélites."

Le carocium des Milanais était au milieu, entourré de 300 jeunes gens, qui s'étaient unis à la vie à la mort pour le défendre. Il y avait encore pour sa garde un bataillon de la mort, composé de 900 cavaliers.—*La Bataille de Lignano*, 29 Mai, 1176.

Caroline, queen-consort of George II., introduced by sir W. Scott in *The Heart of Midlothian.* Jeanie Deans has an interview with her in the gardens at Richmond, and her majesty promises to intercede with the king for Effie Deans's pardon.

Caroline of Brunswick, wife of George IV., was divorced for "infidelity." It was Bergami, her chamberlain, with whom her name was slanderously connected.

Caroline Gann, the heroine of Thackeray's *Shabby Genteel Story* (1857), continued in 1860 in *The Adventures of Philip.* Caroline Gann was meant to be a model "Job," deserted by a wicked husband, oppressed by wrongs, yet patient withal and virtuous.

Caros or **Carausius,** a Roman captain, native of Belgic Gaul. The emperor Maximian employed Caros to defend the coast of Gaul against the Franks and Saxons. He acquired great wealth and power, but fearing to excite the jealousy of Maximian, he sailed for Britain, where (in A.D. 287) he caused himself to be proclaimed emperor. Caros resisted all attempts of the Romans to dislodge him, so that they ultimately acknowledged his independence. He repaired Agricola's wall to obstruct the incursions of the Caledonians, and while he was employed on this work was attacked by a party commanded by Oscar, son of Ossian and grandson of Fingal. "The warriors of Caros fled, and Oscar remained like a rock left by the ebbing sea."—*Ossian: The War of Caros.*

The Caros mentioned . . . is the . . . noted usurper Carausius, who assumed the purple in the year 287, and seizing on Britain, defeated the emperor Maximinian Herculius in several naval engagements, which give propriety to his being called "The King of Ships."—*Dissertation on the Era of Ossian.*

Car'ove (*3 syl.*), "a story without an end."—*Mrs. Austin: Translation.*

I must get on, or my readers will anticipate that my story, like Carové's more celebrated one, will prove a "story without an end."—*Thoms: Notes and Queries,* March 24, 1877.

Carpath'ian Wizard (*The*), Proteus (*2 syl.*), who lived in the island of Car'păthos, in the Archipelago. He was a wizard, who could change his form at will. Being the sea-god's shepherd, he carried a crook.

[*By*] the Carpathian wizard's hook [*crook*].
Milton: Comus, 872 (1634).

Carpet (*Prince Housain's*), a magic carpet, to all appearances quite worthless, but it would transport any one who sat on it to any part of the world in a moment. This carpet is sometimes called "the magic carpet of Tangu," because it came from Tangu, in Persia.—*Arabian Nights* ("Prince Ahmed").

Solomon's Carpet. Solomon had a green silk carpet, on which his throne was set. This carpet was large enough for all his court to stand on; human beings stood on the right side of the throne, and spirits on the left. When Solomon wished to travel he told the wind where to set him down, and the carpet with all its contents rose into the air and alighted at the proper place. In hot weather the birds of the air, with outspread wings, formed a canopy over the whole party.—*Sale: Al Korân,* xxvii. notes.

Carpet Knight (*A*), a civil, not a military knight.

Carpet knights are men who are, by the prince's grace and favour, made knights at home, and in the time of peace, by the imposition or laying on of the king's sword, having, by some special service done to the commonwealth, deserved this title and dignity. They are called "Carpet Knights" because they receive their honour in the court, and upon carpets (and not in the battle-field).—*Markham: Booke of Honour* (1625).

Carpil'lona (*Princess*), the daughter of Subli'mus king of the Peaceable Islands. Sublimus, being dethroned by a usurper, was with his wife, child, and a foundling boy, thrown into a dungeon, and kept there for three years. The four captives then contrived to escape; but the rope that held the basket in which Carpillona was let down, snapped asunder, and she fell into the lake. Sublimus and the other two lived in retirement as a shepherd family, and Carpillona, being rescued by a fisherman, was brought up by him as his daughter. When the "Humpbacked" Prince dethroned the usurper of the Peaceable Islands, Carpillona was one of the captives, and the "Humpbacked" Prince wanted to make her his wife; but she fled in disguise, and came to the cottage home of Sublimus, where she fell in love with his foster-son, who proved to be half-brother of the "Humpbacked" Prince. Ultimately, Carpillona married the foundling, and each succeeded to a kingdom.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Car'pio (*Bernardo del*), natural son of don Sancho, and doña Ximena, surnamed "The Chaste." It was Bernardo del Carpio who slew Roland at Roncesvallês (*4 syl.*). In Spanish romance he is a very conspicuous figure.

Carras'co (*Samson*), son of Bartholomew Carrasco. He is a licentiate, of much natural humour, who flatters don Quixote, and persuades him to undertake a second tour.

He was about 24 years of age, of a pale complexion, and had good talents. His nose was remarkably flat, and his mouth remarkably wide.—*Cervantes: Don Quixote*, II. i. 3 (1615).

He may perhaps boast . . . as the bachelor Samson Carrasco, of fixing the weather-cock La Giralda of Seville, for weeks, months, or years, that is, for as long as the wind shall uniformly blow from one quarter.—*Sir W. Scott.*

(The allusion is to *Don Quixote*, II. i. 14.)

Carric-Thura, in the Orkney Islands, the palace of king Cathulla. It is the title of one of the Ossian poems, the subject being as follows :—Fingal, going on a visit to Cathulla king of the Orkneys, observes a signal of distress on the palace, for Frothal (king of Sora) had invested it. Whereupon Fingal puts to flight the besieging army, and overthrew Frothal in single combat ; but just as his sword was raised to slay the fallen king, Utha, disguised in armour, interposed. Her shield and helmet "flying wide," revealed her sex, and Fingal not only spared Frothal, but invited him and Utha to the palace, where they passed the night in banquet and in song.—*Ossian: Carric-Thura.*

Carril, the grey-headed son of Kinfe'na bard of Cuthullin, general of the Irish tribes.—*Ossian : Fingal.*

Carrillo (*Fray*) was never to be found in his own cell, according to a famous Spanish epigram.

Like Fray Carillo,
The only place in which one cannot find him
Is his own cell.
Longfellow: The Spanish Student, i. 5.

Car'rol, deputy usher at Kenilworth Castle.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Carroll (*Lewis*), the pseudonym of the Rev. C. E. Dodgson (1833-), attached to *Alice in Wonderland, Through the Looking-glass, Hunting the Snark*, etc. (*q.v.*).

Car'stone (*Richard*), cousin of Ada Clare, both being wards in chancery, interested in the great suit of "Jarndyce *v.* Jarndyce." Richard Carstone is a "handsome youth, about 19, of ingenuous face, and with a most engaging laugh." He marries his cousin Ada, and lives in hope that the suit will soon terminate and make him rich. In the mean time, he tries to make two ends meet, first by the profession of medicine, then by that of law, then by the army ; but the rolling stone gathers no moss, and the poor fellow dies with the sickness of hope deferred.—*C. Dickens: Bleak House* (1853).

Cartaph'ilus. (See WANDERING JEW.)

The story of Cartaphilus is taken from the *Book of the Chronicles of the Abbey of St. Albans*, which was copied and continued by Matthew Paris, and contains the earliest account of the Wandering Jew, A.D. 1228. In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicle."

Carter (*Mrs. Deborah*), housekeeper to Surplus the lawyer.—*Morton : A Regular Fix.*

Car'thage (2 *syl.*). When Dido came to Africa she bought of the natives "as much land as could be encompassed with a bull's hide." The agreement being made, Dido cut the hide into thongs, so as to enclose a space sufficiently large for a citadel, which she called Bursa, "the hide." (Greek, *boursa*, "a bull's hide.")

¶ The following is a similar story in Russian history :—The Yakutsks granted to the Russian explorers as much land as they could encompass with a cow's hide ; but the Russians, cutting the hide into strips, obtained land enough for the town and fort which they called Yakutsk.

¶ A similar legend is connected with *Doncaster*, under the supposition that Don = "thong," and that Don-caster = "Thong-city." Of course it is the city on the river Don. It was the *Dona Castre* of the Anglo-Saxons, and the *Danum* of the Romans.

Carthage of the North. Lübeck was so called when it was the head of the Hanseatic League.

Car'thon, son of Cless'ammor and Moina, born while Clessammor was in flight ; his mother died in childbirth. When he was three years old, Comhal (Fingal's father) took and burnt Balclutha (a town belonging to the Britons, on the Clyde), but Carthon was carried away safely by his nurse. When grown to man's estate, Carthon resolved to revenge this attack on Balclutha, and accordingly invaded Morven, the kingdom of Fingal. After overthrowing two of Fingal's heroes, Carthon was slain by his own father, who knew him not ; but when Clessammor learnt that it was his own son whom he had slain, he mourned for him three days, and on the fourth he died.—*Ossian : Carthon.*

Car'ton (*Sydney*), a friend of Charles Darnay, whom he personally resembled. Sydney Carton loved Lucie Manette, but, knowing of her attachment to Darnay, never attempted to win her. Her friendship, however, called out his good qualities, and he nobly died instead of his friend.—*C. Dickens: A Tale of Two Cities* (1859).

Cartouche, an eighteenth-century highwayman. He is the French Dick Turpin.

Car'un, a small river of Scotland, now called Carron, in the neighbourhood of Agricola's wall. The word means "winding."

Ca'rus (*Slow*), in Garth's *Dispensary*, is Dr. Tyson (1649–1708).

Carvel (*Hans*), a tale in a verse by Prior (1664–1721).

Caryati'des (5 *syl.*) or **Carya'tes** (4 *syl.*), female figures in Greek costume, used in architecture to support entablatures. Ca'rya, in Arcadia, sided with the Persians when they invaded Greece; so after the battle of Thermop'ylæ, the victorious Greeks destroyed the city, slew the men, and made the women slaves. Praxit'elês, to perpetuate the disgrace, employed figures of Caryan women with Persian men, for architectural columns.

Casabianca. A boy set by his father on watch. The ship caught fire, and his father was burnt to death. As the flames spread, the boy called to his father, but the ship blew up, and the boy was killed. —*Mrs. Hemans: A Poem* (1794–1835).

Casaubon (*Mr.*), the scholar who marries the heroine in George Eliot's novel of *Middlemarch* (1872).

Casa Wappy, an elegy by D. M. Moir, on the death of his infant son, called by the pet name of "Casa Wappy."

Casca, a blunt, violent conspirator, in the faction of Brutus. When Cæsar was slain, Antony said, "See what a rent the envious Casca made!"—*Shakespeare: Julius Cæsar* (1607).

Casch'casch, a hideous genius, "hunchbacked, lame, and blind of one eye; with six horns on his head, and both his hands and feet hooked." The fairy Maimou'nê (3 *syl.*) summoned him to decide which was the more beautiful, "the prince Camaral'zaman or the princess Badou'ra," but he was unable to determine the knotty point.—*Arabian Nights* ("Camaralzaman and Badoura").

Case is Altered (*The*), a comedy by Ben Jonson (1597).

Casel'la, a musician and friend of the poet Dantê, introduced in his *Purgatory*, ii. On arriving at purgatory, the poet sees a vessel freighted with souls come to be purged of their sins and made fit for paradise; among them he recognizes his friend Casella, whom he "woos to sing;" whereupon Casella repeats with enchanting sweetness the words of [Dantê's] second canzone.

> Dantê shall give Fame leave to set thee higher
> Than his Casella, whom he wooed to sing,
> Met in the milder shades of purgatory.
> *Milton: Sonnet*, xiii. (To H. Lawes).

Caser Wine, forbidden fruit. The reference is to the ancient Jews after their conquest by the Romans.

> A Jew might be seen to drink Caser wine, and heard to ask a blessing in his cup.—*Hepworth Dixon: The Two Queens*, chap. iv.

Cashmere (2 *syl.*), a Polish emigrant in *The Rovers*, a parody by Canning on Schiller's *Robbers*.

Casket Homer, Alexander's edition with Aristotle's notes. So called because it was kept in a golden casket, studded with jewels, part of the spoil which fell into the hands of Alexander after the battle of Arbe'la.

Cas'par, master of the horse to the baron of Arnheim. Mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Cas'par, a man who sold himself to Za'miel the Black Huntsman. The night before the expiration of his life-lease, he bargained for a respite of three years, on condition of bringing Max into the power of the fiend. On the day appointed for the prize-shooting, Max aimed at a dove but killed Caspar, and Zamiel carried off his victim to "his own place."—Weber's opera, *Der Freischütz* (1822).

Cassan'dra, daughter of Priam, gifted with the power of prophecy; but Apollo, whom she had offended, cursed her with the ban "that no one should ever believe her predictions."—*Shakespeare: Troilus and Cressida* (1602).

> Mrs. Barry in characters of greatness was graceful, noble, and dignified; no violence of passion was beyond the reach of her feeling, and in the most melting distress and tenderness she was exquisitely affecting. Thus she was equally admirable in "Cassandra," "Cleopatra," "Roxana," "Monimia," or "Belvidera."—*Dibdin: History of the Stage.*

("Cassandra" (*Troilus and Cressida*, Shakespeare); "Cleopatra" (*Antony and Cleopatra*, Shakespeare, or *All for Love*, Dryden); "Roxana" (*Alexander the Great*, Lee); "Monimia" (*The Orphan*, Otway); "Belvidera" (*Venice Preserved*, by Otway).)

Cassel (*Count*), an empty-headed, heartless, conceited puppy, who pays court to Amelia Wildenhaim, but is too insufferable to be endured. He tells her he "learnt delicacy in Italy, hauteur in Spain, enterprise in France, prudence in Russia, sincerity in England, and love in the wilds of America," for civilized nations have long since substituted intrigue for love.—*Mrs. Inchbald: Lovers' Vows* (1800), altered from Kotzebue.

Cassi, the inhabitants of Hertfordshire or Cassio.—*Cæsar: Commentaries.*

Cassib'ellaun or **Cassib'elan** (probably "Caswallon"), brother and successor of Lud. He was king of Britain when Julius Cæsar invaded the island. Geoffrey of Monmouth says, in his *British History*, that Cassibellaun routed Cæsar, and drove him back to Gaul (bk. iv. 3, 5). In Cæsar's second invasion the British again vanquished him (ch. 7), and "sacrificed to their gods as a thank-offering, 40,000 cows, 100,000 sheep, 30,000 wild beasts, and fowls without number" (ch. 8). Androg'eus (4 *syl.*) "duke of Trinovantum," with 5000 men, having joined the Roman forces, Cassibellaun was worsted, and agreed "to pay 3000 pounds of silver yearly in tribute to Rome." Seven years after this Cassibellaun died and was buried at York.

(In Shakespeare's *Cymbeline* the name is called "Cassibelan.")

N.B.—Polyænus of Macedon tells us that Cæsar had a huge elephant armed with scales of iron, with a tower on its back, filled with archers and slingers. When this beast entered the sea, Cassivelaunus and the Britons, who had never seen an elephant, were terrified, and their horses fled in affright, so that the Romans were able to land without molestation.—See Drayton's *Polyolbion*, viii.

> There the hive of Roman liars worship a gluttonous emperor-idiot.
> Such is Rome . . . hear it, spirit of Cassivelaun.
> *Tennyson: Boadicea.*

Cas'silane (3 *syl.*), general of Candy and father of Annophel.—*Beaumont and Fletcher: Laws of Candy* (printed 1647).

Cassim, brother of Ali Baba, a Persian. He married an heiress and soon became one of the richest merchants of the place. When he discovered that his brother had made himself rich by hoards from the robbers' cave, Cassim took ten mules charged with panniers to carry away part of the same booty. "Open, Sesamé!" he cried, and the door opened. He filled his sacks, but forgot the magic word. "Open, Barley!" he cried, but the door remained closed. Presently the robber-band returned, and cut him down with their sabres. They then hacked the carcase into four parts, placed them near the door, and left the cave. Ali Baba carried off the body and had it decently interred.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Cas'sio (*Michael*), a Florentine, lieutenant in the Venetian army under the command of Othello. Simple-minded but not strong-minded, and therefore easily led by others who possessed greater power of will. Being overcome with wine, he engaged in a street-brawl, for which he was suspended by Othello, but Desdemona pleaded for his restoration. Iago made capital of this intercession to rouse the jealousy of the Moor. Cassio's "almost" wife was Bianca, his mistress. —*Shakespeare: Othello* (1611).

> "Cassio" is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation.—*Dr. Johnson.*

Cassiodo'rus (*Marcus Aurēlius*), a great statesman and learned writer of the sixth century, who died at the age of 100, in A.D. 562. He filled many high offices under Theod'oric, but ended his days in a convent.

> Listen awhile to a learned prælection
> On Marcus Aurelius Cassiodorus.
> *Longfellow: The Golden Legend.*

Cassiope'ia, wife of Ce'pheus (2 *syl.*) king of Ethiopia, and mother of Androm'eda. She boasted that her daughter's beauty surpassed that of the sea-nymphs; and Neptune, to punish her, sent a huge sea-serpent to ravage her husband's kingdom. At death she was made a constellation, consisting of thirteen stars, the largest of which form a "chair" or imperfect W.

> . . . that starred Ethiop queen, that strove
> To set her beauty's [*daughter's*] praise above
> The sea-nymphs, and their powers offended.
> *Milton: Il Penseroso*, 19 (1638).

Cassius, instigator of the conspiracy against Julius Cæsar, and friend of Brutus. — *Shakespeare: Julius Cæsar* (1607).

Brutus. The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Act v. sc. 3.

Charles Mayne Young trod the boards with freedom. His countenance was equally well adapted for the expression of pathos or of pride: thus in such parts as "Hamlet," "Beverley," "The Stranger," "Pierre," "Zanga," and "Cassius," he looked the men he represented.—*Rev. J. Young: Life of C. M. Young.*

("Hamlet" (Shakespeare); "Beverley" (*The Gamester*, Moore); "The Stranger" (B. Thompson); "Pierre" (*Venice Preserved*, Otway); "Zanga" *Revenge*, by Young).)

Castagnette (*Captain*), a hero whose stomach was replaced by a leather one made by Desgenettes [*Da'-ge-net'*], but his career was soon ended by a bomb-shell, which blew him into atoms.—*Manuel: A French Extravagansa.*

Casta'lio, son of lord Acasto, and Polydore's twin-brother. Both the brothers loved their father's ward, Monim'ia "the orphan." The love of Polydore was dishonourable love, but Castalio loved her truly and married her in private. On the bridal night Polydore by treachery took his brother's place, and next day, when Monimia discovered the deceit which had been practised on her, and Polydore heard that Monimia was really married to his brother, the bride poisoned herself, the adulterer ran upon his brother's sword, and the husband stabbed himself.—*Otway: The Orphan* (1680).

Mr. Wilks's excellence in comedy was never once disputed, but the best judges extol him for different parts in tragedy, as "Hamlet," "Castalio," "Edgar," "Moneses," "Jaffier."—*Chetwood.*

("Hamlet" (Shakespeare); "Edgar" (*King Lear*, Shakespeare); "Moneses" (*Tamerlane*, Rowe); "Jaffier" (*Venice Preserved*, by Otway).)

Cas'taly, a fountain of Parnassos, sacred to the Muses. Its waters had the virtue of inspiring those who drank thereof with the gift of poetry.

Casta'ra, the lady addressed by Wm. Habington in his poems. She was Lucy Herbert (daughter of Wm. Herbert, first lord Powis), and became his wife. (Latin, *casta*, "chaste.")

If then, Castara, I in heaven nor move,
Nor earth, nor hell, where am I but in love?
W. Habington: To Castara (died 1654).

The poetry of Habington shows that he possessed . . . a real passion for a lady of birth and virtue, the "Castara," whom he afterwards married.—*Hallam.*

Castle Dangerous, a novel by sir W. Scott, after the wreck of his fortune and repeated strokes of paralysis (1831). Those who read it must remember they are the last notes of a dying swan, and forbear to scan its merits too strictly.

Castle Dangerous, or "The Perilous Castle of Douglas." So called because it was thrice taken from the English between 1306 and 1307.

1. On Palm Sunday, while the English soldiers were at church, Douglas fell on them and slew them; then, entering the castle, he put to the sword all he found there, and set fire to the castle (March 19).

2. The castle being restored was placed under the guard of Thirwall, but Douglas disguised his soldiers as drovers, and Thirwall resolved to "pillage the rogues." He set upon them to drive off the herds, but the "drovers," being too strong for the attacking party, overpowered them, and again Douglas made himself master of the castle.

3. Sir John de Walton next volunteered to hold the castle for a year and a day, but Douglas disguised his soldiers as market-men carrying corn and grass to Lanark. Sir John, in an attempt to plunder the men, set upon them, but was overmastered and slain. This is the subject of sir W. Scott's novel called *Castle Dangerous*, but instead of the market-men "with corn and grass," the novel substitutes lady Augusta, the prisoner of Black Douglas, whom he promises to release if the castle is surrendered to him. De Walton consents, gives up the castle, and marries the lady Augusta.

Castle Perilous, the habitation of lady Lionês (called by Tennyson *Lyonors*). Here she was held captive by sir Ironside the Red Knight of the Red Lands. Sir Gareth overcame the knight, and married the lady.—*Sir T. Malory: History of Prince Arthur*, i. 120–153.

∴ Tennyson has poetised the tale in *Gareth and Lynette*, but has altered it. He has even departed from the old story by making sir Gareth marry Lynette, and leaving the lady Lyonors in the cold. In the old story Gareth marries Lionês (or Lyonors), and his brother Ga'heris marries Linet (or Lynette).

Tennyson has quite missed the scope of the Arthurian allegory, which is a Bunyan's *Pilgrim's Progress*. Lynette represents the people of this world or the inhabitants of the "City of Destruction." "Lionês" represents the "bride," which says to the Christian, "Come!" and is the bride in heaven of those who fight the fight of faith. "Castle Perilous" is the Celestial City, set on a hill. Lynette scoffs at Gareth after every

conquest, for "the carnal mind is enmity against God;" but Gareth "fights the fight," and wins the bride. Tennyson makes the Christian leave the City of Destruction, conquer Apollyon and all the giants, stand in sight of the Celestial City, see the bride inviting him to heaven, and then marry Lynette or the personification of the "world, the flesh, and the devil."—See *Notes and Queries* (January 19, February 16, March 16, 1878).

Castle Rackrent, an Irish story by Maria Edgeworth, to illustrate the evils of absenteeism, etc. (1799).

Castle Spectre (*The*), a drama full of horrors, by M. G. Lewis (author of *The Monk*, 1797.)

Castle in the Air or **Château d'Espagne,** a splendid thing of fancy or hope, but wholly without any real existence, called a "castle of Spain," because Spain has no castles or châteaux. So *Greek Kalends* means "never," because there were no such things as "Greek Kalends."

Ne semez point vos désirs sur le jardin d'autruy; cultivez seulment bien le vostre; ne désirez point de n'estre pas ce que vous estes, mais désirez d'estre fort bien ce que vous estes. . . . De quoy sert-il de bastir des chasteaux en Espagne, quisqu'il nous faut habiter en France.—St. François de Sales (bishop of Geneva), *Writing to a Lady on the subject of "Contentment,"* i. 285 (1567).

Castle of Andalusia, an opera by John O'Keefe. Don Cæsar, the son of don Scipio, being ill-treated by his father, turns robber-chief, but ultimately marries Lorenza, and becomes reconciled to his father.

(The plot is too complicated to be understood in a few lines. Don Cæsar, Spado, Lorenza, Victoria, Pedrillo, and Fernando, all assume characters different to their real ones.)

Castle of Athlin and Dunbayne (*The*), by Mrs. Radcliffe (1789).

Castle of In'dolence (3 *syl.*), in the land of Drowsiness, where every sense is enervated by sensual pleasures. The owner of the castle is an enchanter, who deprives those who enter it of their physical energy and freedom of will.—*Thomson: Castle of Indolence* (1748).

Castle of Maidens, Edinburgh.

[*Ebraucus*] also built the . . . town of mount Agned [*Edinburgh*], called at this time "the Castle of Maidens or the Mountain of Sorrow."—*Geoffrey: British History*, ii. 7 (1142).

Castle of Otranto (*The*), a tale in prose by Walpole (1765).

Cas'tlewood (*Beatrix*), the heroine of *Esmond*, a novel by Thackeray, the "finest picture of splendid lustrous physical beauty ever given to the world." *Lady Rachel Castlewood*, mother of Beatrix. She is described as "very sweet and pure, without ceasing to be human and fallible." Lady Rachel marries Harry Esmond.

Cas'tor, of classic fable, is the son of Jupiter and Leda, and twin-brother of Pollux. The brothers were so attached to each other that Jupiter set them among the stars, where they form the constellation *Gemini* ("the twins"). Castor and Pollux are called the *Dios'curi* or "sons of Dios," *i.e.* Jove.

Cas'tor (*Steph'anos*), the wrestler.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Cas'triot (*George*), called by the Turks "Scanderbeg" (1404 – 1467). George Castriot was son of an Albanian prince, delivered as a hostage to Amurath II. He won such favour from the sultan that he was put in command of 5000 men, but abandoned the Turks in the battle of Mora'va (1443).

This is the first dark blot
On thy name, George Castriot.
Longfellow: The Wayside Inn (an interlude).

Castruc'cio Castraca'ni's Sword. When Victor Emmanuel II. went to Tuscany, the path from Lucca to Pistoia was strewed with roses. At Pistoia the orphan heirs of Pucci'ni met him, bearing a sword, and said, "This is the sword of Castruccio Castracani, the great Italian soldier, and head of the Ghibelines in the fourteenth century. It was committed to our ward and keeping till some patriot should arise to deliver Italy and make it free." Victor Emmanuel, seizing the hilt, exclaimed, "*Questa è per me!*" ("This is for me.")—*Mrs. Browning: The Sword of Castruccio Castracani.*

Cas'yapa (3 *syl.*), father of the immortals, who dwells in the mountain called Hemacû'ta or Himakoot, under the Tree of Life.—*Southey: Curse of Kehama* (canto vi. is called "Casyapa," 1809).

Cat (*The*) has been from time immemorial the familiar of witches; thus Galinthia was changed by the Fates into a cat (Antoninus Liberalis, *Metam.* 29). Hecate also, when Typhon compelled the gods and goddesses to hide themselves in animals, assumed the form of a cat (Pausanias, *Bœotics*). Ovid says, "Fele soror Phœbi latuit."

The cat i' the adage: that is, *Catus amat pisces, sed non vult tingĕre plantas*

("The cat loves fish, but does not like to wet her paws").

Letting I dare not wait upon I would,
Like the poor cat i' the adage.
Shakespeare: Macbeth, act i. sc. 7 (1606).

Not room to swing a cat; reference is to the sport of swinging a cat to the branch of a tree as a mark to be shot at. Shakespeare refers to another variety of the sport; the cat being enclosed in a leather bottle, was suspended to a tree and shot at. "Hang me in a bottle, like a cat" (*Much Ado about Nothing*, act i. sc. 1); and Steevers tells us of a third variety in which the "cat was placed in a soot-bag, hung on a line, and the players had to beat out the bottom of the bag." He who succeeded in thus liberating the cat, had the "privilege" of hunting it afterwards.

Kilkenny Cats. A favourite amusement of the "good old times" with a certain regiment quartered at Kilkenny, was to tie two cats together by the tails, swing them over a line, and watch their ferocious attacks upon each other in their struggles to get free. It was determined to put down this cruel "sport;" and one day, just as two unfortunate cats were swung, the alarm was given that the colonel was riding up post haste. An officer present cut through their tails with his sword and liberated the cats, which scampered off before the colonel arrived.—From a correspondent, signed, R. G. Glenn (4, Rowden Buildings, Temple).

N.B.—Hogarth has a picture of the Kilkenny cats in his *Four Stages of Cruelty*.

The Kilkenny Cats. The story is that two cats fought in a saw-pit so ferociously that each swallowed the other, leaving only the tails behind to tell of the wonderful encounter. (See *Dictionary of Phrase and Fable*, for several other references to cats, pp. 223, 224.)

Catai'an (3 *syl.*), a native of **Catai'a** or Cathay, the ancient name of China; a boaster, a liar. Page, speaking of Falstaff, says—

I will not believe such a Cataian, though the priest of the town commended him for a true man [*i.e. truthful man*].—*Merry Wives of Windsor*, act ii. sc. 1 (1601).

Cateucla'ni, called *Catieuchla'ni* by Ptolemy, and *Cassii* by Richard of Cirencester. They occupied Buckinghamshire, Bedfordshire, and Hertfordshire. Drayton refers to them in his *Polyolbion*, xvi.

Catgut (*Dr.*), a caricature of Dr. Arne in *The Commissary*, by Sam. Foote (1765).

Catharick (*Anne*), "the Woman in White," in Wilkie Collins's novel (1860).

Cath'arine, queen-consort of Charles II.; introduced by sir W. Scott in *Peveril of the Peak*. (See CATHERINE, and also under the letter K.)

Catharine (*St.*) of Alexandria (fourth century), patron saint of girls and virgins generally. Her real name was Dorothea; but St. Jerome says she was called Catharine from the Syriac word *Kethar* or *Kathar*, "a crown," because she won the triple crown of martyrdom, virginity, and wisdom. She was fastened to a wheel, but was beheaded November 25, which is her *fête* day.

To braid St. Catharine's hair means "to live a virgin."

Thou art too fair to be left to braid St. Catharine's tresses.
Longfellow: Evangeline (1848).

Cathay', China or rather Tartary, a corruption of the Tartar word *Khitai'*, "the country of the Khitai'ans or Khitans.' The capital was Albracca, according to Ariosto (*Orlando Furioso*).

. . . the ship
From Cey'lon, Ind, or fair Cathay unloads.
Byron: Don Juan, xii. 9 (1821).

Cath'ba, son of Torman, beloved by Morna, daughter of Cormac king of Ireland. He was killed out of jealousy by Duchô'mar, and when Duchômar told Morna and asked her to marry him, she replied, "Thou art dark to me, Duchômar; cruel is thine arm to Morna. Give me that sword, my foe;" and when he gave it, she "pierced his manly breast," and he died.

Cathba, young son of Torman, thou art of the love of Morna. Thou art a sunbeam in the day of the gloomy storm.—*Ossian: Fingal*, i.

CATHERINE, wife of Mathis, in *The Polish Jew*, by J. R. Ware.

Catherine [HAYES], by Ikey Solomon (a pseudonym of Thackeray), 1839–1840. The object of the novel was to discountenance the popular fictions of highwaymen, freebooters, pirates, and burglars.

** Catherine Hayes was burnt to death at Tyburn, in 1720, for the murder of her husband.

Catherine (*The countess*), usually called "The Countess," falls in love with Huon, a serf, her secretary and tutor. Her pride revolts at the match, but her love is masterful. When the duke her father is told of it, he insists on Huon's

marrying Catherine, a freed serf, on pain of death. Huon refuses to do so till the countess herself entreats him to comply. He then rushes to the wars, where he greatly distinguishes himself, is created prince, and learns that his bride is not Catherine the quondam serf, but Catherine the duke's daughter.—*Knowles: Love* (1840).

Cath'erine of Newport, the wife of Julian Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth). (See CATHARINE, and under K.)

Cath'leen, one of the attendants on Flora M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Cath'lin of Clu'tha, daughter of Cathmol. Duth-Carmor of Cluba had slain Cathmol in battle, and carried off Cathlin by force, but she contrived to make her escape and craved aid of Fingal. Ossian and Oscar were selected to espouse her cause, and when they reached Rathcol (where Duth-Carmor lived), Ossian resigned the command of the battle to his son Oscar. Oscar and Duth-Carmor met in combat, and the latter fell. The victor carried the mail and helmet of Duth-Carmor to Cathlin, and Cathlin said, "Take the mail and place it high in Selma's hall, that you may remember the helpless in a distant land."—*Ossian: Cathlin of Clutha.*

Cath-Lo'da. The tale is this: Fingal in his youth, making a voyage to the Orkneys, was driven by stress of weather to Denmark. The king Starno invited him to a feast, but Fingal, in distrust, declined the invitation. Starno then proposed to his son Swaran to surprise Fingal in his sleep; but Swaran replied, "I shall not slay in shades. I move forth in light;" and Starno himself resolved to attack the sleeper. He came to the place where Fingal lay, but Fingal, hearing the step, started up and succeeded in binding Starno to an oak. At daybreak he discovered it to be the king, and loosing him from his bonds he said, "I have spared thy life for the sake of thy daughter, who once warned me of an ambuscade."—*Ossian: Cath-Loda* (in three duans).

Cath'mor, younger brother of Cair'bar ("lord of Atha"), but totally unlike him. Cairbar was treacherous and malignant; Cathmor high-minded and hospitable. Cairbar murdered Cormac king of Ireland, and having inveigled Oscar (son of Ossian) to a feast, vamped up a quarrel, in which both fell. Cathmor scorned such treachery. Cathmor is the second hero of the poem called *Tem'ora,* and falls by the hand of Fingal (bk. viii.).

Cathmor, the friend of strangers, the brother of red-haired Caibar. Their souls were not the same. The light of heaven was in the bosom of Cathmor. His towers rose on the banks of Atha; seven paths led to his halls; seven chiefs stood on the paths and called strangers to the feast. But Cathmor dwelt in the wood, to shun the voice of praise.—*Ossian: Temora,* i.

Catholic (*The*).

Alfonso I. of Asturias, called by Gregory III. *His Catholic Majesty* (693, 739-757).

Ferdinand II. of Ar'agon, husband of Isabella. Also called *Rusé,* "the wily" (1452, 1474-1516).

Isabella wife of Ferdinand II. of Aragon, so called for her zeal in establishing the Inquisition (1450, 1474-1504).

Catholic Majesty [*Catholica Magestad*], the special title of the kings of Spain. It was first given to king Recared (590) in the third Council of Toledo, for his zeal in rooting out the "Arian heresy."

Cui a Deo æternum meritum nisi vero Catholico Recaredo regi? Cui a Deo æterna corona nisi vero orthodoxo Recaredo regi?—*Gregory the Great: Magna Moralia,* 127 and 128.

But it was not then settled as a fixed title to the kings of Spain. In 1500 Alexander VI. gave the title to Ferdinand V. king of Aragon and Castile, and from that time it became annexed to the Spanish crown.

Ab Alexandro pontifice Ferdinandus "Catholici" cognomentum accepit in posteros cum regno transfusum stabili possessione. Honorum titulos principibus dividere pontificibus Romanis datur.—*Mariana: De Rebus Hesp.,* xxvi. 12; see also vii. 4.

Ca'thos, cousin of Madelon, brought up by her uncle Gor'gibus, a plain citizen in the middle rank of life. These two silly girls have had their heads turned by novels, and thinking their names commonplace, Cathos calls herself Aminta, and her cousin adopts the name of Polix'ena. Two gentlemen wish to marry them, but the girls consider their manners too unaffected and easy to be "good style," so the gentlemen send their valets to represent the "marquis of Mascarille" and the "viscount of Jodelet." The girls are delighted with these "distinguished noblemen;" but when the game has gone far enough, the masters enter, and lay bare the trick. The girls are taught a useful lesson, without being involved in any fatal ill consequences.—*Molière: Les Précieuses Ridicules* (1659).

Cathul'la, king of Inistore (*the Orkneys*) and brother of Coma'la (*q.v.*). Fingal, on coming in sight of the palace, observed a beacon-flame on its top as signal of distress, for Frothal king of Sora had besieged it. Fingal attacked Frothal, engaged him in single combat, defeated him, and made him prisoner.—*Ossian: Carrick-Thura.*

Cat'iline (3 *syl.*), a Roman patrician, who headed a conspiracy to overthrow the Government, and obtain for himself and his followers all places of power and trust. The conspiracy was discovered by Cicero. Catiline escaped and put himself at the head of his army, but fell in battle after fighting with desperate daring (B.C. 62). Voltaire, in his *Rome Sauvée*, has introduced the conspiracy and death of Catiline (1752).

*** Cicero has four orations *In Catilinum.*

Catilines and Cethegi (*The*), a synonym for conspirators who hope to mend their fortunes by rebellion.

The intrigues of a few impoverished Catilines and Cethegi.—*Motley: The Dutch Republic.*

Catiline's Conspiracy, a long tedious tragedy by Ben Jonson (1611). Full of wearisome speeches.

*** Gosson wrote a tragedy with the same title in the sixteenth century. Croly, in 1822, wrote a tragedy called *Catiline.*

Catius, in Pope's *Moral Essays* (Epistle 1), is meant for Charles Dartineuf, called by Warburton "a glutton." Hence the lines—

> He prefers, no doubt,
> A rogue with venison to a rogue without.
>
> *Pope.*

Ca'to, the hero and title of a tragedy by J. Addison (1713). Disgusted with Cæsar, Cato retired to U'tica (in Africa), where he had a small republic and mimic senate; but Cæsar resolved to reduce Utica as he had done the rest of Africa; and Cato, finding resistance hopeless, fell on his own sword.

> Tho' stern and awful to the foes of Rome,
> He is all goodness, Lucia, always mild,
> Compassionate, and gentle to his friends;
> Filled with domestic tenderness.
>
> Act v. 1.

When Barton Booth [1713] first appeared as "Cato," Bolingbroke called him into his box and gave him fifty guineas for defending the cause of liberty so well against a perpetual dictator.—*Life of Addison.*

*** In his *De Senectute*, Cicero introduces Cato as the chief speaker.

He is a Cato, a man of simple habits, severe morals, strict justice, and blunt speech,—but of undoubted integrity and patriotism; like the Roman censor of that name, grandfather of the Cato of Utica, who resembled him in character and manners.

Cato and Hortens'ius. Cato of Utica's second wife was Martia daughter of Philip. He allowed her to live with his friend Hortensius, and after the death of Hortensius took her back again.

> [*Sultans*] don't agree at all with the wise Roman,
> Heroic, stoic Cato, the sententious,
> Who lent his lady to his friend Hortensius.
>
> *Byron: Don Juan*, vi. 7 (1821).

Catul'lus. Lord Byron calls Thomas Moore the "British Catullus," referring to a volume of amatory poems published n 1808, under the pseudonym of "Thomas Little."

> 'Tis Little! young Catullus of his day,
> As sweet but as immoral as his lay.
>
> *Byron: English Bards and Scotch Reviewers* (1809).

The Oriental Catullus, Saadi or Sadi, a Persian poet. He married a rich merchant's daughter, but the marriage was an unhappy one. His chief works are *The Gulistan* (or "garden of roses"), and *The Bostan* (or "garden of fruits"), (1176–1291).

Cau'dine Forks, a narrow pass in the mountains near Capua, now called "the Valley of Arpaia." Here a Roman army under the consuls T. Vetu'rius Calvi'nus and Sp. Postu'mius fell into the hands of the Sam'nites (2 *syl.*), and were made to "pass under the yoke."

Cau'dle (*Mrs. Margaret*), a curtain lecturer, who between eleven o'clock at night and seven the next morning, delivered for thirty years a curtain lecture to her husband Job Caudle, generally a most gentle listener; if he replied, she pronounced him insufferably rude, and if he did not, he was insufferably sulky.—*Douglas Jerrold: Punch* ("The Caudle Papers").

Cau'line (*Sir*), a knight who served the wine to the king of Ireland. He fell in love with Christabelle (3 *syl.*), the king's daughter, and she became his troth-plight wife, without her father's knowledge. When the king knew of it, he banished sir Cauline (2 *syl.*). After a time the soldain asked the lady in marriage, but sir Cauline challenged his rival and slew him. He himself, however, died of the wounds he had received, and the lady Christabelle, out of grief, "burst her gentle hearte in twayne."—*Percy: Reliques*, I. i. 4.

Cau'rus, the stormy west-north-west wind; called in Greek, *Arges'tes.*

> The ground by piercing Caurus seared.
>
> *Thomson: Castle of Indolence*, ii. (1748).

Caustic, of the *Despatch* newspaper, was the signature of Mr. Serle.

Christopher Caustic, the pseudonym of Thomas Green Fessenden, author of *Terrible Tractoration,* a Hudibrastic poem (1771–1837).

Caustic (*Colonel*), a fine gentleman of the last century, very severe on the degeneracy of the present race.—*Henry Mackenzie,* in *The Lounger.*

Ca'va, or *Florida,* daughter of St. Julian. It was the violation of Cava by Roderick that brought about the war between the Goths and the Moors, in which Roderick was slain (A.D. 711).

Cavalier (*The*), Eon de Beaumont, called by the French *Le Chevalier d'Eon* (1728–1810). Charles Breydel, the Flemish landscape painter (1677–1744). Francisco Cairo, the historian, called *El Chevaliere del Cairo* (1598–1674). Jean le Clerc, *Le Chevalier* (1587–1633). J. Bapt. Marini, the Italian poet, called *Il Cavaliere* (1569–1625). Andrew Michael Ramsay (1686–1743).

(James Francis Edward Stuart, the "Old Pretender," was styled *Le Chevalier de St. George* (1688–1765). Charles Edward, the "Young Pretender," was styled *The Bonnie Chevalier* or *The Young Cavalier,* 1720–1788.)

Cavalier (*The History of a*), a tale by Defoe (1723). So true to life that lord Chatham thought it was "a true biography."

Cavalier Serventē, called in Spanish *corte'go* and in Italian *cicisbeo.* A young gentleman who plays the gallant to a married woman, escorts her to places of public amusement, calls her coach, hands her to supper, buys her bouquets and opera tickets, etc.

> He may resume his amatory care
> As cavalier servente.
> *Byron: Don Juan,* iii. 24 (1820).

Cavall', "king Arthur's hound of deepest mouth."—*Tennyson: Idylls of the King* ("Enid").

Cave of Adul'lam, a cave in which David took refuge when he fled from king Saul; and thither resorted to him "every one that was in distress, and every one that was in debt, and every one that was discontented" (1 *Sam.* xxii. 1, 2). Mr. John Bright called the seceders of the reform party Adull'amites (4 *syl.*), and said that Lowe and Horsman, like David in the cave of Adullam, gathered together all the discontented, and all that were politically distressed.

Cave of Makkedah, in which the five kings who fought against Joshua hid themselves, but were slain by Joshua.—*Josh.* x.

Cave of Mammon, the abode of the god of wealth. The money-god first appears as a miser, then becomes a worker of metals, and ultimately the god of all the treasures of the world. All men bow down to his daughter Ambition.—*Spenser: Faërie Queene,* ii. 7 (1590).

Cave of Montesi'nos, about sixty feet in depth, in the heart of La Mancha. So called because Montesinos retired thither when he quitted the French court on account of some insult offered to him. Cervantês visited the cave, and it is now often resorted to by shepherds as a shelter from the cold or rain.

Cav'endish, author of *Principles of Whist,* and numerous guide-books on games, as *Bézique, Picquet, Écarté, Billiards,* etc. Henry Jones, editor of "Pastimes" in *The Field* and *The Queen* newspapers (1831–).

Cavendish Square (London), so called from Henrietta Cavendish, wife of Edward second earl of Oxford and Mortimer (built 1718).

Cawther (*Al*), the lake of paradise, the waters of which are sweet as honey, cold as snow, and clear as crystal. He who once tastes thereof shall never thirst again.—*Al Korân,* cviii.

> The righteous, having surmounted the difficulties of life, and having passed the sharp bridge [*al Sirât*], will be refreshed by drinking at the pond of their prophet, the waters of which are supplied from al Cawther. . . . This is the first taste which the blessed will have of their future but near-approaching felicity.—*Sale: Al Korân* ("The Preliminary Discourse," iv.).

Cax'on (*Old Jacob*), hairdresser of Jonathan Oldbuck ("the antiquary") of Monkbarns.

Jenny Caxon, a milliner; daughter of Old Jacob.—*Sir W. Scott: The Antiquary* (time, George III.).

Caxton (*Pisistrătus*), the hypothetical author of *My Novel* (1853); *The Caxtons;* and the essays called *Caxtonia.*

Caxton Society (*The*), (1845–1854), for the publication of the chronicles, etc., of the Middle Ages.

Caxtonia, a series of essays supposed to be written by Pisistrătus Caxton, Edward lord Lytton (1863).

Caxtons (*The*), a domestic novel by Edward lord Lytton (1849). Supposed to be written by Pisistrătus Caxton.

Ceca to Mecca (*From*), from pillar to post. *To saunter* or *ramble from Ceca to Mecca* is a Spanish proverb, meaning to roam about purposelessly or idly. *Ceca* and *Mecca* are two places visited by Mohammedan pilgrims.

"Let us return home," said Sancho, "nor longer ramble from Ceca to Mecca."—*Cervantes: Don Quixote*, I. iii. 4 (1605).

Cecil, or *The Adventures of a Coxcomb*, the hero of a novel so called by Mrs. Gore (1841).

Cecil (*Davenant*), the pseudonym adopted by Coleridge in his contributions to the *Quarterly Magazine.*

Cecil's Fast, an Act of Parliament by W. Cecil, lord Burleigh, to enjoin the eating of fish on certain days. The object of this Act was to restore the fish trade, which had been almost ruined by the Reformation. Papists eat fish on fast-days, and at the Reformation, the eating of fish being looked on as a badge of bad faith, no one was willing to lie under the suspicion of being a papist, and no one would buy fish.

Cecilia (*St.*), the patroness of musicians and "inventor of the organ." The legend says that an angel fell in love with Cecilia for her musical skill, and nightly brought her roses from paradise. Her husband saw the angel-visitant, who gave to both a crown of martyrdom.

Thou seem'st to me like the angel
That brought the immortal roses
To St. Cecilia's bridal chamber.
Longfellow: The Golden Legend.

Ce'dric, a thane of Rotherwood, and surnamed "the Saxon."—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Cel'adon and Ame'lia. (See AMELIA, p. 35.)

(Celadon, like Chloe, Celia, Lesbia, Daphnê, etc., may be employed to signify a lady-love generally.)

Celandine (3 *syl.*), a shepherd of "various natural gifts," in love with Marina, a neighbouring shepherdess, of enchanting beauty. Finding his "suite was quickly got, as moved," he waxed cold and indifferent.—*W. Browne: Britannia's Pastorals* (1613).

Cele'no or **Celæ'no,** chief of the harpies.

There on a craggy stone
Celeno hung, and made his direful moan.
Giles Fletcher: Christ's Triumph [on Earth], (1610).

Celes'tial City (*The*). Heaven is so called by John Bunyan, in his *Pilgrim's Progress* (1678). Pekin, in China, is so called also.

Celes'tial Empire, China, so called because the first emperors were all "celestial deities:" as Puon-Ku ("highest eternity"), Tiën-Hoâng ("emperor of heaven"), Ti-Hoâng ("emperor of earth"), Gine-Hoâng ("emperor of men"), etc., embracing a period of 300,000 years previous to To-hi, whose reign is placed B.C. 2953–2838.

CE'LIA, daughter of Frederick the usurping duke, and cousin of Ros'alind daughter of the banished duke. When Rosalind was driven from her uncle's court, Celia determined to go with her to the forest of Arden to seek out the banished duke, and for security sake, Rosalind dressed in boy's clothes and called herself "Gan'imed," while Celia dressed as a peasant-girl and called herself "Aliēna." When they reached Arden they lodged for a time in a shepherd's hut, and Oliver de Boys was sent to tell them that his brother Orlando was hurt and could not come to the hut as usual. Oliver and Celia fell in love with each other, and their wedding day was fixed. Ganimed resumed the dress of Rosalind, and the two brothers married at the same time.—*Shakespeare: As You Like It* (1598).

Arden is an hypothetical place.

Ce'lia, a girl of 16, in Whitehead's comedy of *The School for Lovers.* It was written expressly for Mrs. Cibber, daughter of Dr. Arne.

Mrs. Cibber was at the time more than 50 years old, but the uncommon symmetry and exact proportion in her form, with her singular vivacity, enabled her to represent the character of "Celia" with all the juvenile appearance marked by the author.—*Percy: Anecdotes.*

Ce'lia, a poetical name for any lady-love: as "Would you know my Celia's charms . . . ?" Not unfrequently Streph'on is the wooer when Celia is the wooed. Thomas Carew calls his "sweet sweeting" Celia; her real name is not known.

Ce'lia (*Dame*), mother of Faith, Hope, and Charity. She lived in the hospice called Holiness. (Celia is from the Latin, *cœlum*, "heaven.")—*Spenser: Faërie Queene*, i. 10 (1590).

Cel'idon, the scene of one of Arthur's twelve battles, also called "Celidon-the-Forest," and said to be Tweeddale.

Celyddon was a common term for a British forest. (See CELADON, p. 191.)

Célimène (3 *syl.*), a coquette courted by Alceste (2 *syl.*) the "misanthrope" (a really good man, both upright and manly, but blunt in behaviour, rude in speech, and unconventional). Alceste wants Célimène to forsake society and live with him in seclusion; this she refuses to do, and he replies, as you cannot find, "tout en moi, comme moi tout en vous, allez, je vous refuse." He then proposes to her cousin Eliante (3 *syl.*), but Eliante tells him she is already engaged to his friend Philinte (2 *syl.*), and so the plays ends.—*Molière: Le Misanthrope* (1666).

("Célimène" in Molière's *Les Précieuses Ridicules* is a mere dummy. She is brought on the stage occasionally towards the end of the play, but never utters one word, and seems a supernumerary of no importance at all.)

Celin'da, the victim of count Fathom's seduction.—*Smollett: Count Fathom* (1754).

The count placed an Eolian harp in her bedroom, and "the strings no sooner felt the impression of the wind than they began to pour forth a stream of melody more ravishingly delightful than the song of Philomel, the warbling brook, and all the concert of the wood."—*Smollett: Count Fathom.*

Cel'lide (2 *syl.*), beloved by Valentine and his son Francisco. The lady naturally prefers the younger man.—*Fletcher: Mons. Thomas* (1619). Beaumont died 1616.

Celt. Tennyson calls the irritability of the Irish and Welsh

The blind hysterics of the Celt.
In Memoriam, cix.

Celtic and Ibe'rian Fields (*The*), France and Spain.

Roving the Celtic and Iberian fields.
Milton: Comus, 60 (1634).

Celtic Homer (*The*), Ossian, said to be of the third century.

If Ossian lived at the introduction of Christianity, as by all appearances he did, his epoch will be the latter end of the third and beginning of the fourth century.

The "Caracul" of Fingal, who is no other than Caracalla) son of Seve'rus, emperor of Rome), and the battle fought against Caros or Carausius, . . . fix the epoch of Fingal to the third century, and Irish historians place his death in the year 283. Ossian was Fingal's son.—*Era of Ossian.*

Celtic Languages. (See KELTIC.)

Cenci. Francesco Cenci was a most profligate Roman noble, who had four sons and one daughter, all of whom he treated with abominable cruelty. It is said that he assassinated his two elder sons and debauched his daughter Beatrice. Beatrice and her two surviving brothers, with Lucretia (their mother), conspired against Francesco and accomplished his death; but all except the youngest brother perished on the scaffold, September 11, 1599. (See *Quarterly Review,* February, 1879.)

It has been doubted whether the famous portrait in the Barberini palace of Rome is that of Beatrice Cenci, and even whether Guido was the painter thereof.

Percy B. Shelley wrote a tragedy called *The Cenci* (1819).

Cenimag'ni, the inhabitants of Norfolk, Suffolk, and Cambridge.—*Cæsar: Commentaries.*

Cennini, the jeweller in *Romola,* a novel by "George Eliot" (Mrs. Lewis or J. W. Crosse), (1863).

Centaur (*The Blue*), a human form from the waist upwards, and a goat covered with blue shag from the waist downwards. Like the ogri, he fed on human flesh.

"Shepherds," said he, "I am the Blue Centaur. If you will give me every third year a young child, I promise to bring a hundred of my kinsmen and drive the Ogri away." . . . He [*the Blue Centaur*] used to appear on the top of a rock, with his club in one hand . . . and with a terrible voice cry out to the shepherds, "Leave me my prey, and be off with you!"—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Centaurs (*The*), of classic mythology, were half men and half horses. They fought with the Lapithæ at the marriage feast of Pirithöus, were expelled from their country, and took refuge on Mount Pindus. Chiron was the most famous of the Centaurs.

Cen'tury White, John White, the nonconformist lawyer. So called from his chief work, entitled *The First Century of Scandalous, Malignant Priests, etc.* (1590-1645).

Ce'phal (Greek, *Kephalê*), the Head personified, the "acropolis" of *The Purple Island,* fully described in canto v. of that poem, by Phineas Fletcher (1633).

Ceph'alus (in Greek, *Kephalos*). One day, overcome with heat, Cephalus threw himself on the grass, and cried aloud, "Come, gentle Aura, and this heat allay!" The words were told to his young wife Procris, who, supposing Aura to be some rival, became furiously jealous. Resolved to discover her rival, she stole next day to a covert, and soon saw her husband come and throw himself on the bank, crying aloud, "Come, gentle Zephyr; come, Aura, come, this heat allay!" Her mistake was evident, and she was about to throw herself into the arms of her husband, when the young man, aroused by the rustling, shot an

arrow into the covert, supposing some wild beast was about to spring on him. Procris was shot, told her tale, and died. —*Ovid: Art of Love*, iii.

Cephalus loves Procris, *i.e.* "the sun kisses the dew. Procris is killed by Cephalus, *i.e.* "the dew is destroyed by the rays of the sun."

Ceras'tes (3 *syl.*), the horned snake (Greek, *keras*, "a horn"). Milton uses the word in *Paradise Lost*, x. 525 (1665).

Cerberus, a dog with three heads, which keeps guard in hell. Dantê places it in the third circle.

Cerberus, cruel monster, fierce and strange,
Through his wide threefold throat barks as a dog...
His eyes glare crimson, black its unctuous beard,
His belly large, and clawed the hands with which
He tears the spirits, flays them, and their limbs
Piecemeal disparts.
Dante: Hell, vi. (1300, Cary's translation).

Cer'don, the boldest of the rabble leaders in the encounter with Hu'dibras at the bear-baiting. The original of this character was Hewson, a one-eyed cobbler and preacher, who was also a colonel in the Rump army.—*S. Butler: Hudibras*, i. **2** (1663).

Ce'res (**2** *syl.*), the Fruits of Harvest personified. In classic mythology Cerês means "Mother Earth," the protectress of agriculture and fruits.

Ceres, the planet, is so called because it was discovered from the observatory of Palermo, and Cerês is the tutelar goddess of Sicily.

Ceret'tick Shore (*The*), the Cardigan coast.

. . . the other floods from the Ceretticke shore
To the Virginian sea [*q.v.*], contributing their store.
Drayton: Polyolbion, vi. (1612).

Cer'imon, a physician of Ephesus, who restored to animation Thaisa, the wife of Per'iclês prince of Tyre, supposed to be dead.—*Shakespeare: Pericles Prince of Tyre* (1608).

Certa'men Cathol'icum cum Calvinistis, of Hamconius, is a poem in which every word begins with C.

N.B.—In the *Materia more Magistrālis* every word begins with M; and in the *Pugna Porcōrum per P. Porcum pōetam* every word begins with P.

Chab'ot (*Philippe de*), admiral of France, governor of Bourgoyne and Normandy under François I. Montmorency and the cardinal de Lorraine, out of jealousy, accused him of malversation, his faithful servant Allegre was put to the rack to force evidence against the accused, and Chabot was sent to prison because he was unable to pay the fine levied upon him. His innocence, however, was established by the confession of his enemies, and he was released; but disgrace had made so deep an impression on his mind that he sickened and died. This is the subject of a tragedy entitled *The Tragedy of Philip Chabot, etc.*, by Chapman and Shirley (1639).

Chad'band (*The Rev. Mr.*), type of a canting hypocrite "in the ministry." He calls himself "a vessel," is much admired by his dupes, and pretends to despise the "carnal world," but nevertheless loves dearly its "good things," and is most self-indulgent.—*C. Dickens: Bleak House* (1853).

Chaffington (*Mr. Percy*), M.P., a stock-broker.—*Morton: If I had a Thousand a Year.*

Chalbrook, a giant, the root of the race of giants, including Polypheme (3 *syl.*), Goliath, the Titans, Fierabras, Gargantua, and closing with Pantag'ruel. He was born in the year known for its "week of three Thursdays."—*Rabelais: Pantagruel*, ii. (1533).

Chal'ybes (3 *syl.*), a people on the south shore of the Black Sea, who occupied themselves in working iron.

On the left hand dwell
The iron-workers called the Chalybês,
Of whom beware.
Mrs. Browning: Prometheus Bound (1850).

Cham, the pseudonym of comte Amédée de Noé, a peer of France, a great wit, and the political caricaturist of *Charivari* (the French *Punch*). The count was one of the founders of the French Republic in 1875. As Cham or Ham was the second son and scapegrace of Noah, so Amédée was the second son and scapegrace of the comte de Noé [*Noah*].

Cham [*Kam*], the sovereign prince of Tartary, now written *Khan*.

The Great Cham of Literature. Dr. Johnson (1709-1784) was so called by Smollett.

Cham of Tartary, a corruption of Chan or Khan, *i.e.* "lord or prince," as Hoccota Chan. "Ulu Chan" means "great lord," "ulu" being equal to the Latin *magnus*, and "chan" to *dominus* or *imperātor*. Sometimes the word is joined to the name, as Chan-balu, Carachan, etc. The Turks have also had their "Sultan Murad chan bin Sultan Selim chan," *i.e. Sultan Murad prince,*

son of Sultan Selim prince.—Selden: Titles of Honour, vi. 66 (1672).

Cham'berlain (*Matthew*), a tapster, the successor of Old Roger Raine (1 *syl.*). —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chambers's Journal, a weekly serial by William and Robert Chambers, begun in 1832.

Chamont, brother of Monimia "the orphan," and the troth-plight husband of Seri'na (daughter of lord Acasto). He is a soldier, so proud and susceptible that he is for ever taking offence, and setting himself up as censor or champion. He fancies his sister Monim'ia has lost her honour, and calls her to task, but finds he is mistaken. He fancies her guardian, old Acasto, has not been sufficiently watchful over her, and draws upon him in his anger, but sees his folly just in time to prevent mischief. He fancies Castalio, his sister's husband, has ill-treated her, and threatens to kill him, but his suspicions are again altogether erroneous. In fact, his presence in the house was like that of a madman with fire-brands in a stack-yard.—*Otway: The Orphan* (1680).

There are characters in which he [*C. M. Young*] is unrivalled and almost perfect. His "Pierre" [*Venice Preserved*, Otway] is more soldierly than Kemble's; his "Chamont" is full of brotherly pride, noble impetuosity, and heroic scorn.—*New Monthly Magazine* (1822).

Champagne (*Henry earl of*), a crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

Cham'pernel', a lame old gentleman, the husband of Lami'ra, and son-in-law of judge Vertaigne (2 *syl.*).—(?) *Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Champion and Severall. A "champion" is a common, or land in allotments without enclosures. A "severall" is a private farm, or land enclosed for individual use. A "champion" also means one who holds an open allotment or "champion."

More profit is quieter found
(Where pastures in severall be)
Of one seely acre of ground,
Than champion maketh of three.
Again what a joy it is known
When men may be bold of their own!
Tusser: Five Hundred Points of Good Husbandry, liii. 22.

Again—

The *champion* differs from *severall* much
For want of partition, closier, and such.
Tusser (Introduction), (1557).

Champion of the Virgin. St. Cyril of Alexandria is so called from his defence of the "Incarnation" or doctrine of the "hypostatic union," in the long and stormy dispute with Nesto'rius bishop of Constantinople.

Champneys (*Sir Geoffry*), a fossilized old country gentleman, who believes in "blue blood" and the "British peerage." Father of Talbot, and neighbour of Perkyn Middlewick, a retired butterman. The sons of these two magnates are fast friends, but are turned adrift by their fathers for marrying in opposition to their wishes. When reduced to abject poverty, the old men go to visit their sons, relent, and all ends happily.

Talbot Champneys, a swell with few brains and no energy. His name, which was his passport into society, would not find him in salt in the battle of life. He marries Mary Melrose, a girl without a penny, but his father wanted him to marry Violet the heiress.

Miss Champneys, sir Geoffry's sister, proud and aristocratic, but quite willing to sacrifice both on the altar of Mr. Perkyn Middlewick, the butterman, if the wealthy plebeian would make her his wife, and allow her to spend his money. —*H. J. Byron: Our Boys* (1875).

Chandos House (Cavendish Square, London), so called from being the residence of James Brydges, duke of Chandos, generally called "The Princely Chandos."

Chandos Street. (See CARIBEE ISLANDS, p. 179.)

Chanounes Yemenes Tale (*The*), that is, a yemen's tale about a chanoun. (A "yemen" is a bailiff.) This is a tale in ridicule of alchemy. A chanoun humbugged a priest by pretending to convert rubbish into gold. With a film of wax he concealed in a stick a small lot of thin gold. The priest stirred the boiling water with the stick, and the thin pieces of gold, as the wax melted, dropped into the pot. The priest gave the chanoun £40 for the recipe; and the crafty alchemist was never seen by him afterwards.

Chan'ticleer (3 *syl.*), the cock, in the beast-epic of *Reynard the Fox* (1498), and also in "The Nonne Prestes Tale," told in *The Canterbury Tales*, by Chaucer (1388).

Chaon'ian Bird (*The*), the dove; so called because doves delivered the oracles of Dodōna or Chaon'ia.

But the mild swallow none with toils infest,
And none the soft Chaonian bird molest.
Ovid: Art of Love, ii.

Chaonian Food, acorns; so called from the oak trees of Dodōna, which gave out the oracles by means of bells hung among the branches. Beech mast is so called also, because beech trees abounded in the forest of Dodōna.

Chapelle Aventureuse, the place where Launcelot had his second vision of the "Beatific Cup." His first was during his fit of madness.

Slumbering, he saw the vision high,
He might not view with waking eye.
Sir W. Scott: Marmion (1808).

Characters of Vathek's Sabres. "Like the characters of Vathek's sabres, they never remained two days alike." These sabres would deal blows without being wielded by man, obedient to his wish only.—*Beckford: Vathek* (1784).

Charalois, son of the marshal of Burgundy. When he was 28 years old, his father died in prison at Dijon, for debts contracted by him for the service of the State in the wars. According to the law which then prevailed in France, the body of the marshal was seized by his creditors, and refused burial. The son of Charalois redeemed his father's body by his own, which was shut up in prison in lieu of the marshal.—*Massinger: The Fatal Dowry* (1632).

¶ It will be remembered that Milti'adês, the Athenian general, died in prison for debt, and the creditors claimed the body, which they would not suffer to be buried till his son Cimon gave up himself as a hostage.

Char'egite (3 *syl.*). The Charegite assassin, in the disguise of a Turkish marabout or enthusiast, comes and dances before the tent of Richard Cœur de Lion, and suddenly darting forward, is about to stab the king, when a Nubian seizes his arm, and the king kills the assassin on the spot.—*Sir W. Scott: The Talisman* (time, Richard I.).

Charge of the Light Brigade, or "The Death Charge of the 600 at Balaclava," Sept. 20, 1854. The brigade consisted of the 13th Light Dragoons, the 17th Lancers, the 11th Hussars commanded by lord Cardigan, the 8th Hussars, and the 4th Light Dragoons. The Russians were advancing in great strength to intercept the Turkish and British forces, when lord Raglan (commander-in-chief) sent an order to lord Lucan to advance, and lord Lucan (not understanding what was intended) applied to captain Nolan, who brought the message, for information. Nolan replied, "There, my lord, is your enemy." Lucan then gave orders to lord Cardigan to attack, and the 600 rode forward into the jaws of death. In 20 minutes, 12 officers were slain, and 4 others wounded; 147 men were slain, and 110 wounded. The blunder must be shared by lord Lucan, general Airey, and captain Nolan. However, never was victory more glorious to the devoted men than this useless and deadly charge. It "was magnificent, but it was not war," and when lord Cardigan rallied the scattered remains, he said, "My men, some one has blundered." They replied, "Never mind, my lord, we are ready to charge again if it is your lordship's command." Tennyson wrote a poem on the fatal charge.

N.B.—*Coincidences.* The names of the four persons concerned all end in *-an;* Raglan told Nolan, Nolan told Lucan, and Lucan told Cardigan. The initials of these names make R a C-L a N, very near the name R a G-L a N.

Charicle'ia, the *fiancée* of Theag'enês, in the Greek romance called *The Loves of Theagenês and Charicleia,* by Heliodo'ros bishop of Trikka (fourth century).

Chari'no, father of Angelina. Charino wishes Angelina to marry Clodio, a young coxcomb; but the lady prefers his elder brother Carlos, a young bookworm. Love changes the character of the diffident Carlos, and Charino at last accepts him for his son-in-law. Charino is a testy, obstinate old man, who wants to rule the whole world in his own way.—*Cibber: Love Makes a Man* (1694).

Chariva'ri. In the Middle Ages a "charivari" consisted of an assemblage of ragamuffins, who, armed with tin pots and pans, fire-shovels, and kettles, gathered in the dark outside the house of any obnoxious person, making the night hideous by striking the pots against the pans, and howling "Haro! haro!" or (in the south) "Hari! hari!" In 1563 the Council of Trent took the matter up, and solemnly interdicted "charivaries" under pain of excommunication; nevertheless, the practice long continued in some of the French villages, notably in La Ruscade.

¶ In East Lavant, near Chichester, between 1869 and 1872, I witnessed three

such visitations made to different houses. In two cases the husband had bullied his wife; and in one the wife had injured her husband with a broomstick. The visitation in all cases was made for three successive nights; and the villagers assured me confidently that the "law had no power to suppress these demonstrations."

Charlemagne and his Paladins. This series of romances is of French origin; as the Arthurian is Welsh or British. It began with the legendary chronicle in verse, called *Historia de Vita Caroli Magni et Rolandi*, erroneously attributed to Turpin archbishop of Rheims (a contemporary of Charlemagne). Probably they were written 200 or 300 years later. The chief of the series are *Huon of Bordeaux*, *Guerin de Monglave*, *Gaylen Rhetoré* (in which Charlemagne and his paladins proceed in mufti to the Holy Land), *Miles and Ames*, *Jairdain de Blaves*, *Doolin de Mayence*, *Ogier le Danois*, and *Maugis the Enchanter*.

Charlemagne was buried at Aix-la-Chapelle in 814.

Charlemagne's Stature. We are told that Charlemagne was "eight feet high," and so strong that he could "straighten with his hands alone three horse-shoes at once." His diet and his dress were both as simple as possible.

Charlemagne's Nine Wives: (1) Hamiltrude, a poor Frenchwoman, who bore him several children. (2) Desidera'ta, who was divorced. (3) Hildegarde. (4) Fastrade, daughter of count Rodolph the Saxon. (5) Luitgarde the German. (The last three died before him.) (6) Maltegarde. (7) Gersuinde the Saxon. (8) Regina. (9) Adalinda.

Charlemagne's Sword, La Joyeuse.

Charlemagne and the Ring. Pasquier says that Charles le Grand fell in love with a peasant-girl [Agatha], in whose society he seemed bewitched, insomuch that all matters of State were neglected by him; but the girl died, to the great joy of all. What, however, was the astonishment of the court to find that the king seemed no less bewitched with the dead body than he had been with the living, and spent all day and night with it, even when its smell was quite offensive. Archbishop Turpin felt convinced there was sorcery in this strange infatuation; and on examining the body, found a ring under the tongue, which he removed. Charlemagne now lost all regard for the dead body; but followed Turpin, with whom he seemed infatuated. The archbishop now bethought him of the ring, which he threw into a pool at Aix, where Charlemagne built a palace and monastery; and no spot in the world had such attractions for him as Aix-la-Chapelle, where "the ring" was buried.—*Recherches de la France*, vi. 33.

Charlemagne not dead. According to legend, Charlemagne waits crowned and armed in Odenberg (*Hesse*) or Untersberg, near Saltzburg, till the time of antichrist, when he will wake up and deliver Christendom. (See BARBAROSSA, p. 88.)

Charlemagne and Years of Plenty. According to German legend, Charlemagne appears in seasons of plenty. He crosses the Rhine on a golden bridge, and blesses the corn-fields and vineyards.

Thou standest, like imperial Charlemagne,
Upon thy bridge of gold.
Longfellow: Autumn.

CHARLES I. (See APPENDIX II.)

Charles II. of England, introduced by sir W. Scott in two novels, viz. *Peveril of the Peak* and *Woodstock*. In this latter he appears first as a gipsy-woman, and afterwards under the name of Louis Kerneguy (Albert Lee's page).

Charles XII. of Sweden. Determined to brave the seasons, as he had done his enemies, Charles XII. ventured to make long marches during the cold of the memorable winter of 1709. In one of these marches 2000 of his men died from the cold.

Or learn the fate that bleeding thousands bore,
Marched by their Charles to Dnieper's swampy shore;
Faint in his wounds, and shivering in the blast,
The Swedish soldier sank, and groaned his last.
Campbell: The Pleasures of Hope, ii. (1799).

(Planché has an historical drama, in two acts, called *Charles XII.*; and the *Life of Charles XII.*, by Voltaire, is considered to be one of the best-written historical works in the French language.)

Charles "the Bold," duke of Burgundy, introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein*. The latter contains an account of the battle of Nancy (*Nahn-see'*) where Charles was slain.

Charles, prince of Wales (called "Babie Charles"), son of James I., introduced by sir W. Scott in *The Fortunes of Nigel*.

Charles "the Good," earl of Flanders. In 1127 he passed a law that whoever married a serf should become a serf: thus if a prince married a serf, the prince

would become a serf. This absurd law caused his death, and the death of the best blood in Bruges.—*S. Knowles: The Provost of Bruges* (1836).

Charles Edward [Stuart], called "The Chevalier Prince Charles Edward, the Young Pretender," introduced by sir W. Scott in *Redgauntlet* (time, George III.), first as "father Buonaventura," and afterwards as "Pretender to the British crown." He is again introduced in *Waverley* (time, George II.).

Charles Emmanuel, son of Victor Amade'us (4 *syl.*) king of Sardinia. In 1730 his father abdicated, but somewhat later wanted his son to restore the crown again. This the son refused to do; and when Victor plotted against him, D'Orme'a was sent to arrest the old man, and he died. Charles was brave, patient, single-minded, and truthful.—*R. Browning: King Victor and King Charles, etc.*

Charles's Wain, the constellation called *The Great Bear*. A corruption of the Old English *ceorles wæn* ("the churl's or farmer's waggon"); sometimes still further corrupted into "king Charles's wain."

Heigh ho! An 't be not four by the day, I'll be hanged. Charles' wain is over the new chimney.—*Shakespeare: 1 Henry IV.* act ii. sc. 1 (1597).

Could he not beg the loan of Charles's wain?
Byron: Don Juan, iii. 99. (1820).

Charley (*A*), an imperial, or tuft of hair on the chin.

A tuft of hair on his chin, termed grandiloquently an "imperial," but familiarly a "Charley."—*R. M. Jephson: The Girl He left behind Him*, i. 5.

Charley, plu. *Charleys*, an old watchman or "night guardian," before the introduction of the police force by sir Robert Peel, in 1829. So called from Charles I., who extended and improved the police system.

Charlot, a messenger from Liége (*Lee-aje*) to Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

CHARLOTTE, the faithful sweetheart of young Wilmot, supposed to have perished at sea.—*Lillo: Fatal Curiosity* (1736).

Charlotte, the dumb girl, in love with Leander; but her father, sir Jasper, wants her to marry Mr. Dapper. In order to avoid this hateful alliance, Charlotte pretends to be dumb, and only answers, "Han, hi, han, hon." The "mock doctor" employs Leander as his apothecary, and the young lady is soon cured by "pills matrimonial." The jokes in act ii. 6 are verbally copied from the French.—*Fielding: The Mock Doctor* (1733).

In Molière's *Le Médecin Malgré Lui*, Charlotte is called "Lucinde" (*2 syl.*).

Charlotte, daughter of sir John Lambert, in *The Hypocrite*, by Bickerstaff (1768); in love with Darnley. She is a giddy girl, fond of tormenting Darnley; but being promised in marriage to Dr. Cantwell, who is 59, and whom she utterly detests, she becomes somewhat sobered down, and promises Darnley to become his loving wife. Her constant exclamation is "Lud!" In Molière's comedy of *Tartuffe*, Charlotte is called "Mariane," and Darnley is "Valère."

Charlotte, in Goethe's novel. (See LOTTE, p. 627.)

Charlotte, the pert maidservant of the countess Wintersen. Her father was "state coachman." Charlotte is jealous of Mrs. Haller, and behaves rudely to her (see act ii. 3).—*B. Thomson: The Stranger* (1797).

Charlotte, servant to Sowerberry. A dishonest, rough servant-girl, who ill-treats Oliver Twist, and robs her master. —*Dickens: Oliver Twist* (1837).

Charlotte, daughter of George IV. Her mother's name was Caroline; her husband was prince Coburg; she was married at Carlton House; her town residence was Camelford House; her country residence was Claremont, afterwards the property of lord Clive. Princess Charlotte died in childbirth, and the name of her accoucheur was Croft.

Charlotte, daughter of general Baynes. She marries Philip Firmin, the hero of Thackeray's novel *The Adventures of Philip* (1860).

Charlotte (*Lady*), the servant of a lady so called. She assumes the airs with the name and address of her mistress. The servants of her own and other households address her as "Your ladyship," or "lady Charlotte;" but though so mighty grand, she is "noted for a plaguy pair of thick legs."—*Rev. James Townley: High Life Below Stairs* (1759).

Charlotte Elizabeth, whose surname was Phelan, afterwards Tonna, author of numerous books for children, tales, etc. (1825–1862).

Charlotte Goodchild, a merchant's

orphan daughter of large fortune. She is pestered by many lovers, and her guardian gives out that she has lost all her money by the bankruptcy of his house. On this all her suitors but one fall off, and that one is sir Callaghan O'Brallaghan. Sir Callaghan declares he loves her now as an equal, and one whom he can serve; but before he loved her "with fear and trembling, like a man that loves to be a soldier, yet is afraid of a gun."—*Macklin: Love à-la-Mode* (1779).

Char'mian, a kind-hearted, simple-minded attendant on Cleopat'ra. After the queen's death, she applied one of the asps to her own arm; and when the Roman soldiers entered the room, fell down dead.—*Shakespeare: Antony and Cleopatra* (1608); and *Dryden: All for Love* (1678).

Char'teris (*Sir Patrick*) of Kinfauns, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Chartist Clergyman (*The*), Rev. Charles Kingsley (1809-1877).

Chartre (*Le billet qu' a la*), the promise of a candidate to those he canvasses. The promise of a minister or prince, which he makes from politeness, and forgets as soon. *Ah, le bon billet qu' a la Chartre.—Ninon de Lenclos.*

Charyllis, in Spenser's pastoral *Colin Clout's Come Home Again*, is lady Compton. Her name was Anne, and she was the fifth of the six daughters of sir John Spenser of Althorpe, ancestor of the noble houses of Spenser and Marlborough. Edmund Spenser dedicated to her his satirical fable called *Mother Hubbard's Tale* (1591). Charyllis was thrice married; her first husband was lord Monteagle, and her third was Robert lord Buckhurst (son of the poet Sackville), who succeeded his father in 1608 as earl of Dorset.

> No less praiseworthy are the sisters three,
> The honour of the noble family
> Of which I meanest boast myself to be, . . .
> Phyllis, Charyllis, and sweet Amaryllis:
> Phyllis the fair is eldest of the three,
> The next to her is bountiful Charyllis.
> *Colin Clout's Come Home Again* (1594).

Chase (*The*), a poem in four books, by Somerville (1735), in blank verse. The subject is thus indicated—

> The chase I sing, hounds and their various breed,
> And no less various use.

Chaste (*The*), Alfonso II. of Asturias and Leon (758, 791-835 abdicated, died 842).

Chastelard, a tragedy of Swinburne (1865). A gentleman of Dauphiny, who fell in love with Mary queen of Scots. He is discovered in the queen's bedroom.

Chastity (*Tests of*): Alasnam's mirror, Arthur's drinking-horn, the boy's mantle, cutting the brawn's head, Florimel's girdle, the horn of fidelity, la coupe enchantée, the mantle of fidelity, the grotto of Ephesus, etc. (See CARADOC, p. 177, and each article named.)

Château en Espagne. (See CASTLE IN THE AIR, p. 180.)

Chatookee, an Indian bird that never drinks at a stream, but catches the rain-drops in falling.—*Period. Account of the Baptist Missionaries*, ii. 309.

> Less pure than these is that strange Indian bird,
> Who never dips in earthly stream her bill,
> But, when the sound of coming showers is heard,
> Looks up, and from the clouds receives her fill.
> *Southey: Curse of Kehama*, xxi. 6 (1809).

Chat'tanach (*M'Gillie*), chief of the clan Chattan.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Chat'terley (*Rev. Simon*), "the man of religion" at the Spa, one of the managing committee.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Chaubert (*Mons.*), Master Chiffinch's cook.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chaucer of France, Clément Marot (1484-1544).

Chau'nus. Arrogance personified in *The Purple Island*, by Phineas Fletcher (1633). "Fondly himself with praising he dispraised." Fully described in canto viii. (Greek, *chaunos*, "vain.")

Chau'vinism, a blind idolatry of Napoleon I. Now it is applied to a blind idolatry of France and Frenchmen. A *chauvin* is the person who idolizes. The word is taken from "Chauvin" in Scribe's *Soldat Laboureur*, a veteran soldier of the first empire, whose admiration of Napoleon was unbounded, and who honoured even "the shadow of his shoe-tie."

> Such is the theme on which French chauvinism is inexhaustible.—*Times*, 1871.

Cheap as the Sardin'ians (*Latin*). The reference is to the vast crowds of Sardinian prisoners and slaves brought to Rome by Tiberius Gracchus.

Cheap Jack means *market* Jack or

Jack the chapman. (Anglo-Saxon, *chepe*, "a market," hence *Cheap-side.*)

Cheat'ly (2 *syl.*), a lewd, imprudent debauchee of Alsatia (Whitefriars). He dares not leave the "refuge" by reason of debt; but in the precincts he fleeces young heirs of entail, helps them to money, and becomes bound for them.—*Shadwell: Squire of Alsatia* (1688).

Che'bar, the tutelar angel of Mary sister of Martha and Lazarus of Bethany. —*Klopstock: The Messiah*, xii. (1771).

Ched'eraza'de (5 *syl.*), mother of Hem'junah and wife of Zebene'zer sultan of Cassimir'. Her daughter having run away to prevent a forced marriage with the prince of Georgia, whom she had never seen, the sultana pined away and died.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("Princess of Cassimir," tale vii., 1751).

Cheder'les (3 *syl.*), a Moslem hero, who, like St. George, saved a virgin exposed to the tender mercies of a huge dragon. He also drank of the waters of immortality, and still lives to render aid in war to any who invoke him.

> When Chederlês comes
> To aid the Moslem on his deathless horse,
> . . . as [*if*] he had newly quaffed
> The hidden waters of eternal youth.
> *Southey: Joan of Arc*, vi. 302, etc. (1837).

Cheerly' (*Mrs.*), daughter of colonel Woodley. After being married three years, she was left a widow, young, handsome, rich, lively, and gay. She came to London, and was seen in the opera by Frank Heartall, an open-hearted, impulsive young merchant, who fell in love with her, and followed her to her lodging. Ferret, the villain of the story, misinterpreted all the kind actions of Frank, attributing his gifts to hush-money; but his character was amply vindicated, and "the soldier's daughter" became his blooming wife.—*Cherry: The Soldier's Daughter* (1804).

> Miss O'Neill, at the age of 19, made her *début* at the Theatre Royal, Crow Street, in 1811, as "The Widow Cheerly."—*W. Donaldson.*

Cheeryble Brothers (*The*), brother Ned and brother Charles, the incarnations of all that is warm-hearted, generous, benevolent, and kind. They were once homeless boys running about the streets barefooted; and, when they grew to be wealthy London merchants, were ever ready to stretch forth a helping hand to those struggling against the buffets of fortune.

Frank Cheeryble, nephew of the brothers Cheeryble. He married Kate Nickleby. —*Dickens: Nicholas Nickleby* (1838).

Cheese. The "ten topping guests." (See CISLEY, p. 211.)

Cheese (*Dr.*), an English translation of the Latin *Dr. Caseus*, that is, Dr. John Chase, a noted quack, who was born in the reign of Charles II., and died in that of queen Anne.

Cheese-Cakes. Sir W. Scott, alluding to the story of "Nour'eddin' Ali and Bed'reddin' Hassan," in the *Arabian Nights' Entertainments*, makes in four or five lines as many blunders. The quotation is from *The Heart of Midlothian.*

> She, *i.e.* Effie Deans, amused herself with visiting the dairy . . . and was near discovering herself to Mary Hetley by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the *vizier his father-in-law* discovered by his superlative skill in composing *cream-tarts* with *pepper in them.*

(1) It was not "cream-tarts" but cheese-cakes. (2) The charge was that he made cheese-cakes *without* putting pepper in them, and not "cream-tarts *with* pepper." (3) It was not "the vizier his father-in-law," but the widow of Noureddin Ali and the mother of Bedreddin, who made the discovery. She declared that she herself had given the receipt to her son, and it was known to no one else.

Chemistry (*The Father of*), Arnaud de Villeneuve (1238-1314).

Che'mos (*ch* = *k*), god of the Moabites; also called Baal-Pe'ör; the Pria'pus or idol of turpitude and obscenity. Solomon built a temple to this obscene idol "in the hill that is before Jerusalem" (1 *Kings* xi. 7). In the hierarchy of hell Milton gives Chemos the fourth rank: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos.

> Next Chemos, the ob'scene dread of Moab's sons . . .
> Peör his other name.
> *Milton: Paradise Lost*, 406, 412 (1665).

Cheq'uers, a public-house sign; the arms of Fitz-Warren, the head of which house, in the days of the Plantagenets, was invested with the power of licensing vintners and publicans.

The Chequers of Abingdon Street, Westminster, the bearings of the earls of Arundel, at one time empowered to grant licences to public-houses.

Cherone'an (*The*) or THE CHERONE'AN SAGE (*ch* = *k*), Plutarch, who was

born at Chærone'a, in Bœo'tia (A.D. 46–120).

This praise, O Cheronean sage, is thine!
Beattie: Minstrel (1773).

Cher'ry, the lively daughter of Boniface, landlord of the inn at Lichfield.—*Farquhar: The Beaux' Stratagem* (1707). (See below, CHERRY.)

Cherry (*Andrew*), comic actor and dramatist (1762–1812), author of *The Soldier's Daughter, All for Fame, Two Strings to your Bow, The Village, Spanish Dollars,* etc. He was specially noted for his excellent wigs.

Shall sapient managers new scenes produce
From Cherry, Skeffington, and *Mother Goose?*
Byron: English Bards and Scotch Reviewers (1809).

(*Mother Goose* is a pantomime by C. Dibdin.)

Cher'sett (Anglo-Saxon, *chirch-sett,* or "church-seed," *ecclesiæ semen*), a certain quota of wheat annually made to the Church on St. Martin's Day.

All that measure of wheat called chersett.—*Deed of Gift to Boxgrove Priory* (near Chichester).

Cher'ubim (*Don*), the "bachelor of Salamanca," who is placed in a vast number of different situations of life, and made to associate with all classes of society, that the authors may sprinkle his satire and wit in every direction.—*Lesage: The Bachelor of Salamanca* (1737).

Cher'y, the son of Brunetta (who was the wife of a king's brother), married his cousin Fairstar, daughter of the king. He obtained for his cousin the three wonderful things: *The dancing water,* which had the power of imparting beauty; *the singing apple,* which had the power of imparting wit; and *the little green bird,* which had the power of telling secrets.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Fairstar," 1682).

Chesse (*The Game and Play of*), the first book printed by William Caxton, at the Westminster Press (1474). The art of printing by movable type was known at Mayence, Strasburg, and Haarlem some 20 years before Caxton set up his press in England.

Ches'ter (*Sir John*), a plausible, foppish villain, the sworn enemy of Geoffrey Haredale, by whom he is killed in a duel. Sir John is the father of Hugh, the gigantic servant at the Maypole inn.

Edward Chester, son of sir John, and the lover of Emma Haredale.—*Dickens: Barnaby Rudge* (1841).

Chester Mysteries, certain miracle-plays performed at Chester in the fifteenth century, and printed in 1843 for the Shakespeare Society, under the care of Thomas Wright. (See TOWNLEY MYSTERIES.)

N.B.—There were 24 dramas, one for each city company. Nine were performed on Whit-Monday, nine on Whit-Tuesday, and the other six on Wednesday. The "Fraternity of the Passion" was licensed in France, in 1402.

∴ Several manuscript copies of the Chester Miracle-Plays exist. That of the duke of Devonshire is dated 1581; those in the British Museum are dated 1600 and 1607.

Chesterfield (*Charles*), a young man of genius, the hero and title of a novel by Mrs. Trollope (1841). The object of this novel is to satirize the state of literature in England, and to hold up to censure authors, editors, and publishers, as profligate, selfish, and corrupt.

Chesterfield House (London), built by Isaac Ware for Philip fourth earl of Chesterfield, author of *Chesterfield's Letters to his Son* (1694–1773).

Chesterton (*Paul*), nephew to Mr. Percy Chaffington, stock-broker and M.P.—*Morton: If I had a Thousand a Year* (1764–1838).

Chevalier Malfet (*Le*). So sir Launcelot calls himself after he was cured of his madness. The meaning of the phrase is "The knight who has done ill," or "The knight who has trespassed."—*Sir T. Malory: History of Prince Arthur,* iii. 20 (1470).

Cheveril (*Hans*), the ward of Mordent, just come of age. Impulsive, generous, hot-blooded. He resolves to be a rake, but scorns to be a villain. However, he accidentally meets with Joanna "the deserted daughter," and falls in love with her. He rescues her from the clutches of Mrs. Enfield the crimp, and marries her.—*Holcroft: The Deserted Daughter* (altered into *The Steward*), (1785).

The part that placed me [*Walter Lacy*] in the position of a light comedian was "Cheveril," in *The Steward,* altered from Holcroft's *Deserted Daughter.*—*W. Lacy: Letter to C. W. Russell.*

Chevy Chase is not the battle of Otterburn, although the two are mixed up together in the ballad so called. Chevy Chase is the chase of the earl of Douglas among "the Chyviat Hyls" after Percy of Northumberland, who had vowed "he

would hunt there three days without asking the warden's consent."

> The Persê owt of Northombarlande,
> And a vowe to God mayd he
> That he wolde hunte in the mountayns
> Off Chyviat within dayes thre,
> In mauger of doughtê Dogles
> And all that with him be.
> *Percy: Reliques*, I. i. v.

Chibia'bos, the Harmony of Nature personified; a musician, the friend of Hiawatha, and ruler in the land of spirits. When he played on his pipe, the "brooks ceased to murmur, the wood-birds to sing, the squirrel to chatter, and the rabbit sat upright to look and listen." He was drowned in lake Superior by the breaking of the ice.

> Most beloved by Hiawatha
> Was the gentle Chibiabos;
> He the best of all musicians,
> He the sweetest of all singers.
> *Longfellow: Hiawatha*, vi and xv.

Chicaneau [*She'-ka-no'*], a litigious tradesman, in *Les Plaideurs*, by Racine (1668).

Chich'i-Vache (3 *syl.*), a monster that fed only on good women. The word means the "sorry cow." It was all skin and bone, because its food was so extremely scarce. (See BYCORN, p. 163.)

> O noble wyvês, full of heigh prudence,
> Let noon humilitie your tongês nayle . . .
> Lest Chichi-Vache you swolive in her entraile.
> *Chaucer: Canterbury Tales* ("Merchant's Tale," 1388).

Chick (*Mr.*), brother-in-law of Mr. Dombey; a stout gentleman, with a tendency to whistle and hum airs at inopportune moments. Mr. Chick is somewhat hen-pecked; but in the matrimonial squalls, though apparently beaten, he not unfrequently rises up the superior, and gets his own way.

Louisa Chick, Mr. Dombey's married sister. She is of a snappish temper, but dresses in the most juvenile style; and is persuaded that anything can be accomplished if persons will only "make an effort."—*Dickens: Dombey and Son* (1846).

Chicken (*The*), Michael Angelo Taylor, barrister. So called because in his maiden speech, 1785, he said, "I deliver this opinion with great deference, being but a chicken in the profession of the law."

Chicken (*The Game*), a low fellow, to be heard of at the bar of the Black Badger. Mr. Toots selects this man as his instructor in fencing, betting, and self-defence. The Chicken has short hair, a low forehead, a broken nose, and "a considerable tract of bare and sterile country behind each ear."—*Dickens: Dombey and Son* (1846).

Chickens and the Augurs. When the augurs told Publius Claudius Pulcher, the Roman consul, who was about to engage the Carthaginian fleet, that the sacred chickens would not eat, he replied, "Then toss them into the sea, that they may drink."

Chick'enstalker (*Mrs.*), a stout, bonny, kind-hearted woman, who keeps a general shop. Toby Veck, in his dream, imagines her married to Tugby, the porter of sir Joseph Bowley.—*Dickens: The Chimes* (1844).

Chick'weed (*Conkey, i.e.* *Nosey*), the man who robbed himself. He was a licensed victualler on the point of failing, and gave out that he had been robbed of 327 guineas "by a tall man with a black patch over his eye." He was much pitied, and numerous subscriptions were made on his behalf. A detective was sent to examine into the "robbery," and Chickweed would cry out, "There he is!" and run after the "hypothetical thief" for a considerable distance, and then lose sight of him. This occurred over and over again, and at last the detective said to him, "I've found out who done this here robbery." "Have you?" said Chickweed. "Yes,' says Spyers, "you done it yourself." And so he had.—*Dickens: Oliver Twist*, xxxi. (1837).

Chif'finch (*Master Thomas*), *alias* Will Smith, a friend of Richard Gaulesse (2 *syl.*). The private emissary of Charles II. He was employed by the duke of Buckingham to carry off Alice Bridgenorth to Whitehall, but the captive escaped and married Julian Peveril.

Kate Chiffinch, mistress of Thomas Chiffinch.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chignon [*Shin-yŏng*], **the** French valet of Miss Alscrip "the heiress." A silly, affected, typical French valet-de-chambre.—*Burgoyne: The Heiress* (1718).

Chi'lax, a merry old soldier, lieutenant to general Memnon, in Paphos.—*John Fletcher: The Mad Lover* (1617).

Beaumont died 1616.

CHILD or **Childe,** a title given to a knight. It is given by Spenser to prince Arthur. We have *Childe Rolande*, Byron's *Childe Harold*, *Childe Waters*, Childe Tristram, Childe Childers, etc. The Spanish *infante* means a "prince."

Child. The notes of this bank bear a *marigold*, because this flower was the trade-mark of "Blanchard and Child." The original "marigold" is still to be seen in the front office, with the motto, *Ainsi mon ame.*—See *First London Directory* (1677).

Child (*The*), Bettina, daughter of Maximiliane Brentano. So called from the title of her book, *Goethe's Correspondence with a Child.*

Child of Elle (1 *syl.*), a ballad of considerable antiquity. The Child of Elle loved the fair Emmeline, but the two families being severed by a feud, the lady's father promised her to another. The Child of Elle told Emmeline's page that he would set her free that very night, but when he came up, the lady's damselle betrayed her to her father, who went in pursuit with his "merrie men all." The Child of Elle slew the first who came up, and Emmeline, kneeling at her father's feet, obtained her forgiveness and leave to marry her true love. He said to the knight—

> And as thou love her, and hold her deare,
> Heaven prosper thee and thine;
> And now my blessing wend wi' thee,
> My lovely Emmeline.

Child of Nature (*The*), a play by Mrs. Inchbald. Amantis is the "child of Nature." She was the daughter of Alberto, banished "by an unjust sentence," and during his exile he left his daughter under the charge of the marquis Almanza. Amantis was brought up in total ignorance of the world and the passion-principles which sway it, but felt grateful to her guardian, and soon discovered that what she called "gratitude" the world calls "love." Her father returned home rich, his sentence cancelled and his innocence allowed, just in time to give his daughter in marriage to his friend Almanza.

Child of the Cord. So the defendant was called by the judges of the Vehm-gericht, in Westphalia; because every one condemned by the tribunal was hanged to the branch of a tree.

Child-King. Shakespeare says, "Woe to that land that's governed by a child!" (*Richard III.* act ii. sc. 3).

> Woe to thee, O land, when thy king is a child!—*Eccles.* x. 16.

Childe Harold, a man sated with the world, who roams from place to place, to kill time and escape from himself. The "childe" is, in fact, lord Byron himself, who was only 21 when he began the poem, which was completed in seven years. In canto i. the "childe" visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., Belgium and Switzerland (1816); and in canto iv., Venice, Rome, and Florence (1817).

Childe Waters. The fair Ellen was *enceinte* of Childe Waters, and, when he went on his travels, besought that she might be his foot-page. She followed him in this capacity barefoot through "mosse and myre." They came to a river, and the knight pushed her in, but "our Ladye bare upp her chinne," and she came safe ashore. Having treated her with other gross indignities, she was taken with the throes of childbirth while on the knight's steed. The child was born, and then Childe Waters relented, and married the much-wronged mother.—*Percy: Reliques* (Third Series, No. 9).

Chil'ders (*E. W. B.*), one of the riders in Sleary's circus, noted for his vaulting and reckless riding in the character of the "Wild Huntsman of the Prairies." This compound of groom and actor marries Josephine, Sleary's daughter.

Kidderminster Childers, son of the above, known in the profession as "Cupid." He is a diminutive boy, with an old face and facetious manner wholly beyond his years.—*Dickens: Hard Times* (1854).

Children (*The Henneberg*). It is said that the countess of Henneberg railed at a beggar for having twins; and the beggar, turning on the countess, who was 42 years old, said, "May you have as many children as there are days in a year!" Sure enough on Good Friday, 1276, the countess brought forth 365 at one birth; all the males were christened *John*, and all the females *Elizabeth*. They were buried at a village near La Hague, and the jug is still shown in which they were baptized.

¶ A similar story is told of lady Scarsdale, who reproved a gipsy-woman who applied for alms at Kedleston Hall, because she was about to become a mother. The beggar, turning on her moralizer, said, "When next you are in my condition, may you have as many children at a birth as there are days in the week!" It is said that ere long the lady actually was delivered of seven children at a birth,

and that "the fact" is set forth in Latin in Kedleston Church.

Children in the Wood, the little son (three years old) and younger daughter (Jane), left by a Norfolk gentleman on his death-bed to the care of his deceased wife's brother. The boy was to have £300 a year on coming of age, and the girl £500 as a wedding portion; but if the children died in their minority the money was to go to the uncle. The uncle, in order to secure the property, hired two ruffians to murder the children, but one of them relented and killed his companion; then, instead of murdering the babes, left them in Wayland (Wailing) Wood, where they gathered blackberries, but died at night with cold and terror. All things went ill with the uncle, who perished in gaol, and the ruffian, after a lapse of seven years, confessed the whole villainy.—*Percy: Reliques*, III. ii. 18.

Children of the Mist, one of the branches of the MacGregors, a wild race of Scotch Highlanders, who had a skirmish with the soldiers in pursuit of Dalgetty and M'Eagh among the rocks (ch. 14).—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Chillip (*Dr.*), a physician who attended Mrs. Copperfield at the birth of David.

He was the meekest of his set, the mildest of little men.—*Dickens: David Copperfield*, i. (1849).

Chillon' (*Prisoner of*), François de Bonnivard, of Lunes, the Genevise patriot (1496–1570) who opposed the enterprises of Charles III. (the duke-bishop of Savoy) against the independence of Geneva, and was cast by him into the prison of Chillon, where he was confined for six years. Lord Byron makes him one of six brothers, all of whom were victims of the duke-bishop; one was burnt at the stake, and three were imprisoned at Chillon. Two of the prisoners died, but François was set at liberty by the people of Berne.—*Byron: Prisoner of Chillon* (1816).

Chil'minar', the city of "forty pillars," built by the genii for a lurking-place to hide themselves in. Balbec was also built by the genii.

Chimène (*La Belle*) or Xime'na, daughter of count Lozano de Gormaz, wife of the Cid. After the Cid's death she defended Valentia from the Moors with great bravery, but without success. Corneille and Guilhem de Cantro have introduced her in their tragedies, but the *rôle* they represent her to have taken is wholly imaginary.

Chimes (*The*), a Christmas story by Dickens (1844). It is about some bells which rang the old year out and the new year in. Trotty Veck is a little old London ticket-porter and messenger. He hears the Christmas chimes, and receives from them both comfort and encouragement.

China, a corruption of *Tsina*, the territory of Tsin. The dynasty of Tsin (B.C. 256–202) takes the same position in Chinese history as that of the Normans (founded by William the Conqueror) does in English history. The founder of the Tsin dynasty built the Great Wall, divided the empire into thirty-six provinces, and made roads or canals in every direction, so that virtually the empire begins with this dynasty.

Chinaman (*John*), a man of China.

Chindasuin'tho (4 *syl.*), king of Spain, father of Theod'ofred, and grandfather of Roderick last of the Gothic kings.—*Southey: Roderick, etc.* (1814).

Chinese Philosopher (*A*). Oliver Goldsmith, in the *Citizen of the World*, calls his book "Letters from a Chinese Philosopher residing in London to his friends in the East" (1759).

Chinese Tales, translated into French prose by Gueulette, in 1723. The French tales have been translated into English.

Chingachcook, the Indian chief, called in French *Le Gros Serpent*. Fenimore Cooper has introduced this chief in four of his novels, *The Last of the Mohicans*, *The Pathfinder*, *The Deerslayer*, and *The Pioneer*.

Chintz (*Mary*), Miss Bloomfield's maid, the bespoke of Jem Miller.—C. *Selby: The Unfinished Gentleman*.

Chi'os (*The Man of*), Homer, who lived at Chios [*Ki'-os*]. At least Chios was one of the seven cities which laid claim to the bard, according to the Latin hexameter verse—

Smyrna, Rhodos, Colŏphon, Salămis, Chios, Argos, Athēnæ.

Varro.

Our national feelings are in unison with the bard of Chios, and his heroes who live in his verse.—*Sir W. Scott: The Monastery* (introduction).

Chirn'side (*Luckie*), poulterer at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Chi'ron, a centaur, renowned for his skill in hunting, medicine, music, gymnastics, and prophecy. He numbered among his pupils, Achilles, Peleus, Diomede, and indeed all the most noted heroes of Grecian story. Jupiter took him to heaven, and made him the constellation *Sagittarius.*

> . . . as Chiron erst had done
> To that proud bane of Troy, her god-resembling son [*Achilles*].
> *Drayton: Polyolbion*, v. (1612).

Chitling (*Tom*), one of the associates of Fagin the Jew. Tom Chitling was always most deferential to the "Artful Dodger."—*Dickens: Oliver Twist* (1837).

Chivalry (*The Flower of*), William Douglas, lord of Liddesdale (fourteenth century).

Chlo'e [*Klo'-ē*], the shepherdess beloved by Daphnis, in the pastoral romance called *Daphnis and Chloê*, by Longus. St. Pierre's tale of *Paul and Virginia* is based on this pastoral.

Chloe, in Pope's *Moral Essay* (epistle II), is meant for lady Suffolk, mistress of George II. "Placid, good-natured, and kind-hearted, but very deaf and of mean intelligence."

> Virtue she finds too painful an endeavour,
> Content to dwell on decencies for ever.

Chlo'e or rather *Cloe.* So Prior calls Mrs. Centlivre (1661–1723).

> Chloe or Cloe is a stock name in pastoral poetry. The male name is generally Stephon.

Chlo'ris, the ancient Greek name of Flora.

> Around your haunts
> The laughing Chloris with profusest hand
> Throws wide her blooms and odours.
> *Akenside: Hymn to the Naiads.*

Choas'pes (3 *syl.*), a river of Susia'na, noted for the excellency of its water. The Persian kings used to carry a sufficient quantity of it with them when journeying, so that recourse to other water might not be required.

> There Susa, by Choaspes' amber stream,
> The drink of none but kings.
> *Milton: Paradise Regained*, iii. 288 (1661).

Chœ'reas (*ch=k*), the lover of Callirrhoé, in the Greek romance called *The Loves of Chœreas and Callirrhoê*, by Char'iton (eighth century).

Choice (*The*), a poem in ten-syllabic rhymes, by John Pomfret (1699). His *beau-ideal* is a rural literary life.

Choke (*General*), a lank North American gentleman, "one of the most remarkable men in the century." He was editor of *The Watertoast Gazette*, and a member of "The Eden Land Corporation." It was general Choke who induced Martin Chuzzlewit to stake his all in the egregious Eden swindle.—*Dickens: Martin Chuzzlewit* (1844).

Cholmondeley [*Chum'-ly*], of Vale Royal, a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Cholmondeley, in Ainsworth's *Tower of London* (1843), is the squire of lord Guildford Dudley.

Cholula (*Pyramid of*), the great Mexican pyramid, west of Puebla, erected in the reign of Montezuma emperor of Mexico (1466–1520). Its base is 1423 feet each side, or double that of the largest Egyptian pyramid, but its height does not exceed 164 feet.

Choppard (*Pierre*), one of the gang of thieves, called "The Ugly Mug." When asked a disagreeable question, he always answered, "I'll ask my wife, my memory's so slippery."—*Stirling: The Courier of Lyons* (1852).

Choruses. The following are druidical, and of course Keltic in origin:—"Down, down, derry down!" (for *dun! dun! daragon, dun!*), that is, "To the hill! to the hill! to the oak, to the hill!" "Fal, lal, la!" (for *fallà là*), that is, "The circle of day!" The day or sun has completed its circle. "Fal, lero, loo!" (for *fallà lear lu* [*aidh*]), that is, "The circle of the sun praise!" "Hey, nonnie, nonnie!" that is, "Hail to the noon!" "High trolollie, lollie lol" (for *ai* [or *aibhe*], *trah là*, "Hail, early day!" *trah la*, "early day," *là lee* [or *là lo*], "bright day!"). "Lilli burlēro" (for *Li, li beur, Lear-a! buille na là*), that is, "Light, light on the sea, beyond the promontory! 'Tis the stroke of day!"—*All the Year Round*, 316–320, August, 1873.

Chrestien de Troyes. The chevalier au Lion, chevalier de l'Epée, was the Lancelot du Lac of mediæval French romance (twelfth century).

Chriemhil'da. (See under K.)

Chrisom Child (*A*), a child that dies within a month of its birth. So called

because it is buried in the white cloth anointed with *chrism* (oil and balm), worn at its baptism.

He's in Arthur's [*Abraham's*] bosom, if ever man went to Arthur's bosom. 'A made a finer end, and went away, an it had been any christom [*chrisom*] child. 'A parted just . . . at turning o' the tide. (Quickly's description of the death of Falstaff.)—*Shakespeare: Henry V.* act ii. sc. 3 (1599).

Why, Mike's a child to him . . . a chrism child.
Ingelow: Brothers and a Sermon.

Christ and His Apostles. Dupuis maintained that Christ and His apostles, like Hercules and his labours, should be considered a mere allegory of the sun and the twelve signs of the zodiac.

Christ's Victory and Triumphs. a poem in four parts, by Giles Fletcher (1610): Part i. "Christ's Victory in Heaven," when He reconciled Justice with Mercy, by taking on Himself a body of human flesh; part ii. "Christ's Triumph on Earth," when He was led up into the wilderness, and was tempted by Presumption, Avarice, and Ambition; part iii. "Christ's Triumph over Death," when He died on the cross; part iv. "Christ's Triumph after Death," in His resurrection and ascension. (See PARADISE REGAINED.)

Chris'tabel (*ch* = *k*), the heroine of a fragmentary poem of the same title by Coleridge (1816).

Christabel, the heroine of an ancient romance entitled *Sir Eglamour of Artois.*

Christabelle [*Krist'-ta-bel*], daughter of "a bonnie king of Ireland," beloved by sir Cauline (2 *syl.*). When the king knew of their loves, he banished sir Cauline from the kingdom. Then, as Christabelle drooped, the king held a tournament for her amusement, every prize of which was carried off by an unknown knight in black. On the last day came a giant with two "goggling eyes, and mouthe from ear to ear," called the Soldain, and defied all comers. No one would accept his challenge save the knight in black, who succeeded in killing his adversary, but died himself of the wounds he had received. When it was discovered that the knight was sir Cauline, the lady "fette a sighe, that burst her gentle hearte in twayne."—*Percy: Reliques* ("Sir Cauline," I. i. 4).

CHRISTIAN, a follower of Christ. So called first at Antioch.—*Acts* xi. 26.

Christian, the hero of Bunyan's allegory called *The Pilgrim's Progress.* He flees from the City of Destruction and journeys to the Celestial City. At starting he has a heavy pack upon his shoulders, which falls off immediately he reaches the foot of the cross. (The pack, of course, is the bundle of sin, which is removed by the blood of the cross. 1678.)

Christian, captain of the patrol in a small German town in which Mathis is burgomaster. He marries Annette, the burgomaster's daughter.—*J. R. Ware: The Polish Jew.*

Christian, synonym of "*Peasant*" in Russia. This has arisen from the abundant legislation under czar Alexis and czar Peter the Great to prevent Christian serfs from entering the service of Mohammedan masters. No Christian is allowed to belong to a Mohammedan master, and no Mohammedan master is allowed to employ a Christian on his estate.

Christian II. (or *Christiern*), king of Norway, Sweden, and Denmark. When the Dalecarlians rose in rebellion against him and chose Gustavus Vasa for their leader, a great battle was fought, in which the Swedes were victorious; but Gustavus allowed the Danes to return to their country. Christian then abdicated, and Sweden became an independent kingdom. —*H. Brooke: Gustavus Vasa* (1730).

Christian (*Edward*), a conspirator. He has two *aliases*, "Richard Gan'lesse" (2 *syl.*) and "Simon Can'ter."

Colonel William Christian, Edward's brother. Shot for insurrection.

Fenella, alias *Zarah Christian,* daughter of Edward Christian.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Christian (*Fletcher*), mate of the *Bounty,* under the command of captain Bligh, and leader of the mutineers. After setting the captain and some others adrift, Christian took command of the ship, and, according to lord Byron, the mutineers took refuge in the island of Toobouai (one of the Society Islands). Here Torquil, one of the mutineers, married Neuha, a native. After a time, a ship was sent to capture the mutineers. Torquil and Neuha escaped, and lay concealed in a cave; but Christian, Ben Bunting, and Skyscrape were shot. This is not according to fact, for Christian merely touched at Toobouai, and then, with eighteen of the natives and nine of the mutineers, sailed for Tahiti, where all soon died except Alexander Smith, who changed his name to John Adams, and became a model patriarch.—*Byron: The Island.*

Christian Doctor (*Most*), John Charlier de Gerson (1363–1429).

Christian Eloquence (*The Founder of*), Louis Bourdaloue (1632–1704).

Christian King (*Most*). So the kings of France were styled. Pepin *le Bref* was so styled by pope Stephen III. (714–768). Charles II. *le Chauve* was so styled by the Council of Savonnières (823, 840–877). Louis XI. was so styled by Paul II. (1423, 1461–1483)!!

Christian Sen'eca (*The*), J. Hall, bishop of Norwich, poet and satirist (1574–1656).

Christian Year (*The*), "Thoughts in verse for every Sunday and Holiday throughout the Year," by John Keble (1827).

Christian'a (*ch* = *k*), the wife of Christian, who started with her children and Mercy from the City of Destruction long after her husband's flight. She was under the guidance of Mr. Greatheart, and went, therefore, with silver slippers along the thorny road. This forms the second part of Bunyan's *Pilgrim's Progress* (1684).

Chris'tie (2 *syl.*) of the Clint Hill, one of the retainers of Julian Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Christie (*John*), ship-chandler at Paul's Wharf.

Dame Nelly Christie, his pretty wife, carried off by lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Christi'na, daughter of Christian II. king of Denmark, Sweden, and Norway. She is sought in marriage by prince Arvi'da and by Gustavus Vasa; but the prince abandons his claim in favour of his friend. After the great battle, in which Christian is defeated by Gustavus, Christina clings to her father, and pleads with Gustavus on his behalf. He is sent back to Denmark, with all his men, without ransom, but abdicates, and Sweden is erected into a separate kingdom.—*H. Brooke: Gustavus Vasa* (1730).

Chris'tine (2 *syl.*), a pretty, saucy young woman, in the service of the countess Marie, to whom she is devotedly attached. After the recapture of Ernest ("the prisoner of State"), she goes boldly to king Frederick II., from whom she obtains his pardon. Being set at liberty, Ernest marries the countess.—*Stirling: The Prisoner of State* (1847).

Christmas Carol (*A*), a Christmas story in prose by Dickens (1843). The subject is the conversion of Scrooge, "a grasping old sinner," to generous good temper, by a series of dreams. Scrooge's clerk is Bob Cratchit. The moral influence of this story was excellent. It is an admirable Christmas tale.

Christmas Day, called "the day of new clothes," from an old French custom of giving those who belonged to the court new cloaks on that day.

> On Christmas Eve, 1245, the king [*Louis IX.*] bade all his court be present at early morning mass. At the chapel door each man received his new cloak, put it on, and went in . . . As the day rose, each man saw on his neighbour's shoulder betokened "the crusading vow." —*Kitchin: History of France*, i. 328.

Chris'topher (*St.*), a saint of the Roman and Greek Churches, said to have lived in the third century. His pagan name was Offĕrus, his body was twelve ells in height, and he lived in the land of Canaan. Offerus made a vow to serve only the mightiest; so, thinking the emperor was "the mightiest," he entered his service. But one day the emperor crossed himself for fear of the devil, and the giant perceived that there was one mightier than his present master, so he quitted his service for that of the devil. After a while, Offerus discovered that the devil was afraid of the cross, whereupon he enlisted under Christ, employing himself in carrying pilgrims across a deep stream. One day, a very small child was carried across by him, but proved so heavy that Offerus, though a huge giant, was well-nigh borne down by the weight. This child was Jesus, who changed the giant's name to *Christoferus*, "bearer of Christ." He died three days afterwards, and was canonized.

> Like the great giant Christopher, it stands
> Upon the brink of the tempestuous wave.
> *Longfellow: The Lighthouse.*

Christopher, the head-waiter in *Somebody's Luggage*, a tale by Dickens (1864).

Chronicle (*The*), a relation, in eight-syllable verse, of the poet's various sweethearts.—*Cowley* (1618–1667).

Chronicle (*The Saxon*), an historical prose work in Anglo-Saxon, down to the reign of Henry II., A.D. 1154.

Chroniclers (*Anglo-Norman*), a series of writers on British history, in verse, of very early date. Geffroy Gaimar

wrote his Anglo-Norman chronicle before 1146. It is a history, in verse, of the Anglo-Saxon kings. Robert Wace wrote the *Brut d'Angleterre* [*i.e. Chronicle of England*] in eight-syllable verse, and presented his work to Henry II. It was begun in 1160, and finished in 1170.

Latin Chroniclers, historical writers of the eleventh and twelfth centuries.

Rhyming Chroniclers, a series of writers on English history from the thirteenth century. The most noted are: Layamon (called "the English Ennius") bishop of Ernleye-upon-Severn (1216). Robert of Gloucester, who wrote a narrative of British history, from the landing of Brute to the close of the reign of Henry III. (* to 1272). No date is assigned to the coming of Brute, but he was the son of Silvius Æne'as (the third generation from Æneas who escaped from Troy, B.C. 1183), so that the date may be assumed to be B.C. 1028, thus giving a scope of 2300 years to the chronicle. (The verse of this chronicle is eight and six syllables displayed together, so as to form lines of fourteen syllables each.) Robert de Brunne, whose chronicle is in two parts. The first ends with the death of Cadwallader, and the second with the death of Edward I. The earlier parts are similar to the Anglo-Norman chronicle of Wace. (The verse is octo-syllabic.) John Harding wrote a chronicle, in rhyme, down to the reign of Edward IV. (1470); it was edited by sir Henry Ellis, in 1812.

Chronicles. Two books of the Old Testament bear this title. The *first* book contains the history of David from the death of Saul, and corresponds to *the Second Book of Samuel.* The *second* book devotes the first nine chapters to a biography of Solomon, and the rest to an epitome of kings of Judah to the time of the Captivity.

The first nine chapters correspond to 1 *Kings* iii.–xi.

Chronicles of Canongate, certain stories supposed to have been written by Mrs. Martha Bethune Baliol, a lady of quality and fortune, who lived, when in Edinburgh, at Baliol Lodging, in the Canongate. These tales were written at the request of her cousin, Mr. Croftangry, by whom, at her death, they were published. The first series contains *The Highland Widow, The Two Drovers,* and [*The Surgeon's Daughter*, afterwards removed from this series]. The second series contains *The Fair Maid of Perth.*—*Sir W. Scott:* "Chronicles of Canongate" (introduction of *The Highland Widow*).

Chronology (*The Father of*), J. J. Scaliger (1540–1609).

Chronon-Hoton-Thol'ogos (*King*). He strikes Bombardin'ean, general of his forces, for giving him hashed pork, and saying, "Kings as great as Chrononhotonthologos have made a hearty meal on worse." The king calls his general a traitor. "Traitor in thy teeth!" retorts the general. They fight, and the king dies.—*Carey: Chrononhotonthologos* (a burlesque, 1734).

Chrysale (2 *syl.*), a simple-minded, hen-pecked French tradesman, whose wife Philaminte (3 *syl.*) neglects her house for the learned languages, women's rights, and the aristocracy of mind. He is himself a plain practical man, who has no sympathy with the *pas blue* movement. Chrysale has two daughters, Armande (2 *syl.*) and Henriette, both of whom love Clitandre; but Armande, who is a "bluestocking," loves him platonically; while Henriette, who is a "thorough woman," loves him with woman's love. Chrysale sides with his daughter Henriette, and when he falls into money difficulties through the "learned proclivities" of his wife, Clitandre comes forward like a man, and obtains the consent of both parents to his marriage with Henriette.—*Molière: Les Femmes Savantes* (1672).

Chrysa'or (*ch* = *k*), the sword of sir Ar'tegal, which "exceeded all other swords." It once belonged to Jove, and was used by him against the Titans, but it had been laid aside till Astræa gave it to the Knight of Justice.

Of most perfect metal it was made,
Tempered with adamant . . . no substance was so . . . hard
But it would pierce or cleave whereso it came.
Spenser: Faërie Queene, v. (1596).

N.B.—The poet tells us it was broken to pieces by Radigund queen of the Amazons (bk. v. 7), yet it reappears whole and sound (canto 12), when it is used with good service against Grantorto (*the spirit of rebellion*). Spenser says it was called Chrysaor because "the blade was garnished all with gold."

Chrysa'or, son of Neptune and Medu'sa. He married Callir'rhoê (4 *syl.*), one of the sea-nymphs.

Chrysaor rising out of the sea,
Showed thus glorious and thus emulous,
Leaving the arms of Challirroë.
Longfellow: The Evening Star.

Chryseis [*Kri-see'-iss*], daughter of Chrysês priest of Apollo. She was famed for her beauty and her embroidery. During the Trojan war Chryseis was taken captive and allotted to Agamemnon king of Argos, but her father came to ransom her. The king would not accept the offered ransom, and Chrysês prayed that a plague might fall on the Grecian camp. His prayer was answered; and in order to avert the plague Agamemnon sent the lady back to her father, not only without ransom, but laden with costly gifts.—*Homer: Iliad*, i.

Chrysos, a rich Athenian, who called himself "a patron of art," but measured art as a draper measures tape.—*Gilbert: Pygmalion and Galatea* (1871). (See CRITIC, p.244.)

Chrysostom, a famous scholar, who died for love of Marcella, "rich William's daughter."

Unrivalled in learning and wit, he was sincere in disposition, generous and magnificent without ostentation, prudent and sedate without affectation, modest and complaisant without meanness. In a word, one of the foremost in goodness of heart, and second to none in misfortunes.—*Cervantes: Don Quixote*, I. ii. 5 (1605).

N.B.—The saint (317-407) was called Chrysostom, *Golden-mouth*, for his great eloquence. His name was John. (Greek, *chrusos*, "gold;" *stôma*, "mouth.")

Chucks, the boatswain under captain Savage.—*Marryat: Peter Simple* (1833).

Chuffey, Anthony Chuzzlewit's old clerk, almost in his dotage, but master and man love each other with sincerest affection.

Chuffey fell back into a dark corner on one side of the fire-place, where he always spent his evenings, and was neither seen nor heard . . . save once, when a cup of tea was given him, in which he was seen to soak his bread mechanically. . . . He remained, as it were, frozen up, if any term expressive of such a vigorous process can be applied to him.—*Dickens: Martin Chuzzlewit*, xi. (1843).

Chunée (*A la*), very huge and bulky. Chunée was the largest elephant ever brought to England. Henry Harris, manager of Covent Garden, bought it for £900 to appear in the pantomime of *Harlequin Padmenaba*, in 1810. It was subsequently sold to Cross, the proprietor of Exeter 'Change. Chunée at length became mad, and was shot by a detachment of the Guards, receiving 152 wounds. The skeleton is preserved in the museum of the College of Surgeons. It is 12 feet 4 inches high.

Church. *I go to church to hear God praised, not the king.* This was the wise but severe rebuke of George III. to Dr. Wilson, of St. Margaret's Church, London.

Church built by Voltaire. Voltaire the atheist built at Ferney a Christian church, and had this inscription affixed to it, "*Deo erexit Voltaire.*" Campbell, in the life of Cowper (vol. vii. 358), says "he knows not to whom Cowper alludes in these lines"—

Nor his who for the bane of thousands born,
Built God a church, and laughed His Word to scorn.
Cowper: Retirement (1782).

Church-of-Englandism. This word was the coinage of Jeremy Bentham (1748–1832).

Churchill (*Ethel*), a novel by L. E. L. (Letitia E. Landon), 1837. Walpole and other contemporaries of George I. are introduced.

Chuz'zlewit (*Anthony*), cousin of Martin Chuzzlewit the grandfather. Anthony is an avaricious old hunks, proud of having brought up his son Jonas to be as mean and grasping as himself. His two redeeming points are his affection for his old servant Chuffey, and his forgiveness of Jonas after his attempt to poison him.

The old-established firm of Anthony Chuzzlewit and Son, Manchester warehousemen . . . had its place of business in a very narrow street somewhere behind the Post-Office. . . . A dim, dirty, smoky, tumble-down, rotten old house it was . . . but here the firm . . . transacted their business . . . and neither the young man nor the old one had any other residence.—Chap. xi.

Jonas Chuzzlewit, son of Anthony, of the "firm of Anthony Chuzzlewit and Son, Manchester warehousemen." A consummate villain of mean brutality and small tyranny. He attempts to poison his old father, and murders Montague Tigg, who knows his secret. Jonas marries Mercy Pecksniff, his cousin, and leads her a life of utter misery. His education had been conducted on money-grubbing principles; the first word he was taught to spell was *gain*, and the second *money*. He poisons himself to save his neck from the gallows.

This fine young man had all the inclination of a profligate of the first water, and only lacked the one good trait in the common catalogue of debauched vices—open-handedness—to be a notable vagabond. But there his griping and penurious habits stepped in.—Chap. xi.

Martin Chuzzlewit, sen., grandfather to the hero of the same name. A stern old man, whose kind heart has been turned to gall by the dire selfishness of his relations. Being resolved to expose Pecksniff, he goes to live in his house, and pretends to be weak in intellect, but

keeps his eyes sharp open, and is able to expose the canting scoundrel in all his deformity.

Martin Chuzzlewit, jun, the hero of the tale called *Martin Chuzzlewit*, grandson to old Martin. His nature has been warped by bad training, and at first he is both selfish and exacting; but the troubles and hardships he undergoes in "Eden" completely transform him, and he becomes worthy of Mary Graham, whom he marries.—*Dickens: Martin Chuzzlewit* (1844).

Chyndo'nax, a chief druid, whose tomb (with a Greek inscription) was discovered near Dijon, in 1598.

Ciacco' (2 *syl.*), a glutton, spoken to by Dantê, in the third circle of hell, the place to which gluttons are consigned to endless woe. The word means "a pig," and is not a proper name, but only a symbolical one.—*Dante: Hell*, vi. (1300).

Ciacco, thy dire affliction grieves me much.
Hell, vi.

Cicero. When the great Roman orator was given up by Augustus to the revenge of Antony, it was a cobbler who conducted the sicarii to Formiæ, whither Cicero had fled in a litter, intending to put to sea. His bearers would have fought, but Cicero forbade them, and one Herennius has the unenviable notoriety of being his murderer.

It was a cobbler that set the murderers on Cicero.—*Ouida: Ariadné*, i. 6.

(Some say that Publius Lænas gave the fatal blow.)

Cicero of the British Senate, George Canning (1770–1827).

Cicero of France, Jean Baptiste Massillon (1663–1742).

Cicero of Germany, John elector of Brandenberg (1455, 1486–1499).

Cicero's Mouth, Philippe Pot, prime minister of Louis XI. (1428–1494).

The British Cicero, William Pitt, earl of Chatham (1708–1778).

The Christian Cicero, Lucius Cœlius Lactantius (died 330).

The German Cicero, Johann Sturm, printer and scholar (1507–1589).

Cicle'nius. So Chaucer calls Mercury. He was named *Cylle'nius* from mount Cylle'nê, in Peloponnesus, where he was born.

Ciclenius riding in his chirachee.
Chaucer: Compl. of Mars and Venus (1391).

Cid (*The*) = Seid or Signior, also called **Campeador** [*Cam-pa'-dor*] or "Camp hero." Rodrigue Diaz de Bivar was surnamed "the Cid." The great hero of Castille was born at Burgos 1030 and died 1099. He signalized himself by his exploits in the reigns of Ferdinand, Sancho II., and Alphonso VI. of Leon and Castille. In the wars between Sancho II. and his brother (Alphonso VI.), he sided with the former; and on the assassination of Sancho, was disgraced, and quitted the court. The Cid then assembled his vassals, and marched against the Moors, whom he conquered in several battles, so that Alphonso was necessitated to recall him.

The Spanish chronicle of the Cid belongs to the thirteenth century, and was first printed in 1544; another version was by Medina del Campo, in 1552.

The Spanish *poem* of the Cid dates from 1207; and 102 ballads of the Cid in Spanish were published in 1615.

Southey published an excellent English *Chronicle of the Cid* in 1808; Lockhart translated into English verse 3 of the ballads; George Dennis rendered into prose and verse a connected tale of the great Spanish hero in 1845.

Corneille and Guilhem de Cantro have admirable tragedies on the subject; Ross Neil has an English drama called *The Cid*; Sanchez, in 1775, wrote a long poem of 1128 verses called *Poema del Cid Campeador*. (And it was the tragedy of *The Cid* which gained for Corneille (in 1636) the title of *Le grand Corneille*.)

N B.—The Cid, in Spanish romance, occupies the same position as Arthur does in English story, Charlemagne in French, and Theodorick in German romance.

The Cid's Father, don Diego Lainez.

The Cid's Mother, doña Teresa Nuñez.

The Cid's Wife, Xime'na, daughter of count Lozano de Gormaz. The French call her *La Belle Chimène*, but the *rôle* ascribed to her by Corneille is wholly imaginary.

Never more to thine own castle
Wilt thou turn Babieca's rein [3 *syl.*];
Never will thy loved Ximena
See thee at her side again.
The Cid.

The Cid's Children. His two daughters were Elvi'ra and Sol; his son Diego Rodriquez died young.

The Cid's Horse was Babieca [either *Bab-i-ê'-keh* or *Ba-bee'-keh*]. It survived its master two years and a half, but no one was allowed to mount it. Babieca was buried before the monastery gates of Valencia, and two elms were planted to mark the spot.

Troth it goodly was and pleasant
To behold him at their head,
All in mail on Babieca [4 *syl.*],
And to list the words he said.
The Cid.

The Cid's Swords, Cola'da and Tizo'na ("terror of the world"). The latter was taken by him from king Buscar.

The Portuguese Cid, Nunez Alva'rez Perei'ra (1360–1431).

Cid Hamet Benengeli, the hypothetical author of *Don Quixote.* (See BENENGELI, p. 111.)

Spanish commentators have discovered this pseudonym to be only an Arabian version of *Signior Cervantes. Cid, i.e.* "signior;" *Hamet,* a Moorish prefix; and *Ben-en-geli,* meaning "son of a stag." So *cervato* ("a young stag") is the basis of the name Cervantes.

Cider, a poem by John Philips (1708), in imitation of the *Georgics* of Virgil.

Cid'li, the daughter of Jairus, restored to life by Jesus. She was beloved by Sem'ida, the young man of Nain, also raised by Jesus from the dead.—*Klopstock: The Messiah,* iv. (1771).

Cil'laros, the horse of Castor or Pollux, so named from Cylla, in Troas.

Cimmerian Darkness. Homer places the Cimmerians beyond Ocëănus, in a land of never-ending gloom; and immediately after Cimmeria he places the empire of Hādês. Pliny (*Historia Naturalis,* vi. 14) places Cimmeria near the lake Avernus, in Italy, where "the sun never penetrates." Cimmeria is now called *Kertch,* but the Cossacks call it *Prekla* (*Hell*).

There under ebon shades and low-browed necks . . .
In dark Cimmerian deserts ever dwell.
Milton: L'Allegro (1638).

Ye spectre-doubts that roll
Cimmerian darkness on the parting soul.
Campbell: Pleasures of Hope, ii. (1799).

Cincinna'tus of the Americans, George Washington (1732–1799).

Cinderel'la, the heroine of a fairy tale. She was the drudge of the house, "put upon" by her two elder sisters. While the elder sisters were at a ball, a fairy came, and having arrayed the "little cinder-girl" in ball costume, sent her in a magnificent coach to the palace where the ball was given. The prince fell in love with her, but knew not who she was. This, however, he discovered by means of a "glass slipper" which she dropped, and which fitted no foot but her own.

¶ This tale is substantially the same as that of *Rhodopis and Psammit'ichus* in Ælian (*Var. Hist.,* xiii. 32). A similar one is also told in Strabo (*Georg.* xvii.). It is known all over Italy.

(The *glass* slipper should be the *fur* slipper, *pantoufle en vair,* not *en verre;* our version being taken from the *Contes de Fees* of C. Perrault, 1697.)

Thou wilt find
My fortunes all as fair as hers who lay
Among the ashes, and wedded a king's son.
Tennyson: Gareth and Lynette, p. 76.

¶ The variant of this tale as told of Rhodope (3 *syl.*), about B.C. 670, is this: Rhodopê was bathing, when an eagle pounced on one of her slippers and carried it off, but dropped it at Memphis, where king Psammetïcus was, at the time, holding a court of justice. Struck with the beauty and diminutive size of the shoe, he sent forth a proclamation for the owner. In due time Rhodopê was discovered, and, being brought before the king, he married her.—*Strabo and Ælian.*

Cinna, a tragedy by Pierre Corneille (1637). Mdlle. Rachel, in 1838, took the chief female character, and produced a great sensation in Paris.

Cinq-Mars (*H. Coiffier de Ruze, marquis de*), favourite of Louis XIII. and *protégé* of Richelieu (1620–1642). Irritated by the cardinal's opposition to his marriage with Marie de Gonzague, Cinq-Mars tried to overthrow or to assassinate him. Gaston, the king's brother, sided with the conspirator, but Richelieu discovered the plot; and Cinq-Mars, being arrested, was condemned to death. Alfred de Vigny published, in 1826, a novel (in imitation of Scott's historical novels) on the subject, under the title of *Cinq-Mars.*

Cinquecento (4 *syl.*), the *five-hundred* epoch of Italian notables. They were Ariosto (1474–1533), Tasso (1544–1595), and Giovanni Rucellai (1475–1526), *poets;* Raphael (1483-1520), Titian (1480–1576), and Michael Angelo (1474–1564), *painters.* These, with Machiavelli, Luigi Alamanni, Bernardo Baldi, etc., make up what is termed the "Cinquecentesti." The word means the worthies of the 500 epoch, and it will be observed that they all flourished between 1500 and the close of that century. (See SEICENTA.)

Ouidà writes in winter mornings at a Venetian writing-table of cinquecento work that would enrapture the souls of the virtuosi who haunt Christie's.—*E. Yates: Celebrities,* xix.

Cipan'go or **Zipango,** a marvellous island described in the *Voyages* of Marco Polo, the Venetian traveller. He described it as lying some 1500 miles from land. This island was an object of diligent search with Columbus and other early navigators; but it belongs to that wonderful chart which contains the *El Dorado* of sir Walter Raleigh, the *Utopia*

of sir Thomas More, the *Atlantis* of lord Bacon, the *Laputa* of dean Swift, and other places better known in story than in geography.

Cipher. The Rev. R. Egerton Warburton, being asked for his cipher by a lady, in 1845, wrote back—

A 0 u 0 I 0 thee.
Oh! 0 no 0 but 0 me;
Yet thy 0 my 0 one 0 go,
Till u d 0 the 0 u 0 so.

A cipher you sigh-for, I sigh-for thee.
Oh! sigh-for no cipher, but sigh-for me;
Yet thy sigh-for my cipher one ci-for go [on-ce I for-go],
Till you de-cipher the cipher you sigh-for so.

(Erroneously ascribed to Dr. Whewell.)

Dr. Whewell's cipher is as follows:—

A headless man had a letter [0] to write:
He who read it [*naught*] had lost his sight;
The dumb repeated it [*naught*] word for word;
And deaf was the man who listened and heard [*naught*].

⁂ Not equal to the above is the Epitaph on a Fifer—

Hic jacet	1 5 4	(one small Fifer)
0 4 1 2 8		(hate)
0 4 1 2 0		(sigh for)
0 2 8 0 8		
0 2 4 5 4		

Circe (2 *syl.*), a sorceress who metamorphosed the companions of Ulysses into swine. Ulysses resisted the enchantment by means of the herb *mōly*, given him by Mercury.

Who knows not Circe,
The daughter of the sun, whose charmèd cup
Whoever tasted lost his upright shape,
And downward fell into a grovelling swine?
Milton: Comus (1634).

Circuit (*Serjeant*), in Foote's farce called *The Lame Lover* (1770).

Circumlocution Office, a term applied by Dickens, in *Little Dorrit* (1855), to our public offices, where the duty is so divided and subdivided that the simplest process has to pass through a whole series of officials. The following, from baron Stockmar, will illustrate the absurdity:—

In the English palace the lord steward *finds the fuel* and *lays the fire*, but the lord chamberlain *lights* it. The baron says he was once sent by the queen [*Victoria*] to sir Frederick Watson (master of the household), to complain that the drawing-room was always cold. Sir Frederick replied, "You see, it is not *my* fault, for the lord steward only *lays* the fire, it is the lord chamberlain who *lights* it."

Again he says—

The lord chamberlain provides the lamps, but the lord steward has to see that they are trimmed and lighted.

Here, therefore, the duty is reversed. Again—

If a pane of glass or the door of a cupboard in the kitchen needs mending, the process is as follows: (1) A requisition must be prepared and signed by the chief cook. (2) This must be countersigned by the clerk of the kitchen. (3) It is then taken to the master of the household. (4) It must next be authorized at the lord chamberlain's office. (5) Being thus authorized, it is laid before the clerk of the works under the office of Woods and Forests. So that it would take months before the pane of glass or cupboard could be mended. —*Memoirs*, ii. 121, 122.

(Some of this foolery has been recently abolished.)

Cirrha, one of the summits of Parnassus, sacred to Apollo. That of Nysa, another eminence in the same mountain, was dedicated to Bacchus.

My vows I send, my homage, to the seats
Of rocky Cirrha.
Akenside: Hymn to the Naiads (1767).

Cis'ley or **Ciss,** any dairy-maid. Tusser frequently speaks of the "dairy-maid Cisley," and in *April Husbandry* tells Ciss she must carefully keep these ten guests from her cheeses: Geha'zi, Lot's wife, Argus, Tom Piper, Crispin, Lazarus, Esau, Mary Maudlin, Gentiles, and bishops. (1) Gehazi, because a cheese should never be a dead white, like Gehazi the leper. (2) Lot's wife, because a cheese should not be too salt, like Lot's wife. (3) Argus, because a cheese should not be full of eyes, like Argus. (4) Tom Piper, because a cheese should not be "hoven and puffed," like the cheeks of a piper. (5) Crispin, because a cheese should not be leathery, as if for a cobbler's use. (6) Lazarus, because a cheese should not be poor, like the beggar Lazarus. (7) Esau, because a cheese should not be hairy, like Esau. (8) Mary Maudlin, because a cheese should not be full of whey, as Mary Maudlin was full of tears. (9) Gentiles, because a cheese should not be full of maggots or gentils. (10) Bishops, because a cheese should not be made of burnt milk, or milk "banned by a bishop."—*Tusser: Five Hundred Points of Good Husbandry* ("April," 1557).

Citizen (*The*), a farce by Arthur Murphy. George Philpot is destined to be the husband of Maria Wilding. But as Maria Wilding is in love with Beaufort, she behaves so sillily to her betrothed that he refuses to marry her; whereupon she gives her hand to Beaufort (1757).

Citizen King (*The*), Louis Philippe, the first elective king of France (1773, 1830–1849, abdicated and died 1850).

CITY, plu. **Cities.**

City of Churches (*The*), Brooklyn, New York, which has an unusual number of churches.

City of David (*The*), Jerusalem.—2 *Sam.* v. 7, 9.

City of Destruction (*The*), this world, or rather the worldly state of the unconverted. Bunyan makes "Christian" flee

from the City of Destruction and journey to the Celestial City. By which he allegorizes the "walk of a Christian" from conversion to death (1678).

City of Enchantments, a magical city described in the story of "Beder Prince of Persia."—*Arabian Nights' Entertainments.*

City of God (*The*), the Church, or whole body of believers. The phrase is used by St. Augustine.

City of Lanterns (*The*), an imaginary cloud-city somewhere beyond the zodiac. —*Lucian: Veræ Historiæ.*

City of Legions, Caerleon-on-Usk. Newport is the port of this ancient city (Monmouthshire and Glamorganshire). It was in the City of Legions that Arthur held his court. It contained two cathedrals, viz. St. Julius and St. Aaron, built in honour of two martyrs who suffered death here in the reign of Diocletian.

City of Masts (*The*), London.

City of Monuments (*The*), Baltimore, in Maryland. One of its streets is called Monument Street.

City of Palaces (*The*). Three cities are so called: (1) Rome from the reign of Augustus. Agrippa converted "a city of brick huts into a city of marble palaces." (2) Calcutta. (3) St. Petersburg is so called, from its numerous Imperial and Government edifices.

City of Refuge (*The*), Medi'na, in Arabia, where Mahomet took refuge when driven by conspirators from Mecca. He entered the city, not as a fugitive, but in triumph (A.D. 622).

Cities of Refuge, Bezer, Ramoth, and Golan (*east* of Jordan); Hebron, Shechem, and Kedesh (*west* of that river). —*Deut.* iv. 43; *Josh.* xx. 1–8.

City of the Great King (*The*), Jerusalem.—*Psalm* xlviii. 2; *Matt.* v. 35.

Cities of the Plain (*The*), Sodom and Gomorrah.—*Gen.* xiii. 12.

City of the Prophet, Medi'na, in Arabia, where Mahomet was protected when he fled from Mecca (July 16, A.D. 622).

City of the Sun (*The*), Balbec, called in Greek, *Heliop'olis* ("sun-city").

(In Campanella's romance the "City of the Sun" is an ideal republic, constructed on the model of Plato's republic. It is an hypothetical perfect society or theocratic communism. Sir T. More in his *Utopia*, and lord Bacon in his *Atlantis*, devised similar cities.)

City of the Tribes, Galway, in Ireland, "the residence of thirteen tribes," which settled there in 1235.

City of the West, Glasgow, in Scotland, situate on the Clyde, the principal river on the west coast.

The Cleanest City in the World (*The*), Broek, in Holland, which is "painfully neat and clean."

The Seven Cities, Thebes (in Egypt), Jerusalem, Babylon, Athens, Rome, Constantinople, and London (for commerce) or Paris (for beauty).

(In the Seven Wonders of the World, the last of the wonders is doubtful, some giving the Pharos of Egypt, and others the Palace of Cyrus; so again in the Seven Sages of Greece, the seventh is either Periander, Myson, or Epimen'idês.)

City Madam (*The*), a comedy by Philip Massinger (1633). The City madam was the daughter of farmer Goodman Humble, and married sir John Frugal, a merchant, who became immensely wealthy, and retired from business. By a deed of gift he transferred his wealth to his brother Luke, whereby madam and her daughter were both made dependent on him. During her days of wealth the extravagance of lady Frugal was unbounded, and her dress costly beyond conception; but Luke reduced her state to that of a farmer's daughter. Luke says to her—

> You were served in plate;
> Stirred not a foot without a coach, and going
> To church, not for devotion, but to show
> Your pomp.

The City Madam is an extraordinarily spirited picture of actual life, idealized into a semi-comic strain of poetry. —*Professor Spalding.*

City Mouse and Country Mouse (*The*), a fable by Prior (1689), in ridicule of Dryden's *Hind and Panther*. A city mouse invited a country mouse to supper, and set before his guest all sorts of delicacies; but, in the midst of the feast, a cat rushed in and broke up the banquet. Whereupon the country mouse exclaimed that she preferred a more frugal fare with liberty.

Civil Wars of England.

> There Dutton Dutton kills; a Done doth kill a Done;
> A Booth a Booth, and Leigh by Leigh is overthrown;
> A Venables against a Venables doth stand;
> A Troutbeck fighteth with a Troutbeck hand to hand;
> There Molineux doth make a Molineux to die,
> And Egerton the strength of Egerton doth try.
> *Drayton: Polyolbion*, xxii. (1622).

(S. Daniel, in 1609, published a rhyming chronicle of these wars, in eight books.)

Civi'lis, the great Batavian hero, swore to leave his beard and hair uncut till he had driven out the Romans (B.C. 69).

¶ Lumeq (count de la Marck), a descendant of "The Wild Boar of Ardennes."

swore to do the same till he had liberated his country from the Spaniards.—*Motley: Dutch Republic*, part iii. 4. (See ISABELLA.)

Clack-Dish, a dish or platter with a lid, used at one time by beggars, who clacked the lid when persons drew near, to arrest attention and thus solicit alms.

Your beggar of fifty; and his use was to put a ducat in her clack-dish.—*Shakespeare: Measure for Measure*, act iii. sc. 2 (1603).

Cladpole (*Tim*), Richard Lower, of Chiddingly, author of *Tom Cladpole's Journey to Lunnun* (1831); *Jan Cladpole's Trip to 'Merricur* (1844), etc.

Claimant (*The*). William Knollys, in *The Great Banbury Case*, claimed the baronetcy, but was non-suited. This suit lasted 150 years (1660–1811).

¶ Douglas *v.* Hamilton, in *The Great Douglas Case*, was settled in favour of the claimant, who was at once raised to the peerage under the name and title of baron Douglas of Douglas Castle; but was not restored to the title of duke (1767–1769)

¶ Tom Provis, a schoolmaster of ill repute, who had married a servant of sir Hugh Smithes of Ashton Hall, near Bristol, claimed the baronetcy and estates. He was non-suited and condemned to imprisonment for twenty-one years (1853).

¶ Arthur Orton, who claimed to be sir Roger Tichborne (drowned at sea). He was non-suited and sentenced to fourteen years' imprisonment for perjury (1871–1872).

Clamades (3 *syl.*), son of king Crampart, who mounted his father's wooden horse, and was conveyed through the air at the rate of 100 miles an hour.—*Alkman: Reynard the Fox* (1498).

Clandestine Marriage (*The*). Fanny Sterling, the younger daughter of Mr. Sterling, a rich city merchant, is clandestinely married to Mr. Lovewell, an apprentice in the house, of good family; and sir John Melvil is engaged to Miss Sterling, the elder sister. Lord Ogleby is a guest in the merchant's house. Sir John prefers Fanny to her elder sister, and not knowing of her marriage, proposes to her, but is rejected. Fanny appeals to lord Ogleby, who, being a vain old fop, fancies she is in love with him, and tells Sterling he means to make her a countess. Matters being thus involved, Lovewell goes to consult with Fanny about declaring their marriage, and the sister, convinced that sir John is shut up in her sister's room, rouses the house with a cry of "Thieves!" Fanny and Lovewell now make their appearance. All parties are scandalized. But Fanny declares they have been married four months, and lord Ogleby takes their part. So all ends well.—*Colman and Garrick* (1766).

(This comedy is a *réchauffé* of *The False Concord*, by Rev. James Townley, many of the characters and much of the dialogue being preserved.)

Clang of Shields. To strike the shield with the blunt end of a spear was in Ossianic times an indication of war to the death. A bard, when the shield was thus struck, raised the mort-song.

Cairbar rises in his arms. Darkness gathers on his brow. The hundred harps cease at once. The clang of shields is heard. Far distant on the heath Olla raised the song of woe.—*Ossian: Temora*, i.

Clapham Academy (*Ode on the Distant Prospect of*), by T. Hood (1847), a parody on Gray's *Distant Prospect of Eton College* (1742).

CLA'RA, in Otway's comedy called *The Cheats of Scapin*, an English version of *Les Fourberies de Scapin*, by Molière, represents the French character called "Hyacinthe." Her father is called by Otway "Gripe," and by Molière "Géronte" (2 *syl.*); her brother is "Leander," in French "Leandre;" and her sweetheart "Octavian" son of "Thrifty," in French "Octave" son of "Argante." The sum of money wrung from Gripe is £200, but that squeezed out of Géronte is 1500 livres.

Clara [**d'Almanza**], daughter of don Guzman of Seville; beloved by don Ferdinand, but destined by her mother for a cloister. She loves Ferdinand; but repulses him from shyness and modesty, quits home, and takes refuge in St. Catherine's Convent. Ferdinand discovers her retreat; and, after a few necessary blunders, they are married.—*Sheridan: The Duenna* (1773).

Clara (*Donna*), the troth-plight wife of Octavio. Her affianced husband, having killed don Felix in a duel, was obliged to lie *perdu* for a time, and Clara, assuming her brother's clothes and name, went in search of him. Both came to Salamanca, both set up at the Eagle, both hired the same servant Lazarillo, and ere long they met, recognized each other, and became man and wife.—*Jephson: Two Strings to your Bow* (1792).

Clara [DOUGLAS], a lovely girl of artless mind, feeling heart, great modesty, and well accomplished. She loved Alfred

Evelyn, but refused to marry him because they were both too poor to support a house. Evelyn was left an immense fortune, and proposed to Georgina Vesey, but Georgina gave her hand to sir Frederick Blount. Being thus disentangled, Evelyn again proposed to Clara, and was joyfully accepted.—*Lord Lytton: Money* (1840).

Clarchen [*Klar'-kn*], a female character in Goethe's *Egmont*, noted for her constancy and devotion.

Clare (*Ada*), cousin of Richard Carstone, both of whom are orphans and wards in Chancery. They marry each other, but Richard dies young, blighted by the law's delay in the great Chancery suit of "Jarndyce *v.* Jarndyce."—*C. Dickens: Bleak House* (1853).

Clarence (*George duke of*), introduced by sir W. Scott in *Anne of Geierstein* (time, Edward IV.).

Clarence and the Malmsey-Butt. According to tradition, George duke of Clarence, having joined Warwick to replace Henry VI. on the throne, was put to death; and the choice of the mode of death being offered him, he was drowned in a butt of malmsey wine (1473).

> 'Twere better sure to die so, than be shut
> With maudlin Clarence in his malmsey-butt.
> *Byron: Don Juan*, i. 166 (1819).

Clarendon (*The earl of*), lord chancellor to Charles II. Introduced by sir W. Scott in *Woodstock* (time, Commonwealth).

Claribel (*Sir*), surnamed "The Lewd." One of the six knights who contended for the false Florimel.—*Spenser: Faërie Queene*, iv. 9 (1596).

Claribel, the pseudonym of Mrs. Barnard, author of numerous popular songs (from 1865 to).

Clar'ice (3 *syl.*), wife of Rinaldo, and sister of Huon of Bordeaux. Introduced in the romances of Bojardo, Ariosto, Tasso, etc.

Clarin or **Clarin'da,** the confidential maid of Radigund queen of the Am'azons. When the queen had got sir Ar'tegal into her power, and made him change his armour for an apron, and his sword for a distaff, she fell in love with the captive, and sent Clarin to win him over by fair promises and indulgences. Clarin performed the appointed mission, but fell in love herself with the knight, and told the queen that sir Artegal was obstinate, and rejected her advances with scorn.—*Spenser: Faërie Queene*, v. 5 (1596).

Clarinda, the heroine of Mrs. Centlivre's drama *The Beau's Duel* (1703).

> Nothing could be more captivating than Mrs. Pritchard [1711-1768] in "lady Macbeth," "The Queen" in *Hamlet*, "Clarinda," "Estifania;" in short, every species of strong nature received from her a polish and perfection than which nothing could be more truly captivating.—*Dibdin: History of the Stage.*

("Estifania," in *Rule a Wife and have a Wife*, by Fletcher (1624).)

Clarinda, a merry, good-humoured, high-spirited lady, in love with Charles Frankly. The madcap Ranger is her cousin.—*Dr. Hoadly: The Suspicious Husband* (1747).

Clarinda of Robert Burns was Mrs. Maclehose, who was alive in 1833.

Clar'ion, the son and heir of Muscarol. He was the fairest and most prosperous of all the race of flies. Aragnol, the son of Arachnê (the spider), entertained a deep and secret hatred of the young prince, and set himself to destroy him; so, weaving a most curious net, Clarion was soon caught, and Aragnol gave him his death-wound by piercing him under the left wing.—*Spenser: Muiopotmos, or The Butterfly's Fate* (1590).

Claris'sa, wife of Gripe the scrivener. A lazy, lackadaisical, fine city lady, who thinks "a woman must be of mechanic mould who is either troubled or pleased with anything her husband can do" (act i. 3). She has "wit and beauty, with a fool to her husband," but though "fool," a hard, grasping, mean old hunks.

> "I have more subjects for spleen than one. Is it not a most horrible thing that I should be a scrivener's wife? . . . Don't you think nature designed me for something *plus elevée*? Why, I dare abuse nobody. I'm afraid to affront people, . . . or to ruin their reputations. . . . I dare not raise the lie of a man, though he neglects to make love to me; nor report a woman to be a fool, though she is handsomer than I. In short, I dare not so much as bid my footman kick people out of doors, though they come to dun me for what I owe them."—*Sir J. Vanbrugh: The Confederacy*, i. 3 (1695).

Clarissa, sister of Beverley, plighted to George Bellmont.—*Murphy: All in the Wrong* (1761).

Clarissa Harlowe. (See HARLOWE.)

Clarke (*The Rev. T.*), the pseudonym of John Gall, the novelist (1779-1839).

Clarke (*The Rev. C. C.*), one of the many pseudonyms of sir Richard Phillips, author of *The Hundred Wonders of the World* (1818), *Readings in Natural Philosophy*, etc.

Cla'tho, the last wife of Fingal and mother of Fillan, Fingal's youngest son.

Claude (*The English*), Richard Wilson (1714–1782).

Clau'dine (2 *syl.*), wife of the porter of the hotel Harancour, and old nurse of Julio "the deaf and dumb" count. She recognizes the lad, who had been rescued by De l'Epée from the streets of Paris, and brought up by him under the name of Theodore. Ultimately, the guardian Darlemont confesses that he had sent him adrift under the hope of getting rid of him; but being proved to be the count, he is restored to his rank and property. —*Holcroft: The Deaf and Dumb* (1785).

Claudio (*Lord*) of Florence, a friend of don Pedro prince of Aragon, and engaged to Hero (daughter of Leonato governor of Messīna).—*Shakespeare: Much Ado about Nothing* (1600).

Claudio, brother of Isabella and the suitor of Juliet. He is imprisoned by lord Angelo for the seduction of Juliet, and his sister Isabella pleads for his release. —*Shakespeare: Measure for Measure* (1603).

Clau'dius, king of Denmark, who poisoned his brother, married the widow, and usurped the throne. Claudius induced Laertês to challenge Hamlet to play with foils, but persuaded him to poison his weapon. In the combat the foils got changed, and Hamlet wounded Laertês with the poisoned weapon. In order still further to secure the death of Hamlet, Claudius had a cup of poisoned wine prepared, which he intended to give Hamlet when he grew thirsty with playing. The queen, drinking of this cup, died of poison; and Hamlet, rushing on Claudius, stabbed him and cried alond, "Here, thou incestuous, murderous Dane, . . . Follow my mother!"—*Shakespeare: Hamlet* (1596).

(In the *History of Hamblet*, Claudius is called "Fengon," a far better name for a Dane.)

Claudius, the instrument of Appius the decemvir for entrapping Virginia. He pretended that Virginia was his slave, who had been stolen from him and sold to Virginius.—*Knowles: Virginius* (1820).

Claudius (*Mathias*), a German poet born at Rheinfeld, and author of the famous song called *Rheinweinlied* ("Rhenish wine-song"), sung at all convivial feasts of the Germans.

> Claudius, though he sang of flagons,
> And huge tankards filled with Rhenish,
> From the fiery blood of dragons
> Never would his own replenish.
> *Longfellow: Drinking Song.*

Claus (*Peter*). (See under K.)

Claus or **Klaus** (*Santa*), a familiar name for St. Nicholas, the patron saint of children. On Christmas Eve German children have presents stowed away in their socks and shoes while they are asleep, and the little credulous ones suppose that Santa Claus or Klaus placed them there.

St. Nicholas is said to have supplied three destitute maidens with marriage portions by secretly leaving money with their widowed mother; and as his day occurs just before Christmas, he was selected for the gift-giver on Christmas Eve.—*Yonge.*

Claverhouse (3 *syl.*), John Graham of Claverhouse (viscount Dundee), a relentless Jacobite, so rapacious and profane, so violent in temper and obdurate of heart, that every Scotchman hates the name. He hunted the covenanters with real vindictiveness, and is almost a byword for barbarity and cruelty (1650–1689).

Claverhouse, or the marquis of Argyll, a kinsman of Ravenswood, introduced by sir W. Scott in *The Bride of Lammermoor* (time, William III.).

Clavijo (*Don*), a cavalier who "could touch the guitar to admiration, write poetry, dance divinely, and had a fine genius for making bird-cages." He married the princess Antonomasia of Candaya, and was metamorphosed by Malambru'no into a crocodile of some unknown metal. Don Quixote disenchanted him "by simply attempting the adventure."—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

Clavile'no, the wooden horse on which don Quixote got astride in order to disenchant the infanta Antonoma'sia, her husband, and the countess Trifaldi (called the "Dolori'da dueña"). It was "the very horse on which Peter of Provence carried off the fair Magalona, and was constructed by Merlin." This horse was called Clavileno or Wooden Peg, because it was governed by a wooden pin in the forehead.—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

There is one peculiar advantage attending this horse; he neither eats, drinks, sleeps, nor wants shoeing. . . . His name is not Pegasus, nor Bucephalus; nor is it Brilladoro, the name of the steed of Orlando Furioso; neither is it Bayarte, which belonged to Reynaldo de Montalbon; nor Bootes, nor Peritoa, the horses of the sun; but his name is Clavileno the Winged.—Chap. 4.

Claypole (*Noah*), *alias* "Morris Bolter," an ill-conditioned charity-boy, who takes down the shutters of Sowerberry's shop and receives broken meats from Charlotte (Sowerberry's servant), whom he afterwards marries.—*Dickens: Oliver Twist* (1837).

Cleante (2 *syl.*), brother-in-law of Orgon. He is distinguished for his genuine piety, and is both high-minded and compassionate.—*Molière: La Tartuffe* (1664).

Cleante (2 *syl.*), son of Har'pagon the miser, in love with Mariane (3 *syl.*). Harpagon, though 60 years old, wished to marry the same young lady, but Cléante solved the difficulty thus: He dug up a casket of gold from the garden, hidden under a tree by the miser, and while Harpagon was raving about the loss of his gold, Cléante told him he might take his choice between Mariane and the gold. The miser preferred the casket, which was restored to him, and Cléante married Mariane.—*Molière: L'Avare* (1667).

Cleante (2 *syl.*), the lover of Angelique daughter of Argan the *malade imaginaire.* As Argan had promised Angelique in marriage to Thomas Diafoirus a young surgeon, Cléante carries on his love as a music-master, and though Argan is present, the lovers sing to each other their plans under the guise of an interlude called "Tircis and Philis." Ultimately, Argan assents to the marriage of his daughter with Cléante.—*Molière: Le Malade Imaginaire* (1673).

Clean'the (2 *syl.*), sister of Siphax of Paphos.—*Beaumont* (?) *and Fletcher: The Mad Lover* (1617).

Beaumont died 1616.

Cleanthe (3 *syl.*), the lady beloved by Ion.—*Talfourd: Ion* (1835).

Clean'thes (3 *syl.*), son of Leon'idês and husband of Hippolita, noted for his filial piety. The duke of Epire made a law that all men who had attained the age of 80 should be put to death as useless incumbrances of the commonwealth. Simonidês, a young libertine, admired the law, but Cleanthês looked on it with horror, and determined to save his father from its operation. Accordingly, he gave out that his father was dead, and an ostentatious funeral took place; but Cleanthês retired to a wood, where he concealed Leon'idês, while he and his wife waited on him and administered to his wants.—*The Old Law* (a comedy of Philip Massinger, T. Middleton, and W. Rowley, 1620).

Clegg (*Holdfast*), a puritan millwright.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Cleish'botham (*Jededi'ah*), schoolmaster and parish clerk of Gandercleuch, who employed his assistant teacher to arrange and edit the tales told by the landlord of the Wallace inn of the same parish. These tales the editor disposed in three series, called by the general title of *The Tales of My Landlord* (*q.v.*). (See introduction of *The Black Dwarf.*) Of course the real author is sir Walter Scott (1771–1832).

Mrs. Dorothea Cleishbotham, wife of the schoolmaster, a perfect Xantippê, and "sworn sister of the Eumen'idês."

Cle'lia or **Cloe'lia**, a Roman maiden, one of the hostages given to Por'sina. She made her escape from the Etruscan camp by swimming across the Tiber. Being sent back by the Romans, Porsĭna not only set her at liberty for her gallant deed, but allowed her to take with her a part of the hostages. Mdlle. Scudéri has a novel on the subject, entitled *Clélie, Histoire Romaine.*

> Our statues—not of those that men desire—
> Sleek odalisques [*Turkish slaves*] . . . but
> The Carian Artemisia . . . [See p. 63.]
> Clelia, Cornelia . . . and the Roman brows
> Of Agrippina.
>
> *Tennyson: The Princess*, ii.

Clelia, a vain, frivolous female butterfly, with a smattering of everything. In youth she was a coquette; and when youth was passed, tried sundry means to earn a living, but without success.—*Crabbe: The Borough* (1810).

Clélie (2 *syl.*), the heroine of a novel so called by Mdlle. Scudéri. (See CLELIA.)

Clemanthe, the heroine of Talfourd's tragedy of *Ion* (1835).

Clement, one of the attendants of sir Reginal Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Clem'ent (*Justice*), a man quite able to discern between fun and crime. Although he had the weakness "of justices' justice," he had not the weakness of ignorant vulgarity.

Knowell. They say he will commit a man for taking the wall of his horse.

Wellbred. Ay, or for wearing his cloak on one shoulder, or serving God. Everything, indeed, if it comes in the way of his humour.—*Ben Jonson: Every Man in His Humour*, iii. 2 (1598).

Clementi'na (*The lady*), an amiable, delicate, beautiful, accomplished, but unfortunate woman, deeply in love with sir Charles Grandison. Sir Charles married Harriet Biron.—*Richardson: The History of Sir Charles Grandison* (1753).

Those scenes relating to the history of Clementina contain passages of deep pathos.—*Encyclopædia Britannica* (article "Fielding").

Shakespeare himself has scarcely drawn a more affecting or harrowing picture of high-souled suffering and blighting calamity than the madness of Clementina.—*Chambers: English Literature*, ii. 161.

Cle'ofas (*Don*), the hero of a novel by Lesage, entitled *Le Diable Boiteux* (*The Devil on Two Sticks*). A fiery young Spaniard, proud, high-spirited, and revengeful; noted for gallantry, but not without generous sentiments. Asmode'us (4 *syl.*) shows him what is going on in private families by unroofing the houses (1707).

Cleom'brotus or Ambracio'ta of Ambrac'ia (in Epīrus). Having read Plato's book on the soul's immortality and happiness in another life, he was so ravished with the description that he leaped into the sea that he might die and enjoy Plato's elysium.

He who to enjoy
Plato's elysium leaped into the sea,
Cleombrotus.
Milton: Paradise Lost, iii. 471, etc. (1665).

Cleom'enes (4 *syl.*), the hero and title of a drama by Dryden (1692).

As Dryden came out of the theatre a young fop of fashion said to him, "If I had been left alone with a young beauty, I would not have spent my time like your Spartan hero." "Perhaps not," said the poet, "but you are not my hero."—*W. C. Russell: Representative Actors.*

Cleom'enes (4 *syl.*). "The Venus of Cleomenês" is now called "The Venus di Medici."

Such a mere moist lump was once . . . the Venus of Cleomenês.—*Ouida: Ariadné*, i. 8.

Cle'on, governor of Tarsus, burnt to death with his wife Dionys'ia by the enraged citizens, to revenge the supposed murder of Mari'na, daughter of Per'iclês prince of Tyre.—*Shakespeare: Pericles Prince of Tyre* (1608).

Cleon, the personification of glory.—*Spenser: Faërie Queene.*

Cleopatra, queen of Egypt, wife of Ptolemy Dionysius her brother. She was driven from her throne, but re-established by Julius Cæsar, B.C. 47. Antony, captivated by her, repudiated his wife, Octavia, to live with the fascinating Egyptian. After the loss of the battle of Actium, Cleopatra killed herself by an asp.

N.B.—Shakespeare calls the word Cleopa'tra or Cleopat'ra. Witness the following quotations from his play of *Antony and Cleopatra*:—

Had gone to gaze on Cleopatra, too. ii. 2.
Next Cleopatra does contess thy greatness. iii. 12.
Bear me, good friends, where Cleopatra bides. iv. 14.

The Greek word is Κλεοπατρα. Yet many persons call the word Cleop'atra.

¶ The tales of Cleopatra and Sophonisba are very much alike in many points. Both were young and fascinating; both were married; both held their conqueror in the bonds of love; both killed themselves to prevent being made Roman captives; and both are subjects of more tragedies than any other woman.

(E. Jodelle wrote in French a tragedy called *Cléopâtre Captive* (1550); Jean Mairet one called *Cléopâtre* (1630); Isaac de Benserade (1670), J. F. Marmontel (1750), Alfieri (1773), and Mde. de Girardin (1847) wrote tragedies in French on the same subject. S. Daniel (1599) wrote a tragedy in English called *Cleopatra*, in imitation of the Greek tragedies, with a chorus between each act; Shakespeare one called *Antony and Cleopatra* (1608); and Dryden one on the same subject called *All for Love or The World Well Lost* (1682).)

(Mrs. Oldfield (1683–1730) and Peg [Margaret] Woffington (1718–1760) were unrivalled in Cleopatra.)

Cleopatra and the Pearl. The tale is that Cleopatra made a sumptuous banquet, which excited the surprise of Antony; whereupon the queen took a pearl ear-drop, dissolved it in a strong acid, and drank the liquor to the health of the triumvir, saying, "My draught to Antony shall exceed in value the whole banquet.'

¶ When queen Elizabeth visited the Exchange, sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

Here £15,000 at one clap goes
Instead of sugar; Gresham drinks the pearl
Unto his queen and mistress. Pledge it, lords.
Heywood: If You Know not Me, You Know Nobody.

¶ A similar tale is referred to by Horace (2 Satires, iii. 239–241). Clodius, son of Æsop the tragedian, melted a pearl of great value in a strong acid, and drank the draught off in compliment to Cæcilia Metella. Horace adds it would have been wiser if he had tossed it into the sewer.

This is referred to by Valerius Maximus, ix. 1; by Macrobius, iii. 14; and by Pliny, ix. 35.

Cleopatra in Hades. Cleopatra, says

Rabelais, is "a crier of onions" in the shades below. The Latin for a pearl and onion is *unio*, and the pun refers to Cleopatra giving her *pearl* (or *onion*) to Antony in a draught of wine, or, as some say, drinking it herself in toasting her lover. —*Rabelais: Pantagruel*, ii. 30 (1533).

Cleopatra, queen of Syria, daughter of Ptolemy Philome'ter king of Egypt. She first married Alexander Bala, the usurper (B.C. 149); next Deme'trius Nica'nor. Demetrius, being taken prisoner by the Parthians, married Rodogune (3 *syl.*). daughter of Phraa'tes (3 *syl.*) the Parthian king, and Cleopatra married Antiochus Side'tês, brother of Demetrius. She slew her son Seleucus (by Demetrius) for treason, and, as this produced a revolt, abdicated in favour of her second son, Anti'ochus VIII., who compelled her to drink poison which she had prepared for himself. P. Corneille has made this the subject of his tragedy called *Rodogune* (1646).

N.B.—This is not the Cleopatra of Shakespeare's and Dryden's tragedies.

Clere'mont (2 *syl.*), a merry gentleman, the friend of Dinant'.—*Beaumont and Fletcher: The Little French Lawyer* (posthumous, 1647).

Cleriker, head of the agency firm in which Herbert Pocket was a partner. Herbert introduced Pip, when he lost his property, as a clerk; and after eleven years' service he also became a partner.—*Dickens: Great Expectations* (1861).

Cler'imond, niece of the Green Knight, sister of Fer'ragus the giant, and bride of Valentine the brave.—*Valentine and Orson.*

Clerk's Tale (*The*), in Chaucer's *Canterbury Tales.* (See GRISSILDA.)

Clerks (*St. Nicholas's*), thieves, also called "St. Nicholas's Clergymen," in allusion to the tradition of "St. Nicholas and the thieves." Probably a play on the words *Nich-olas* and *Old Nick* may be designed.—See Shakespeare, 1 *Henry IV.* act ii. sc. 1 (1597).

Clessammor, son of Thaddu and brother of Morna (Fingal's mother). He married Moina, daughter of Reuthamir (the principal man of Balclutha, on the Clyde). It so happened that Moina was beloved by a Briton named Reuda, who came with an army to carry her off. Reuda was slain by Clessammor; but Clessammor, being closely pressed by the Britons, fled, and never again saw his bride. In due time a son was born, called Carthon; but the mother died. While Carthon was still an infant, Fingal's father attacked Balclutha, and slew Reuthama (Carthon's grandfather). When the boy grew to manhood, he determined on vengeance; accordingly he invaded Morven, the kingdom of Fingal, where Clessammor, not knowing who he was, engaged him in single combat, and slew him. When he discovered that it was his son, three days he mourned for him, and on the fourth he died.—*Ossian: Carthon.*

Cleve'land (*Barbara Villiers, duchess of*), one of the mistresses of Charles II., introduced by sir W. Scott in *Peveril of the Peak.*

Cleve'land (*Captain Clement*), *alias* VAUGHAN [*Vawn*], "the pirate," son of Norna of the Fitful Head. He is in love with Minna Troil (daughter of Magnus Troil, the udaller of Zetland).—*Sir W. Scott: The Pirate* (time, William III.).

Clever, the man-servant of Hero Sutton "the city maiden." When Hero assumed the guise of a quaker, Clever called himself Obadiah, and pretended to be a rigid quaker also. His constant exclamation was "Umph!"—*Knowles: Woman's Wit, etc.* (1838).

CLIFFORD (*Mr.*), the heir of sir William Charlton in right of his mother, and in love with lady Emily Gayville. The scrivener Alscrip had fraudulently got possession of the deeds of the Charlton estates, which he had given to his daughter called "the heiress," and which amounted to £2000 a year; but Rightly, the lawyer, discovered the fraud, and "the heiress" was compelled to relinquish this part of her fortune. Clifford then proposed to lady Emily, and was accepted.—*General Burgoyne: The Heiress* (1781).

Clifford (*Henry lord*), a general in the English army.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Clifford (*Paul*), a highwayman, reformed by the power of love.—*Lord Lytton: Paul Clifford*, a novel (1830).

*** This novel is on similar lines to *Jonathan Wild*, by Fielding (1754). Ainsworth's *Jack Sheppard* (1839) is another novel of similar character.

Clifford (*Rosamond*), usually called "The Fair Rosamond," the favourite mistress of Henry II.; daughter of Walter lord Clifford. She is introduced by sir W. Scott in two novels, *The Talisman* and *Woodstock.* Dryden says—

Jane Clifford was her name, as books aver,
"Fair Rosamond" was but her *nom de guerre*.
Epilogue to Henry II.

Clifford (*Sir Thomas*), betrothed to Julia (daughter of Master Walter "the hunchback"). He is wise, honest, truthful, and well-favoured, kind, valiant, and prudent.—*Knowles: The Hunchback* (1831).

Clifford Street (London), so named from Elizabeth Clifford, daughter of the last earl of Cumberland, who married Richard Boyle, earl of Burlington. (See SAVILE ROW.)

Clifton (*Harry*), lieutenant of H.M. ship *Tiger*. A daring, dashing, care-for-nobody young English sailor, delighting in adventure, and loving a good scrape. He and his companion Mat Mizen take the side of El Hyder, and help to re-establish the Chereddin, prince of Delhi, who had been dethroned by Hamet Abdulerim.—*Barrymore: El Hyder, Chief of the Ghaut Mountains.*

Clim of the Clough. (See CLYM.)

Clincher (*Beau*). (See BEAU, p. 99.)

Clink (*Jem*), the turnkey at Newgate.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Clinker (*Humphry*), a poor workhouse lad, put out by the parish as apprentice to a blacksmith, and afterwards employed as an ostler's assistant and extra postilion. Being dismissed from the stables, he enters the service of Mr. Bramble, a fretful, grumpy, but kind-hearted and generous old gentleman, greatly troubled with gout. Here he falls in love with Winifred Jenkins, Miss Tabitha Bramble's maid, and turns out to be a natural son of Mr. Bramble.—*Smollett: The Expedition of Humphry Clinker* (1771).

(Probably this novel suggested to Dickens his *Adventures of Oliver Twist*.)

Clio, an anagram of **C**[helsea], **L**[ondon], **I**[slington], **O**[ffice], the places from which Addison despatched his papers for the *Spectator*. The papers signed by any of these letters are by Addison; hence called "Clio."

When panting virtue her last efforts made,
You brought your *Clio* to the virgin's aid.
Somerville.

Clip'purse (*Lawyer*), the lawyer employed by sir Everard Waverley to make his will.—*Sir W. Scott: Waverley* (time, George II.).

Cliquot [*Klee'ko*], a nickname given by *Punch* to Frederick William IV. of Prussia, from his love of champagne of the "Cliquot brand" (1795, 1840–1861).

Clitandre, a wealthy bourgeois, in love with Henriette, "the thorough woman," by whom he is beloved with fervent affection. Her elder sister Armande (2 *syl.*) also loves him, but her love is of the Platonic hue, and Clitandre prefers in a wife the warmth of woman's love to the marble of philosophic ideality.—*Molière: Les Femmes Savantes* (1672).

Cloaci'na, the presiding personification of city sewers. (Latin, *cloăca*, "a sewer.")

. . . Cloacina, goddess of the tide
Whose sable streams beneath the city glide.
Gay: Trivia, ii. (1712).

Clod'dipole (3 *syl.*), "the wisest lout of all the neighbouring plain." Appointed to decide the contention between Cuddy and Lobbin Clout.

From Cloddipole we learn to read the skies,
To know when hail will fall, or winds arise;
He taught us erst the heifer's tail to view,
When struck aloft that showers would straight ensue.
He first that useful secret did explain,
That pricking corns foretell the gathering rain;
When swallows fleet soar high and sport in air,
He told us that the welkin would be clear.
Gay: Pastoral, i. (1714).

(Cloddipole is the "Palæmon" of Virgil's *Bucolic* iii.)

Clo'dio (*Count*), a dishonourable pursuer of Zeno'cia, the chaste troth-plight wife of Arnoldo.—*Fletcher: The Custom of the Country* (1647).

Clodio, the younger son of don Antonio, a coxcomb and braggart. Always boasting of his great acquaintances, his conquests, and his duels. His snuff-box he thinks more of than his lady-love, he interlards his speech with French, and exclaims "Split me!" by way of oath. Clodio was to have married Angelina, but the lady preferred his elder brother Carlos, a bookworm, and Clodio engaged himself to Elvira of Lisbon.—*Cibber: Love Makes a Man* (1694).

Clodpole. Ploughshare and Clodpole are two adventurers whose absurdities, in their "Journey to London," are described in *Bumkin's Disaster* by J. Strutt (1808).

Clo'e, in love with the shepherd Thenot, but Thenot rejects her suit out of admiration of the constancy of Clorinda for her dead lover. Cloe is wanton, coarse, and immodest, the very reverse of Clorinda, who is a virtuous, chaste, and

faithful shepherdess. ("Thenot," the final *t* is sounded.)—*John Fletcher: The Faithful Shepherdess* (1610). (See CHLOE).

Clo'ra, sister to Fabrit'io the merry soldier, and the sprightly companion of Frances (sister to Frederick).—*Beaumont and Fletcher: The Captain* (1613).

Clorida'no, a humble Moorish youth, who joined Medo'ro in seeking the body of king Dardinello to bury it. Medoro being wounded, Cloridano rushed madly into the ranks of the enemy and was slain.—*Ariosto: Orlando Furioso* (1516).

Clorin'da, daughter of Sena'pus of Ethiopia (a Christian). Being born white, her mother changed her for a black child. The eunuch Arse'tes (3 *syl.*) was entrusted with the infant Clorinda, and as he was going through a forest, saw a tiger, dropped the child, and sought safety in a tree. The tiger took the babe and suckled it, after which the eunuch carried the child to Egypt. In the siege of Jerusalem by the crusaders, Clorinda was a leader of the pagan forces. Tancred fell in love with her, but slew her unknowingly in a night attack. Before she expired she received Christian baptism at the hands of Tancred, who greatly mourned her death.—*Tasso: Jerusalem Delivered,* xii. (1675).

(The story of Clorinda is borrowed from the *Theag'anês and Chariclē'a* of Heliodōrus bishop of Trikka.)

Clorinda, "the faithful shepherdess," called "The Virgin of the Grove," faithful to her buried love. From this beautiful character, Milton has drawn his "lady" in *Comus.* Compare the words of the "First Brother" about chastity, in Milton's *Comus,* with these lines of Clorinda—

> Yet I have heard (my mother told it me),
> And now I do believe it, if I keep
> My virgin flower uncropt, pure, chaste, and fair,
> No goblin, wood-god, fairy, elf, or fiend,
> Satyr, or other power that haunts the groves
> Shall hurt my body, or by vain illusion
> Draw me to wander after idle fires,
> Or voices calling me in dead of night
> To make me follow, and so tole me on
> Through mire and standing pools, to find my ruin.
> . . . Sure there's a power
> In that great name of Virgin that binds fast
> All rude, uncivil bloods. . . . Then strong Chastity,
> Be thou my strongest guard.
> *J. Fletcher: The Faithful Shepherdess* (1610).

Cloris, the damsel beloved by prince Prettyman.—*Duke of Buckingham: The Rehearsal* (1671).

Clotaire (2 *syl.*). The king of France exclaimed on his death-bed, "Oh how great must be the King of Heaven, if He can kill so mighty a monarch as I am!"—*Gregory of Tours,* iv. 21.

Cloten or **Cloton,** king of Cornwall, one of the five kings of Britain after the extinction of the line of Brute (1 *syl.*).—*Geoffrey: British History,* ii. 17 (1142).

Cloten, a vindictive lout, son of the second wife of Cymbeline by a former husband. He is noted for "his unmeaning frown, his shuffling gait, his burst of voice, his bustling insignificance, his fever-and-ague fits of valour, his froward tetchiness, his unprincipled malice, and occasional gleams of good sense." Cloten is the rejected lover of Imogen (the daughter of his father-in-law by his first wife), and is slain in a duel by Guiderius.—*Shakespeare: Cymbeline* (1605).

Clotha'rius or CLOTHAIRE, leader of the Franks after the death of Hugo. He is shot with an arrow by Clorinda.—*Tasso: Jerusalem Delivered,* xi. (1675).

Cloud. A dark spot on the forehead of a horse between the eyes. It gives the creature a sour look indicative of ill temper, and is therefore regarded as a blemish.

> *Agrippa.* He [*Antony*] has a cloud in his face.
> *Enobarbus.* He were the worse for that were he a horse.
> *Shakespeare: Antony and Cleopatra,* act iii. sc. 2 (1608).

Cloud (*St.*), patron saint of nailsmiths. A play on the French word *clou* ("a nail")

Cloudes'ley (*William of*), a famous North-country archer, the companion of Adam Bell and Clym of the Clough, whose feats of robbery were chiefly carried on in Englewood Forest, near Carlisle. William Cloudesley was taken prisoner at Carlisle, and was about to be hanged, but was rescued by his two companions. The three then went to London to ask pardon of the king, which at the queen's intercession was granted. The king begged to see specimens of their skill in archery, and was so delighted therewith, that he made William a "gentleman of fe," and the other two "yemen of his chambre." The feat of William Cloudesley was very similar to that of William Tell (*q.v.*).—*Percy: Reliques,* I. ii. 1.

Clout (*Colin*), a shepherd loved by Marian "the parson's maid," but for whom Colin (who loved Cicely) felt no affection. (See COLIN CLOUT.)

> Young Colin Clout, a lad of peerless meed,
> Full well could dance, and deftly tune the reed;
> In every wood his carols sweet were known,
> At every wake his nimble feats were shown.
> *Gay: Pastoral,* ii.

Clout (*Lobbin*), a shepherd, in love with Blouzelinda. He challenged Cuddy to a contest of song in praise of their respective sweethearts, and Cloddipole was appointed umpire. Cloddipole was unable to award the prize, for each merited "an oaken staff for his pains." "Have done, however, for the herds are weary of the songs, and so am I."—*Gay: Pastoral*, i. (1714).

(An imitation of Virgil's *Bucolic* iii.)

N.B.—"Colin Clout" is the name under which Spenser describes himself in *The Shepherd's Calendar*. (See COLIN CLOUT.)

Club-Bearer (*The*), Periphe'tês, the robber of Ar'golis, who murdered his victims with an iron club.—*Greek Fable*.

Clumsy (*Sir Tunbelly*), father of Miss Hoyden. A mean, ill-mannered squire and justice of the peace, living near Scarborough. Most cringing to the aristocracy, whom he toadies and courts. Sir Tunbelly promised to give his daughter in marriage to lord Foppington, but Tom Fashion, his lordship's younger brother, pretends to be lord Foppington, gains admission to the family, and marries her. When the real lord Foppington arrived, he was treated as an impostor, but Tom confessed the ruse. His lordship treated the knight with such ineffable contempt, that sir Tunbelly's temper was aroused, and Tom received into high favour.—*Sheridan: A Trip to Scarborough* (1777).

(This character appears in Vanbrugh's *Relapse*, of which comedy the *Trip to Scarborough* is an abridgment and adaptation.)

Clumsy, Belgrade's dog. (See DOG.)

Cluppins (*Mrs.*), in *The Pickwick Papers* by Dickens. She is the leading witness for the plaintiff (Mrs. Bardell) in the suit of "Bardell *v.* Pickwick."

Clu'ricaune (3 *syl.*), an Irish elf of evil disposition, especially noted for his knowledge of hid treasure. He generally assumes the appearance of a wrinkled old man.

Clu'tha, the Clyde.

> I came in my bounding ship to Balclutha's walls of towers. The winds had roared behind my sails, and Clutha's stream received my dark-bosomed ship.—*Ossian: Carthon.*

Clutterbuck (*Captain*), the hypothetical editor of some of sir Walter Scott's novels, as *The Monastery* and *The Fortunes of Nigel*. Captain Clutterbuck is a retired officer, who employs himself in antiquarian researches and literary idleness. *The Abbot* is dedicated by the "author of *Waverley*" to "captain Clutterbuck," late of his majesty's —— infantry regiment.

Clym of the Clough ("*Clement of the Cliff*"), a noted outlaw, associated with Adam Bell and William of Cloudesley, in Englewood Forest, near Carlisle. When William was taken prisoner at Carlisle, and was about to be hanged, Adam and Clym shot the magistrates, and rescued their companion. The mayor with his *posse* went out against them, but they shot the mayor, as they had done the sheriff, and fought their way out of the town. They then hastened to London to beg pardon of the king, which was granted them at the queen's intercession. The king, wishing to see a specimen of their shooting, was so delighted at their skill that he made William a "gentleman of fe," and the other two "yemen of his chambre."—*Percy: Reliques* ("Adam Bell," etc.), I. ii. 1.

Cly'tie, a water-nymph, in love with Apollo. Meeting with no return, she was changed into a sunflower, or rather a *tournesol*, which still turns to the sun, following him through his daily course.

N.B.—The sunflower does not turn to the sun. On the same stem may be seen flowers in every direction, and not one of them shifts the direction in which it has first opened. T. Moore (1814) says—

> The sunflower turns on her god when he sets
> The same look which she turned when he rose.

(This may do in poetry, but it is not correct. The sunflower is so called simply because the flower resembles a picture sun.)

N.B.—Lord Thurlow (1821) adopted Tom Moore's error, and enlarged it—

> Behold, my dear, this lofty flower
> That now the golden sun receives;
> No other deity has power,
> But only Phœbus, on her leaves;
> As he in radiant glory burns,
> From east to west her visage turns.
> *The Sunflower.*

Clytus, an old officer in the army of Philip of Macedon, and subsequently in that of Alexander. At a banquet, when both were heated with wine, Clytus said to Alexander, "Philip fought men, but Alexander women," and after some other insults, Alexander in his rage stabbed the old soldier; but instantly repented and said—

> What has my vengeance done?
> Who is it thou hast slain? Clytus? What was he?
> The faithfullest subject, worthiest counsellor,
> The bravest soldier. He who saved my life,

Fighting bare-headed at the river Granic.
For a rash word, spoke in the heat of wine,
The poor, the honest Clytus thou hast slain,—
Clytus, thy friend, thy guardian, thy preserver!
Lee: Alexander the Great, iv. 2 (1678).

Cne'us, the Roman officer in command of the guard set to watch the tomb of Jesus, lest the disciples should steal the body, and then declare that it had risen from the dead.—*Klopstock: The Messiah*, xiii. (1771).

Coaches, says Stow, in his *Chronicle*, were introduced by Fitz-Allen, earl of Arundel, in 1580.

Before the costly coach and silken stock came in.
Drayton: Polyolbion, xvi. (1613).

Coal Hole (*The*), subsequently called "The Cyder Cellars," Fountain Court, Strand (London), was founded by John Rhodes, a burly fellow with a bass voice, for the coal-heavers and coal-whippers of the adjacent Thames wharves. Rhodes died in 1847, and the last manager, before the house was demolished, was Charles Wilmot. The entertainment was some trial which was licentiously perverted.

Coals. *To carry coals*, to put up with affronts. The boy says in *Henry V.* (act iii. sc. 2), "I knew . . . the men would carry coals." So in *Romeo and Juliet* (act i. sc. 1), "Gregory, o' my word, we'll not carry coals." Ben Jonson, in *Every Man out of His Humour*, says, "Here comes one that will carry coals, *ergo*, will hold my dog."

The time hath been when I would 'a scorned to carry coals.—*Troubles of Queene Elizabeth* (1639).

(*To carry corn* is to bear wealth, to be rich. *He does not carry corn well*, "He does not deport himself well in his prosperity.")

Co'an (*The*), Hippocrates, the "Father of Medicine" (B.C. 460–357).

. . . the great Coan, him whom Nature made
To serve the costliest creature of her tribe [*man*].
Dante: Purgatory, xxix. (1308).

Co'anocot'zin (5 *syl.*), king of the Az'tecas. Slain in battle by Madoc.—*Southey: Madoc* (1805).

Co'atel, daughter of Acul'hua, a priest of the Az'tecas, and wife of Lincoya. Lincoya, being doomed for sacrifice, fled for refuge to Madoc, the Welsh prince, who had recently landed on the North American coast, and was kindly treated by him. This gave Coatel a sympathetic interest in the White strangers, and she was not backward in showing it. Thus, when young Hoel was kidnapped, and confined in a cavern to starve to death, Coatel visited him and took him food. Again, when prince Madoc was entrapped, she contrived to release him, and assisted the prince to carry off young Hoel. After the defeat of the Az'tecas by the White strangers, the chief priest declared that some one had proved a traitor, and resolved to discover who it was by handing round a cup, which he said would be harmless to the innocent, but death to the guilty. When it was handed to Coatel, she was so frightened that she dropped down dead. Her father stabbed himself, and "fell upon his child," and when Lincoya heard thereof, he flung himself down from a steep precipice on to the rocks below.—*Southey: Madoc* (1805).

Cob (*Oliver*), a great admirer of Bobadil (*q.v.*) in Ben Jonson's *Every Man in His Humour* (1596).

Cobb (*Ephraim*), in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Cobb, the "Boots" in the story of *The Holly-tree Inn*, by Dickens (1855). He tells the story of a boy, eight years old, eloping to Gretna Green with a girl of seven.

Cobb (*Tom*), one of "The Quadrilateral," in the novel of *Barnaby Rudge*, by Dickens (1841). The other three were Willet (senior), Phil. Parkes, and Solomon Daisy.

Cobbler-Poet (*The*), Hans Sachs of Nuremberg. (See TWELVE WISE MASTERS.)

Cobham (*Eleanor*), wife of Humphrey duke of Gloucester, and aunt of king Henry VI., compelled to do penance bare-foot in a sheet in London, and after that to live in the Isle of Man in banishment, for "sorcery." In 2 *Henry VI.* Shakespeare makes queen Margaret "box her ears;" but this could not be, as Eleanor was banished three years before Margaret came to England.

Stand forth, dame Eleanor Cobham, Gloster's wife . . .
You, madam . . . despoiled of your honour . . .
Shall, after three days' open penance done,
Live in your country here in banishment,
With sir John Stanley, in the Isle of Man.
Shakespeare: 2 Henry VI. act ii. sc. 3 (1591).

Cocagne (*The Land of*), a poem full of life and animation, by Hans Sachs, the cobbler, called "The prince of meistersingers" (1494–1574). (See COCKAIGNE.)

Cock and Pie. Douce explains thus—

In the days of chivalry it was the practice to make solemn vows for the performance of any considerable enterprise. This was usually done at some festival, when a roasted peacock, being served up in a dish of gold or silver, was presented to the knight, who then made his vow with great solemnity.

Cock of Westminster (*The*). Castell, a shoemaker, was so called from his very early hours. He was one of the benefactors of Christ's Hospital (London).

Cockade.

The Black Cockade. Badge of the house of Hanover, worn at first only by the servants of the royal household, the diplomatic corps, the army, and navy; but now worn by the servants of justices, deputy-lieutenants, and officers both of the militia and volunteers.

The White Cockade. (1) Badge of the Stuarts, and hence of the Jacobites. (2) Badge of the Bourbons, and hence of the royalists of France.

The White and Green Cockade. Badge worn by the French in the "Seven Years War" (1756).

The Blue and Red Cockade. Badge of the city of Paris from 1789.

The Tricolour was the union of the *white Bourbon* and *blue and red* of the city of Paris. It was adopted by Louis XVI. at the Hôtel de Ville, July 17, 1789, and has ever since been recognized as the national symbol, except during the brief "restoration," when the Bourbon white was for the time restored.

Royal Cockades are large and circular, half the disc projects above the top of the hat.

Naval Cockades have no fan-shaped appendage, and do not project above the top of the hat.

(All other cockades worn for livery are fan-shaped.)

Cockaigne' (*The Land of*), an imaginary land of pleasure, wealth, luxury, and idleness. London is so called. Boileau applies the word to Paris. *The Land of Cokayne* is the subject of a burlesque, which, Warton says, "was evidently written soon after the Conquest, at least before the reign of Henry II."—*History of English Poetry*, i. 12.

> The houses were made of barley-sugar and cakes, the streets were paved with pastry, and the shops supplied goods without requiring money in payment. —*The Land of Cockaigne* (an old French poem, thirteenth century). (See COCAGNE.)

(This satirical poem is printed at length by Ellis, in his *Specimens of Early English Poets*, i. 83-95.)

Cocker (*Edward*) published a useful treatise on arithmetic in the reign of Charles II., which had a prodigious success, and has given rise to the proverb, "According to Cocker" (1632-1675).

Cockle (*Sir John*), the miller of Mansfield, and keeper of Sherwood Forest. Hearing a gun fired one night, he went into the forest, expecting to find poachers, and seized the king (Henry VIII.), who had been hunting and had got separated from his courtiers. When the miller discovered that his captive was not a poacher, he offered him a night's lodging. Next day the courtiers were brought to Cockle's house by under-keepers, to be examined as poachers, and it was then discovered that the miller's guest was the king. The "merry monarch" knighted the miller, and settled on him 1000 marks a year.—*Dodsley: The King and the Miller of Mansfield* (1737).

Cockle of Rebellion (*The*), that is the *weed* called the cockle, not the crustacean.

> We nourish 'gainst our senate
> The cockle of rebellion.
> *Shakespeare: Coriolanus*, act iii. sc. 1 (1609).

Cockney (*Nicholas*), a rich City grocer, brother of Barnacle. Priscilla Tomboy, of the West Indies, is placed under his charge for her education.

Walter Cockney, son of the grocer, in the shop. A conceited young prig, not yet out of the quarrelsome age. He makes boy-love to Priscilla Tomboy and Miss La Blond; but says he will "tell papa" if they cross him.

Penelope Cockney, sister of Walter.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Cockney School (*The*), a name given to a coteric of London authors, such as Shelley, Keats, Leigh Hunt, Hazlitt, and some others.

Cockpit of Europe. Belgium is so called because it has been the site of more European battles than any other: *e.g.* Oudenarde, Ramillies, Fontenoy, Fleurus, Jemmapes, Ligny, Quatre Bras, Waterloo, etc.

Cocles [*Coc-leez*] defended the Sublician Bridge, with two comrades, against the whole Etruscan army led on by Por'sena, till the Romans had broken down the bridge. He then sent away his two comrades, and when the bridge had fallen in, he plunged into the river and swam safely to the opposite bank.

¶ In the battle of Cerignola, the chevalier Bayard (with one other knight) guarded the bridge of Tormaino against 200 Spaniards. He sent his companion to bring up reinforcements, and he himself guarded the bridge alone till 100

men-at-arms arrived and came to his assistance.

Cocqcigrues (*The Coming of the*), that golden period when all mysteries will be cleared up.

"That is one of the seven things" said the fairy . . . "I am forbidden to tell till the coming of the Cocqcigrues."—*C. Kingsley: The Water-Babies*, chap. vi.

Cocy'tus [*ko-ky'-tus*], one of the five rivers of hell. The word means the "river of weeping" (Greek, *kôkuo*, "I lament"), because "into this river fall the tears of the wicked." The other four rivers are Styx, Ach'eron, Phleg'ethon, and Le'thê. (See STYX.)

Cocytus, named of lamentation loud,
Heard on the rueful stream.
Milton: Paradise Lost, ii. 579 (1665).

Cœlebs' Wife, a bachelor's ideal of a model wife. Cœlebs is the hero of a novel by Mrs. Hannah More, entitled *Cœlebs in Search of a Wife* (1809).

In short she was a walking calculation,
Miss Edgeworth's novels stepping from their covers,
Or Mrs. Trimmer's books on education,
Or "Cœlebs' wife" set out in quest of lovers.
Byron: Don Juan, i. 16 (1819).

Coffin (*Long Tom*), the best sailor character ever drawn. He is introduced in *The Pilot*, a novel by J. Fenimore Cooper, of New York. Cooper's novel has been dramatized by E. Fitzball, under the same name, and Long Tom Coffin preserves in the burletta his reckless daring, his unswerving fidelity, his simple-minded affection, and his love for the sea (1823).

Cogia Houssain, the captain of forty thieves, outwitted by Morgiana, the slave. When, in the guise of a merchant, he was entertained by Ali Baba, and refused to eat any salt, the suspicions of Morgiana were aroused, and she soon detected him to be the captain of the forty thieves. After supper she amused her master and his guest with dancing; then playing with Cogia's dagger for a time, she plunged it suddenly into his heart and killed him.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Coi'la (*2 syl.*), Kyle, in Ayrshire. So called from Coilus, a Pictish monarch. Sometimes all Scotland is so called, as—

Farewell, old Coila's hills and dales,
Her heathy moors and winding vales.
Burns.

Coincidences. The fall of Robespierre was in 1794. The sum of this date =21, which added to the date makes 1815 (the fall of Napoleon). Again, the sum of 1815 = 15, which added to the date comes to 1830, the fall of Charles IX.

∴ The next would be 1902. There are some remarkable coincidences in the history of Napoleon. (See *Dictionary of Phrase and Fable*, p. 877, col. 2.)

Cola'da, the sword taken by the Cid from Ramon Ber'enger, count of Barcelo'na. This sword had two hilts of solid gold.

Col'ax, Flattery personified in *The Purple Island* (1633), by Phineas Fletcher. Colax "all his words with sugar spices . . . lets his tongue to sin, and takes rent of shame . . . His art [*was*] to hide and not to heal a sore." Fully described in canto viii. (Greek, *kôlax*, "a flatterer or fawner.")

Colbrand or **Colebrond** (*2 syl.*), the Danish giant, slain in the presence of king Athelstan, by sir Guy of Warwick, just returned from a pilgrimage, still "in homely russet clad," and in his hand "a hermit's staff." The combat is described at length by Drayton, in his *Polyolbion*, xii.

One could scarcely bear his axe . . .
Whose squares were laid with plates, and riveted with steel
And armëd down along with pikes, whose hardened points
. . . had power to tear the joints
Of cuirass or of mail.
Drayton: Polyolbion, xii. (1613).

Colchos, part of Asiatic Scythia, now called Mingrelia. The region to which the Argonauts directed their course.

Cold Harbour House, the original Heralds' College, founded by Richard II., in Poultney Lane. Henry VII. turned the heralds out, and gave the house to bishop Tunstal.

Coldstream (*Sir Charles*), the chief character in Charles Mathew's play called *Used Up*. He is wholly *ennuyé*, sees nothing to admire in anything; but is a living personification of mental inanity and physical imbecility (1845).

Cole (*1 syl.*), a legendary British king, described as "a merry old soul," fond of his pipe, fond of his glass, and fond of his "fiddlers three." There were two kings so called—Cole (or Coïl I.) was the predecessor of Porrex; but Coïl II. was succeeded by Lucius, "the first British king who embraced the Christian religion." Which of these two mythical kings the song refers to is not evident.

Cole (*Mrs.*). This character is designed for Mother Douglas, who kept a

"gentlemen's magazine of frail beauties" in a superbly furnished house at the north-east corner of Covent Garden. She died 1761.—*Foote: The Minor* (1760).

Colein (2 *syl.*), the great dragon slain by sir Bevis of Southampton.—*Drayton: Polyolbion*, ii. (1612).

Colemi'ra (3 *syl.*), a poetical name for a cook. The word is compounded of *coal* and *mire*.

"Could I," he cried, "express how bright a grace
Adorns thy morning hands and well-washed face,
Thou wouldst, Colemira, grant what I implore,
And yield me love, or wash thy face no more."
Shenstone: Colemira (an eclogue).

Cole'pepper (*Captain*) or CAPTAIN PEPPERCULL, the Alsatian bully.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Colin, or in Scotch **Cailen,** *Green Colin*, the laird of Dunstaffnage, so called from the green colour which prevailed in his tartan.

Colin and Lucy, a ballad by Tickell (1720). Gray calls it "the prettiest ballad in the world." Lucy, being deserted by her sweetheart for another, died of a broken heart, and was buried on the very day her quondam sweetheart married his new love.

She died. Her corpse was borne
The bridegroom blithe to meet,—
He in his wedding trim so gay,
She in her winding-sheet.

Colin and Rosalinde, in *The Shepheardes Calendar* (1579), by Spenser. Rosalinde is the maiden vainly beloved by Colin Clout, as her choice was already fixed on the shepherd Menalcas. Rosalinde is an anagram of "Rose Danil," a lady beloved by Spenser (*Colin Clout*), but Rose Danil had already fixed her affections on John Florio the Resolute, whom she subsequently married.

And I to thee will be as kind
As Colin was to Rosalinde,
Of courtesie the flower.
Drayton: Dowsabel (1593).

Colin Clout, the pastoral name assumed by the poet Spenser, in *The Shepheardes Calendar, The Ruins of Time, Daphnaiaa*, and in the pastoral poem called *Colin Clout's Come Home Again* (from his visit to sir Walter Raleigh). *Eclogues* i. and xii. are soliloquies of Colin, being lamentations that Rosalinde will not return his love. *Eclogue* vi. is a dialogue between Hobbinol and Colin, in which the former tries to comfort the disappointed lover. *Eclogue* xi. is a dialogue between Thenot and Colin. Thenot begs Colin to sing some joyous lay; but Colin pleads grief for the death of the shepherdess Dido, and then sings a monody on the great shepherdess deceased. In *Eclogue* vi. we are told that Rosalinde has betrothed herself to the shepherd Menalcas (1579).

N.B.—In the last book of the *Faërie Queene*, we have a reference to "Colin and his lassie" (Spenser and his wife), supposed to be Elizabeth, and elsewhere called "Mirabella." (See CLOUT, etc.)

Witness our Colin, whom tho' all the Graces
And all the Muses nursed . . .
Yet all his hopes were crossed, all suits denied;
Discouraged, scorned, his writings vilified,
Poorly, poor man, he lived; poorly, poor man, he died.
Phineas Fletcher: The Purple Island, i. 1 (1633).

Colin Clout and his Lassie (1596). (See above.)

Colin Clout's Come Home Again. "Colin Clout" is Spenser, who had been to London on a visit to "the Shepherd of the Ocean" (sir Walter Raleigh), in 1589. On his return to Kilcolman, in Ireland, he wrote this poem. "Hobbinol" his friend (Gabriel Harvey, LL.D.) tells him how all the shepherds have missed him, and begs him to relate to him and them his adventures while abroad. The pastoral contains a eulogy of British contemporary poets, and of the court beauties of queen Elizabeth (1591). (See COLYN.)

Colin Tampon, the nickname of a Swiss, as John Bull is of an Englishman, etc. (See CRAPAUD, p. 242.)

Colkitto (*Young*), or "Vich Alister More," or "Alister M'Donnell," a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Collean (*May*), the heroine of a Scotch ballad, which relates how "fause sir John" carried her to a rock for the purpose of throwing her down into the sea; but May outwitted him, and subjected him to the same fate as he had designed for her.

Colleen', *i.e.* "girl;" Colleen bawn ("the blond girl"); Colleen rhue ("the red-haired girl"), etc.

(Dion Boucicault has a drama entitled *The Colleen Bawn*, 1860.)

Collier (*Jem*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Collingbourne's Rhyme. The rhyme for which Collingbourne was executed was—

A cat, a rat, and Lovel the dog,
Rule all England under the hog.

For where I meant the king [*Richard III.*] by name of hog,
I only alluded to the badge he bore [*a boar*];
To Lovel's name I added more—our dog—
Because most dogs have borne that name of yore.
These metaphors I used with other more,
As cat and rat, the half-names [*Catesbye, Ratcliffe*] of the rest,
To hide the sense that they so wrongly wrest.
Sackville: A Mirrour for Magistraytes
("Complaynt of Collingbourne").

Collingwood and the Acorns. Collingwood never saw a vacant place in his estate, but he took an acorn out of his pocket and popped it in.—*Thackeray: Vanity Fair* (1848).

Colmal, daughter of Dunthalmo. (See CALTHON, p. 170.)

Colmar, brother of Calthon. (See CALTHON.)

Colmes-kill, now called Icolmkill, the famous Iona, one of the Western islands. It is I-colm-kill; "I" = *island*, "colm" = *Columb* (*St.*), and "kill" = *burying-place* ("the burying-ground in St. Columb's Isle").

Rosse. Where is Duncan's body?
Macduff. Carried to Colmes-kill;
The sacred storehouse of his predecessors,
And guardian of their bones.
Shakespeare: Macbeth, act ii. sc. 4 (1606).

Colna-Dona ["*love of heroes*"], daughter of king Car'ul. Fingal sent Ossian and Toscar to raise a memorial on the banks of the Crona, to perpetuate the memory of a victory he had obtained there. Carul invited the two young men to his hall, and Toscar fell in love with Colna-Dona. The passion being mutual, the father consented to their espousals.—*Ossian: Colna-Dona.*

Cologne (*The three kings of*), the three Magi, called Gaspar, Melchior, and Baltha'zar. Gasper means "the white one;" Melchior, "king of light;" Balthazar, "lord of treasures." Klopstock, in *The Messiah*, says there were six Magi, whom he calls Hadad, Sel'ima, Zimri, Mirja, Beled, and Sunith.

∴ The "three" Magi are variously named; thus one tradition gives them as Apellius, Amerus, and Damascus; another calls them Magalath, Galgalath, and Sarasin; a third says they were Ator, Sator, and Perat'oras. They are furthermore said to be descendants of Balaam the Mesopotamian prophet.

Colon, one of the rabble leaders in *Hudibras*, is meant for Noel Perryan or Ned Perry, an ostler. He was a rigid puritan "of low morals," and very fond of bear-baiting (seventeenth century).

Colonna (*The marquis of*), a high-minded, incorruptible noble of Naples. He tells the young king bluntly that his oily courtiers are vipers who would suck his life's blood, and that Ludov'ico, his chief minister and favourite, is a traitor. Of course he is not believed, and Ludovico marks him out for vengeance. His scheme is to get Colonna, of his own free will, to murder his sister's lover and the king. With this view he artfully persuades Vicentio, the lover, that Evadne (the sister of Colonna) is the king's wanton. Vicentio indignantly discards Evadne, is challenged to fight by Colonna, and is supposed to be killed. Colonna, to revenge his wrongs on the king, invites him to a banquet with intent to murder him, when the whole scheme of villainy is exposed. Ludovico is slain, and Vicentio marries Evadne.—*Shiel: Evadne, or the Statue* (1820).

Colonna, the most southern cape of Attica. Falconer makes it the site of his "shipwreck" (canto iii.); and Byron says the isles of Greece—

. . . seen from far Colonna's height,
Make glad the heart that hails the sight,
And lend to loneliness delight.
Byron: The Giaour (1813).

Col'ophon, the end clause of a book, containing the names of the printer and publisher, and the place where the book was printed; in former times the date and the edition were added also. Colophon was a city of Iona, the inhabitants of which were such excellent horsemen that they could turn the scale of battle; hence the Greek proverb to *add a colophon* meant to "put a finishing stroke to an affair."

Colossians (*The Epistle to the*), written by "Paul the apostle" to the people of Colossœ, in Asia Minor, during his imprisonment at Rome. The first two chapters are doctrinal, and the latter two practical.

It resembles *the Epistle to the Ephesians.*

Colossos (Latin, *Colossus*), a gigantic brazen statue 126 feet high, executed by Charês for the Rhodians. Blaise de Vignenère says it was a striding figure; but comte de Caylus proves that it was not so, and did not even stand at the mouth of the Rhodian port. Philo tells us that it *stood on a block of white marble;* and Lucius Ampellius asserts that it *stood in a car.* Tickell makes out the statue to be so enormous in size that—

While at one foot the thronging galleys ride,
A whole hour's sail scarce reached the further side;
Betwixt the brazen thighs, in loose array,
Ten thousand streamers on the billows play.
Tickell: On the Prospect of Peace.

Colours.

	Symbol of	Heraldic name.		
Black:	Prudence	Sable	Diamond	Saturne
Blood colour:	Fortitude	Sanguine	Sardonyx	Dragon's tail
Blue:	Loyalty	Azure	Sapphire	Jupiter
Green:	Love	Vert	Emerald	Venus
Purple:	Temperance	Purpure	Amethyst	Mercury
Red:	Magnanimity	Gules	Ruby	Mars [head
Tenney:	Joy	Tenney	Jacinth	Dragon's
White:	Innocence	Argent	Pearl	Luna
Yellow:	Faith	Or	Topaz	Sol

Col'thred (*Benjamin*) or "Little Benjie," a spy employed by Nixon (Edward Redgauntlet's agent).—*Sir W. Scott: Redgauntlet* (time, George III.).

Columb (*St.*) or *St. Columba* was of the family of the kings of Ulster; and with twelve followers founded amongst the Picts and Scots 300 Christian establishments of presbyterian character; that in Io'na was founded in 563.

> The Pictish men by St. Columb taught.
> *Campbell: Reultura.*

Columbus. His three ships were the *Santa Maria*, the *Pinta*, and the *Nina*.—*W. Irving: History of the Life, etc., of Columbus*, 183.

The Voyage of Columbus. In twelve short cantos of rhyming ten-syllable verse by Rogers (1812). Columbus obtains three ships and starts on his voyage of discoveries. As he approaches "Columbia," he is stopped by a mass of vegetation, but continues his voyage. In the mean time the deities of the "New World" meet in council, and resolve to impede his approach. The chief spirit, in the form of a condor, stirs up a mutiny; but Columbus quells it, and lands on the New World, where the crew is hospitably received. After a time, an angel tells Columbus to return, and tells him that the cross of Christ planted by him will make America glorious.

Colyn Clout (*The Boke of*), a rhyming six-syllable tirade against the clergy, by John Skelton, poet-laureate (1460-1529).

Comal and Galbi'na. Comal was the son of Albion, "chief of a hundred hills." He loved Galbi'na (daughter of Conlech), who was beloved by Grumal also. One day, tired out by the chase, Comal and Galbina rested in the cave of Ronan; but ere long a deer appeared, and Comal went forth to shoot it. During his absence, Galbina dressed herself in armour "to try his love," and "strode from the cave." Comal thought it was Grumal, let fly an arrow, and she fell. The chief too late discovered his mistake, rushed to battle, and was slain.—*Ossian: Fingal*, ii.

Com'ala, daughter of Sarno king of Inistore (*the Orkneys*). She fell in love with Fingal at a feast to which Sarno had invited him after his return from Denmark or Lochlin (*Fingal*, iii.). Disguised as a youth, Comala followed him, and begged to be employed in his wars; but was detected by Hidallan, son of Lamor, whose love she had slighted. Fingal was about to marry her, when he was called to oppose Caracul, who had invaded Caledonia. Comala witnessed the battle from a hill, thought she saw Fingal slain, and, though he returned victorious, the shock on her nerves was so great that she died.—*Ossian: Comala.*

Comb (*Reynard's Wonderful*), said to be made of Pan'thera's bone, the perfume of which was so fragrant that no one could resist following it; and the wearer of the comb was always of a merry heart. This comb existed only in the brain of Master Fox.—*Reynard the Fox*, xii. (1498).

Co'me (*St.*), a physician, and patron saint of medical practitioners.

> "By St. Come!" said the surgeon, "here's a pretty adventure."—*Lesage: Gil Blas*, vii. 1 (1735)

Come and Take Them. The reply of Leon'idas, king of Sparta, to the messengers of Xerxês, when commanded by the invader to deliver up his arms.

Com'edy (*The Father of*), Aristoph'anês the Athenian (B.C. 444-380).

The Prince of Ancient Comedy, Aristoph'anês (B.C. 444-380).

The Prince of New Comedy, Menander (B.C. 342-291).

Comedy of Errors, by Shakespeare (1593). Æmilia wife of Ægeon had two sons at a birth, and named both of them Antipholus. When grown to manhood, each of these sons had a slave named Dromio, also twin-brothers. The brothers Antipholus had been shipwrecked in infancy, and, being picked up by different vessels, were carried one to Syracuse and the other to Ephesus. The play supposes that Antipholus of Syracuse goes in search of his brother, and coming to Ephesus with his slave Dromio, a series of mistakes arises from the extraordinary likeness of the two brothers and their two slaves. Andriana, the wife of the Ephesian, mistakes the Syracusian for her husband; but he behaves so strangely that her jealousy is aroused, and when

her true husband arrives he is arrested as a mad man. Soon after, the Syracusian brother being seen, the wife, supposing it to be her mad husband broken loose, sends to capture him; but he flees into a convent. Andriana now lays her complaint before the duke, and the lady abbess comes into court. So both brothers face each other, the mistakes are explained, and the abbess turns out to be Æmilia the mother of the twin-brothers. Now, it so happened that Ægeon, searching for his son, also came to Ephesus, and was condemned to pay a fine or suffer death, because he, a Syracusian, had set foot in Ephesus. The duke, however, hearing the story, pardoned him. Thus Ægeon found his wife in the abbess, the parents their twin-sons, and each son his long-lost brother.

∴ The plot of this comedy is copied from the *Menæchmi* of Plautus.

Comhal or **Combal,** son of Trathal, and father of Fingal. His queen was Morna, daughter of Thaddu. Comhal was slain in battle, fighting against the tribe of Morni, the very day that Fingal was born.—*Ossian.*

Fingal said to Aldo, "I was born in the midst of battle."—*Ossian: The Battle of Lora.*

Comic Annual (*The*), from 1830 to 1842, Hood.

Comic Blackstone, by Gilbert à Beckett (1846). In 1847–8 he published a *Comic History of England;* and in 1849–50 a *Comic History of Rome.*

Comines [*Cum'-in*]. Philip des Comines, the favourite minister of Charles "the Bold," duke of Burgundy, is introduced by sir W. Scott in *Quentin Durward* (time, Edward IV.).

Coming Race (*The*), a work of fiction by lord Lytton (1871). It is the supposed manners and customs of a race several ages hence, and is a sort of *Utopia,* where the present evils will be redressed.

Com'leach (2 *syl.*), a mountain in Ulster. The Lubar flows between Comleach and Cromal.—*Ossian.*

Commander of the Faithful [*Emir al Mumenin*], a title assumed by Omar I., and retained by his successors in the caliphate (581, 634–644).

Commandment (*The Eleventh*), Thou shalt not be found out.

After all, that Eleventh Commandment is the only one that it is vitally important to keep in these days.—*B. H. Buxton: Jennie of the Prince's,* iii. 314.

Committee (*The*), a comedy by the hon. sir R. Howard. Mr. Day, a Cromwellite, is the head of a Committee of Sequestration, and is a dishonest, canting rascal, under the thumb of his wife. He gets into his hands the deeds of two heiresses, Anne and Arbella. The former he calls Ruth, and passes her off as his own daughter; the latter he wants to marry to his booby son Abel. Ruth falls in love with colonel Careless, and Arbella with colonel Blunt. Ruth contrives to get into her hands the deeds, which she delivers over to the two colonels, and when Mr. Day arrives, quiets him by reminding him that she knows of certain deeds which would prove his ruin if divulged (1670).

T. Knight reproduced this comedy as a farce under the title of *The Honest Thieves.*

Common (*Dol*), an ally of Subtle the alchemist.—*Ben Jonson: The Alchemist* (1610).

Commoner (*The Great*), sir John Barnard, who in 1737 proposed to reduce the interest of the national debt from 4 per cent. to 3 per cent., any creditor being at liberty to receive his principal in full if he preferred it. William Pitt, the statesman, is so called also (1759–1806). Mr. Goschen in 1888 reduced the interest to 2¾ per cent.

Comne'nus (*Alexius*), emperor of Greece, introduced by sir W. Scott in *Count Robert of Paris* (time, Rufus).

Anna Comne'na, his daughter.

Compeyson, a would-be gentleman and a forger. He duped Abel Magwitch and ruined him, keeping him completely under his influence. He also jilted Miss Havisham. He was drowned near Greenwich in attempting to arrest Magwitch (*q.v.*).—*Dickens: Great Expectations* (1861).

Complaint (*The*), or *Night Thoughts.* Nine poems, called "Nights," in blank verse, by Edward Young (1742–1745).

Compleat Angler (*The*), by Izaac Walton (1653).

Com'rade (2 *syl.*), the horse given by a fairy to Fortunio.

He has many rare qualities . . first he eats but once in eight days; and then he knows what's past, present, and to come [and speaks with the voice of a man].—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Comus, the god of revelry. In Milton's "masque" so called. The "lady"

is lady Alice Egerton, the younger brother is Mr. Thomas Egerton, and the elder brother is lord viscount Brackley (eldest son of John earl of Bridgewater, president of Wales). The lady, weary with long walking, is left in a wood by her two brothers, while they go to gather "cooling fruit" for her. She sings to let them know her whereabouts, and Comus, coming up, promises to conduct her to a cottage till her brothers could be found. The brothers, hearing a noise of revelry, become alarmed about their sister, when her guardian spirit informs them that she has fallen into the hands of Comus. They run to her rescue, and arrive just as the god is offering his captive a potion; the brothers seize the cup and dash it on the ground, while the spirit invokes Sabri'na, who breaks the spell and releases the lady (1634).

Co'na or COE, a river in Scotland, falling into Lochleven. It is distinguished for the sublimity of its scenery. Glen-coe is the glen held by the M'Donalds (the chief of the clan being called MacIan). In "Ossian," the bard Ossian (son of Fingal) is called "The voice of Cona."—*Ossian: Songs of Selma.*

They praised the voice of Cona, first among a thousand bards.—*Ossian: Songs of Selma.*

Conach'ar, the Highland apprentice of Simon Glover, the old glover of Perth. Conachar is in love with his master's daughter, Catharine, called "the fair maid of Perth;" but Catharine loves and ultimately marries Henry Smith, the armourer. Conachar is at a later period Ian Eachin [*Hector*] M'Ian, chief of the clan Quhele.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Conar, son of Trenmor, and first "king of Ireland." When the Fir-bolg (or Belgæ from Britain settled in the *south* of Ireland) had reduced the Cael (or colony of Caledonians settled in the *north* of Ireland) to the last extremity by war, the Cael sent to Scotland for aid. Trathel (grandfather of Fingal) accordingly sent over Conar with an army to their aid; and Conar, having reduced the Fir-bolg to submission, assumed the title of "king of Ireland." Conar was succeeded by his son Cormac I.; Cormac I. by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II. (a minor); and Cormac (after a slight interregnum) by Ferad-Artho (restored by Fingal).—*Ossian.*

Confessio Amantis, by Gower (1393), above 30,000 verses, in eight books. It is a dialogue between a lover and his confessor, a priest of Venus named Genius. As every vice is *unamiable*, a lover must be free from vice in order to be amiable, *i.e.* beloved; consequently, Genius examines the lover on every vice before he will grant him absolution. Tale after tale is introduced by the confessor, to show the evil effects of particular vices, and the lover is taught science, and "the Aristotelian philosophy," the better to equip him to win the love of his choice. The end is very strange: The lover does not complain that the lady is obdurate or faithless, but that he himself has grown old.

(Gower is indebted a good deal to Eusebius's Greek romance of *Ismēnē* and *Ismenias*, translated by Viterbo. Shakespeare drew his *Pericles Prince of Tyre* from the same romance.)

Confession. The emperor Wenceslas ordered John of Nep'omuc to be cast from the Moldau bridge, for refusing to reveal the confession of the empress. The martyr was canonized as St. John Nepomu'cen, and his day is May 14 (1330–1383).

Confessions of an English Opium-Eater, by Thomas De Quincey (1821). It describes the mental and physical effects of opium-eating.

Congreve (*The Modern*), R. B. Sheridan (1751–1816).

The *School for Scandal* crowned the reputation of the modern Congreve in 1777.—*Craik: Literature and Learning in England*, v. 7.

Coningsby, or *The New Generation*, a novel by Disraeli (lord Beaconsfield), (1844). Coningsby is Young England personified, in whom is delineated the beginning and growth of perfect statesmen.

The characters are supposed to be as follows:—*Croker* is Rigby; *Monmouth* is lord Howard; *Eskdale*, Lowther; *Urmsby*, Irving; *Lucretia* is Mde. Zichy; the countess *Colonna* is lady Strachan; *Sidonia* is baron A. de Rothschild; *Henry Sidney* is lord John Manners; *Belvoir*, the duke of Rutland.—*Notes and Queries*, March 6, 1875.

Conkey Chickweed, the man who robbed himself of 327 guineas, in order to make his fortune by exciting the sympathy of his neighbours and others. The tale is told by detective Blathers.—*Dickens: Oliver Twist* (1837).

Con'lath, youngest son of Morni, and brother of the famous Gaul (*a man's name*). Conlath was betrothed to Cutho'na, daughter of Ruma, but before the

espousals Toscar came from Ireland to Mora, and was hospitably received by Morni. Seeing Cuthona out hunting, Toscar carried her off in his skiff by force, and being overtaken by Conlath, they both fell in fight. Three days afterwards Cuthona died of grief.—*Ossian: Conlath and Cuthona.*

Connal, son of Colgar petty king of Togorma, and intimate friend of Cuthullin general of the Irish tribes. He is a kind of Ulysses, who counsels and comforts Cuthullin in his distress; and is the very opposite of the rash, presumptuous, though generous Calmar. — *Ossian: Fingal.*

Con'nell (*Father*), an aged catholic priest, full of gentle affectionate feelings. He is the patron of a poor vagrant boy called Neddy Fennel, whose adventures furnish the incidents of Banim's novel called *Father Connell* (1842).

Father Connell is not unworthy of association with the protestant *Vicar of Wakefield.*—*R. Chambers: English Literature,* ii. 612.

Conqueror (*The*).

Alexander the Great, *The Conqueror of the World* (B.C. 356, 336–323).
Alfonso of Portugal (1094, 1137–1185).
Aurungzebe the Great, called *Alemgir* (1618, 1659–1707).
James of Aragon (1206, 1213–1276).
Othman or Osman I., founder of the Turkish empire (1259, 1299–1326).
Francisco Pizarro, called *Conquistador,* because he conquered Peru (1475–1541).
William duke of Normandy, who obtained England by conquest (1027, 1066–1087).

Conquest of Grana'da (*The*), a tragedy by Dryden (1672).

Con'rad (*Lord*), the corsair, afterwards called Lara. A proud, ascetic, but successful pirate. Hearing that the sultan Seyd [*Seed*] was about to attack the pirates, he entered the palace in the disguise of a dervise, but being found out was seized and imprisoned. He was released by Gulnare (2 *syl.*), the sultan's favourite concubine, and fled with her to the Pirates' Isle; but finding his Medo'ra dead, he left the island with Gulnare, returned to his native land, headed a rebellion, and was shot.—*Byron: The Corsair,* continued in *Lara* (1814).

Conrad, a monk of Murpurg, and the pope's commissioner for the suppression of heresy.—*Kingsley: The Saint's Tragedy* (a dramatic poem, 1846).

Con'rade (2 *syl.*), a follower of don John (bastard brother of don Pedro prince of Aragon).—*Shakespeare: Much Ado about Nothing* (1600).

Conrade (2 *syl.*), marquis of Montserrat, who with the Grand-Master of the Templars conspired against Richard Cœur de Lion. He was unhorsed in combat, and murdered in his tent by the Templar. —*Sir W. Scott: The Talisman* (time, Richard I.).

Consenting Stars, stars forming certain configurations for good or evil. Thus we read in the book of *Judges* v. 20, "The stars in their courses fought against Sisera," *i.e.* formed configurations which were unlucky or malignant.

> . . . scourge the bad revolving stars,
> That have consented unto Henry's death!
> King Henry the Fifth, too famous to live long!
> *Shakespeare: 1 Henry VI.* act i. sc. 1 (1589).

Constance, mother of prince Arthur and widow of Geoffrey Plantagenet.—*Shakespeare: King John* (1598).

Mrs. Bartley's "lady Macbeth," "Constance," and "queen Katherine" [*Henry VIII.*], were powerful embodiments, and I question if they have ever since been so finely portrayed (1785–1850).—*J. Adolphus: Recollections.*

Constance, daughter of sir William Fondlove, and courted by Wildrake, a country squire, fond of field sports. "Her beauty rich, richer her grace, her mind yet richer still, though richest all." She was "the mould express of woman, stature, feature, body, limb;" she danced well, sang well, harped well. Wildrake was her childhood's playmate, and became her husband.—*Knowles: The Love Chase* (1837).

Constance, daughter of Bertulphe provost of Bruges, and bride of Bouchard, a knight of Flanders. She had "beauty to shame young love's most fervent dream, virtue to form a saint, with just enough of earth to keep her woman." By an absurd law of Charles "the Good," earl of Flanders, made in 1127, this young lady, brought up in the lap of luxury, was reduced to serfdom, because her grandfather was a serf; her aristocratic husband was also a serf because he married her (a serf). She went mad at the reverse of fortune, and died.—*Knowles: The Provost of Bruges* (1836).

Constance of Beverley, in sir W. Scott's *Marmion,* is a Benedictine nun, who fell in love with Marmion, and, escaping from the convent, lived with him as a page. But Marmion proved faithless; and Constance, falling into the hands of the Benedictines, was tried for violating her vows. At the same time a monk (who had undertaken to remove her rival Clara) was tried also. Both were condemned,

and both were immured in niches in the convent wall, which were then filled up with "hewn stones and cement."—Canto ii.

Constans, a mythical king of Britain. He was the eldest of the three sons of Constantine, his two brothers being Aurelius Ambrosius and Uther Pendragon. Constans was a monk, but at the death of his father he laid aside the cowl for the crown. Vortigern caused him to be assassinated, and usurped the crown. Aurelius Ambrosius succeeded Vortigern, and was himself succeeded by his younger brother, Uther Pendragon, father of king Arthur. Hence it will appear that Constans was Arthur's uncle.

Constant (*Ned*), the former lover of lady Brute, with whom he intrigued after her marriage with the surly knight.—*Vanbrugh: The Provoked Wife* (1697).

Constant (*Sir Bashful*), a younger brother of middle life, who tumbles into an estate and title by the death of his elder brother. He marries a woman of quality. But, finding it *comme il faut* not to let his love be known, treats her with indifference and politeness; and, though he dotes on her, tries to make her believe he loves her not. He is very soft, carried away by the opinions of others, and is an example of the truth of what Dr. Young said, "What is mere good nature but a fool?"

Lady Constant, wife of sir Bashful, a woman of spirit, taste, sense, wit, and beauty. She loves her husband, and repels with scorn an attempt to shake her fidelity because he treats her with cold indifference.—*Murphy: The Way to Keep Him* (1760).

Constant Couple (*The*), a comedy by Farquhar (1700).

Constan'tia, sister of Petruccio governor of Bologna, and mistress of the duke of Ferrara.—*Fletcher: The Chances* (1620).

Constantia, a *protégée* of lady McSycophant. An amiable girl, in love with Egerton McSycophant, by whom her love is amply returned.—*Macklin: The Man of the World* (1764).

Con'stantine (3 *syl.*), a king of Scotland, who (in 937) joined Anlaf (a Danish king) against Athelstan. The allied kings were defeated at Brunanburh, in Northumberland; and Constantine was made prisoner.

> Our English Athelstan . . .
> Made all the isle his own . . .
> And Constantine, the king, a prisoner hither brought.
> *Drayton: Polyolbion*, xii. 3 (1634).

Constantinople (*Little*). Kertch was so called by the Genoese from its extent and its prosperity. Demosthenês calls it "the granary of Athens."

Consuelo (4 *syl.*), the impersonation of moral purity in the midst of temptations. Consuelo is the heroine of a novel so called by George Sand (*i.e.* Mde. Dudevant).

Consul Bib'ulus (*A*), a cipher in office, one joined with others in office but without the slightest influence. Bibulus was joint consul with Julius Cæsar, but so insignificant that the wits of Rome called it the consulship of Julius and Cæsar, not of Bibulus and Cæsar (B.C. 59).

Contemporaneous Discoverers. Göethe and Vicq d'Azyrs discovered at the same time the intermaxillary bone. Göethe and Von Baer discovered at the same time Morphology. Göethe and Oken discovered at the same time the vertebral system. The *Penny Cyclopædia* and *Chambers's Journal* were started nearly at the same time. The invention of printing is claimed by several contemporaries. The process called Talbotype and Daguerreotype were nearly simultaneous discoveries. Leverrier and Adams discovered at the same time the planet Neptune.

(This list may be extended to a very great length.)

Contemporary Review (*The*), a monthly review started in 1866.

Contes de Fées, by Claude Perrault (1697). Fairy tales in French prose. They have been translated into English.

Contest (*Sir Adam*). Having lost his first wife by shipwreck, he married again after the lapse of some twelve or fourteen years. His second wife was a girl of 18, to whom he held up his first wife as a pattern and the very paragon of women. On the wedding day this first wife made her appearance. She had been saved from the wreck; but sir Adam wished her in heaven most sincerely.

Lady Contest, the bride of sir Adam, "young, extremely lively, and prodigiously beautiful." She had been brought up in the country, and treated as a child, so her *naïveté* was quite captivating. When she quitted the bridegroom's house, she said, "Good-bye, sir Adam, good-bye. I did love you a little,

upon my word, and should be really unhappy if I did not know that your happiness will be infinitely greater with your first wife."

Mr. Contest, the grown-up son of sir Adam b, his first wife.—*Mrs. Inchbald: The Wedding Day* (1790).

Continence.

ALEXANDER THE GREAT having gained the battle of Issus (B.C. 333), the family of king Darius fell into his hands; but he treated the ladies as queens, and observed the greatest decorum towards them. A eunuch, having escaped, told Darius that his wife remained unspotted, for Alexander had shown himself the most continent and generous of men.—*Arrian: Anabasis of Alexander*, iv. 20.

¶ SCIPIO AFRICĀNUS, after the conquest of Spain, refused to touch a beautiful princess who had fallen into his hands, "lest he should be tempted to forget his principles." It is, moreover, said that he sent her back to her parents with presents, that she might marry the man to whom she was betrothed. A silver shield, on which this incident was depicted, was found in the river Rhone by some fishermen in the seventeenth century.

> E'en Scipio, or a victor yet more cold,
> Might have forgot his virtue at her sight.
> *Rowe: Tamerlane*, iii. 3 (1702).

¶ ANSON, when he took the *Senhora Theresa de Jesus*, refused even to see the three Spanish ladies who formed part of the prize, because he was resolved to prevent private scandal. The three ladies consisted of a mother and her two daughters, the younger of whom was "of surpassing beauty."

Contractions. The following is probably the most remarkable:—"Utacamund" is by the English called Ooty (India). "Cholmondeley," contracted into Chumly, is another remarkable example.

Conven'tual Friars are those who live in *convents*, contrary to the rule of St. Francis, who enjoined absolute poverty, without land, books, chapel, or house. Those who conform to the rule of the founder are called "Observant Friars."

Conversation Sharp, Richard Sharp, the critic (1759–1835).

Cook who Killed Himself (*The*). Vatel killed himself in 1671, because the lobster for his turbot sauce did not arrive in time to be served up at the banquet at Chantilly, given by the prince de Condé to the king.

Cook's Oracle (*The*), by Dr. Kitchener (1821).

Cook's Tale (*The*), in Chaucer's *Canterbury Tales.* (See GAMELYN.)

Cooks (*Wages received by*). In Rome as much as £800 a year was given to a *chef de cuisine;* but Carême received £1000 a year.

Cooks of Modern Times. Carême, called "The Regenerator of Cookery" (1784–1833); Vatel, cook to the great Condé; Ude, the most learned of all cooks, at Crockford's during the regency; Weltje, cook to the prince regent; Charles Elmé Francatelli, who succeeded Ude at Crockford's, then in the Royal Household, and lastly at the Reform Club (1805–1876); Gouffé; and Alexis Soyer, who died in 1858, and whose epitaph is *Soyer tranquille.* (See TRIMALCHI.)

Ude, the most learned of cooks, was author of the *Science de Gueule.* It was he who said, "Cooks must be born cooks, not made." Another of his sayings is, "Music, dancing, fencing, painting, and mechanics possess professors under 20 years of age; but pre-eminence in cookery is never to be obtained under 30." He was chef to Louis XVI., then to lord Sefton, then to the duke of York, then to Crockford's Club. He left lord Sefton's service because on one occasion a guest added more pepper to his soup. Francatelli succeeded Ude at Crockford's.

Cooper (*Anthony Ashly*), earl of Shaftesbury, introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Cooper (*Do you want a*)*?* that is, "Do you want to taste the wines?" This question is addressed to those who have an order to visit the London docks. The "cooper" bores the casks, and gives the visitor the wine to taste.

Cooper's Hill, a descriptive poem by sir John Denham (1642). He says of the Thames—

> Though deep, yet clear; though gentle, yet not dull;
> Strong without rage; without o'erflowing full.

Cophet'ua or **Copet'hua,** a mythical king of Africa, of great wealth, who fell in love with a beggar-girl, and married her. Her name was Penel'ophon, but Shakespeare writes it Zenel'ophon in *Love's Labour's Lost*, act iv. sc. 1. Tennyson has versified the tale in *The Beggar-Maid.—Percy: Reliques*, I. ii. 6.

Cop'ley (*Sir Thomas*), in attendance on the earl of Leicester at Woodstock.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Copper Captain (*A*), Michael Perez, a captain without money, but with a plentiful stock of pretence, who seeks to make a market of his person and commission by marrying an heiress. He is caught in his own trap, for he marries Estifania, a woman of intrigue, fancying her to be the heiress Margaritta. The captain gives the lady "pearls," but they are only whitings' eyes. His wife says to him—

> Here's a goodly jewel . . .
> Did you not win this at Goletta, captain? . . .
> See how it sparkles, like an old lady's eyes . . .
> And here's a chain of whitings' eyes for pearls . . .
> Your clothes are parallels to these, all counterfeits.
> Put these and them on, you're a man of copper,
> A copper . . . copper captain.
> *Fletcher: Rule a Wife and Have a Wife* (1624).

(W. Lewis (1748–1811) was famous in this character; but Robert Wilks (1670–1732) was wholly unrivalled.)

> The old stage critics delighted in the "Copper Captain;" it was the test for every comedian. It could be worked on like a picture, and new readings given. Here it must be admitted that Wilks had no rival.—*Fitzgerald.*

Copperfield (*David*), the hero of a novel so called, by C. Dickens. David is Dickens himself, and Micawber is Dickens's father. According to the tale, David's mother was nursery governess in a family where Mr. Copperfield visited. At the death of Mr. Copperfield, the widow married Edward Murdstone, a hard, tyrannical man, who made the home of David a dread and terror to the boy. When his mother died, Murdstone sent David to lodge with the Micawbers, and bound him apprentice to Messrs. Murdstone and Grinby, by whom he was put into the warehouse, and set to paste labels upon wine and spirit bottles. David soon became tired of this dreary work, and ran away to Dover, where he was kindly received by his [great]-aunt Betsey Trotwood, who clothed him, and sent him as day-boy to Dr. Strong; but placed him to board with Mr. Wickfield, a lawyer, father of Agnes, between whom and David a mutual attachment sprang up. David's first wife was Dora Spenlow; but at the death of this pretty little "child-wife," he married Agnes Wickfield.—*Dickens: David Copperfield* (1849).

Copperheads, members of a faction in the north, during the civil war in the United States. The copperhead is a poisonous serpent, that gives no warning of its approach, and hence is a type of a concealed or secret foe (the *Trigonocephalus contortrix*).

Coppernose (3 *syl.*). Henry VIII. was so called, because he mixed so much copper with the silver coin that it showed after a little wear in the parts most pronounced, as the nose. Hence the sobriquets, "Coppernosed Harry," "Old Coppernose," etc.

Copple, the hen killed by Reynard, in the beast-epic called *Reynard the Fox* (1498).

Cora, the gentle, loving wife of Alonzo, and the kind friend of Rolla general of the Peruvian army.—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Co'rah, in Dryden's satire of *Absalom and Achitophel* (1681), is meant for Dr. Titus Oates. As Corah was the political calumniator of Moses and Aaron, so Titus Oates was the political calumniator of the pope and English papists. As Corah was punished by "going down alive into the pit," so Oates was "condemned to imprisonment for life," after being publicly whipped and exposed in the pillory. North describes Titus Oates as a very short man, and says, "If his mouth were taken for the centre of a circle, his chin, forehead, and cheekbones would fall in the circumference."

> Sunk were his eyes, his voice was harsh and loud,
> Sure signs he neither choleric was, nor proud;
> His long chin proved his wit; his saint-like grace,
> A Church vermilion, and a Moses' face;
> His memory miraculously great
> Could plots, exceeding man's belief, repeat . . .
> *Dryden: Absalom and Achitophel*, part i. 647–652.

Corbac'cio (*Signior*), the dupe of Mosca the knavish confederate of Vol'pone (2 *syl.*). He is an old man, with "seeing and hearing faint, and understanding dulled to childishness," yet he wishes to live on, and

> Feels not his gout nor palsy; feigns himself
> Younger by scores of years; flatters his age
> With confident belying it; hopes he may
> With charms, like Æson, have his youth restored.
> *Ben Jonson: Volpone, or the Fox* (1605).

> Benjamin Johnson [1665–1742] . . . seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," in *Bartholomew Fair;* "Corbaccio;" "Morose," in *The Silent Woman;* and "Ananias," in *The Alchemist.*—*Chetwood.*

C. Dibdin says none who ever saw W. Parsons (1736–1795) in "Corbaccio" could forget his effective mode of exclaiming, "Has he made his will? What has he given me?" but Parsons himself says, "Ah! to see 'Corbaccio' acted to perfection, you should have seen Shuter. The public are pleased to think that I act that part well, but his acting was as far superior to mine as mount Vesuvius is to a rushlight."

Cor'bant, the rook, in the beast-epic of *Reynard the Fox* (1498). (French, *corbeau*, "a rook.")

Corbrech'tan or **Corybrechtan,** a whirlpool on the west coast of Scotland, near the isle of Jura. Its name signifies "Whirlpool of the prince of Denmark," from the tradition that a Danish prince once wagered to cast anchor in it, but perished in his foolhardiness. In calm weather the sound of the vortex is like that of innumerable chariots driven with speed.

The distant isles that hear the loud Corbrechtan roar.
Campbell: Gertrude of Wyoming, i. 5 (1809).

Corce'ca (3 *syl.*), mother of Abessa. The word means "blindness of heart," or Romanism. Una sought shelter under her hut, but Corceca shut the door against her; whereupon the lion which accompanied Una broke down the door. The "lion" means *England*, "Corceca" *popery*, "Una" *protestantism*, and "breaking down the door" *the Reformation.—Spenser: Faërie Queene*, i. 3 (1590).

Corde'lia, youngest daughter of king Lear. She was disinherited by her royal father, because her protestations of love were less violent than those of her sisters. Cordelia married the king of France, and when her two elder sisters refused to entertain the old king with his suite, she brought an army over to dethrone them. She was, however, taken captive, thrown into prison, and died there.

Her voice was ever soft,
Gentle, and low; an excellent thing in woman.
Shakespeare: King Lear, act v. sc. 3 (1605).

Corflam'bo, the personification of sensuality, a giant killed by Arthur. Corflambo had a daughter named Pæa'na, who married Placidas, and proved a good wife to him.—*Spenser: Faërie Queene*, iv. 8 (1596).

Coriat (*Thomas*), CORIATE, CORYAT, CORYATE. (See CORYAT'S CRUDITIES.)

Besides, 'tis known he could speak Greek,
As naturally as pigs do squeak.
Cranfield: Panegyric Verses on T. Coriat.

But if the meaning were as far to seek
As Coriat's horse was of his master's Greek,
When in that tongue he made a speech at length,
To show the beast the greatness of his strength.
Wither: Abuses Stript and Whipt (1613).

Corin, "the faithful shepherdess," who, having lost her true love by death, retired from the busy world, remained a virgin for the rest of her life, and was called "The Virgin of the Grove." The shepherd Thenot (final *t* pronounced) fell in love with her for her "fidelity," and to cure him of his attachment she pretended to love him in return. This broke the charm, and Thenot no longer felt that reverence of love he before entertained. Corin was skilled "in the dark, hidden virtuous use of herbs," and says—

Of all green wounds I know the remedies
In men and cattle, be they stung by snakes,
Or charmed with powerful words of wicked art,
Or be they love-sick.
J. Fletcher: The Faithful Shepherdess, i. 1 (1610).

Corin, "strongest of mortal men," and one of the suite of Brute (the first mythical king of Britain). (See CORINEUS.)

From Corin came it first? [*i.e. the Cornish hug in wrestling*].
Drayton: Polyolbion, i. (1612).

Corineus. Southey calls the word *Cor'-i-nuse;* Spenser sometimes *Co-rin'-nuse*, and sometimes *Co-rin'-e-us* (4 *syl.*); Drayton calls the word *Cor'-i-ne'-us.* Corineus was one of the suite of Brute. He overthrew the giant Goëm'-agot, for which achievement he was rewarded with the whole western horn of England, hence called Corin'ea, and the inhabitants Corin'eans. (See CORIN.)

Corineus challenged the giant to wrestle with him. At the beginning of the encounter, Corineus and the giant standing front to front held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Corineus with all his might broke three of his ribs, two on his right side and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighbouring shore, and getting on to the top of a high rock, hurled the monster into the sea. . . . The place where he fell is called Lam Goëmagot or Goëmagot's Leap to this day.—*Geoffrey: British History*, i. 16 (1142).

When father Brute and Corineus set foot
On the White Island first.
Southey: Madoc, vi. (1805).

Corin'eus had that province utmost west
To him assigned.
Spenser: Faërie Queene, ii. 10 (1590).

N.B.—Drayton makes the name a word of four syllables, and throws the accent on the last but one.

Which to their general then great Corine'us had.
Drayton: Polyolbion, i. (1612).

Corinna, a Greek poetess of Bœotia, who gained a victory over Pindar at the public games (fl. B.C. 490).

. . . they raised
A tent of satin, elaborately wrought
With fair Corinna's triumph.
Tennyson: The Princess, iii.

Corinna, daughter of Gripe the scrivener. She marries Dick Amlet.—*Vanbrugh: The Confederacy* (1695).

See lively Pope advance in jig and trip
"Corinna," "Cherry," "Honeycomb," and "Snip;"
Not without art, but yet to nature true,
She charms the town with humour just yet new.
Churchill: Rosciad (1761).

Corinne' (*2 syl.*), the heroine and title of a novel by Mde. de Staël. Her lover proved false, and the maiden gradually pined away.

Corinth. *'Tis not every one who can afford to go to Corinth,* "'Tis not every one who can afford to indulge in very expensive licentiousness." Aristophanês speaks of the unheard-of sums (amounting to £200 or more) demanded by the harlots of Corinth.—*Plutarch: Parallel Lives,* i. 2.

Non cuivis hominum contingit adire Corinthum.
Horace: I. *Epistles,* xvii. 36.

Corinthian (*A*), a rake, a "fast man." Prince Henry says (1 *Henry IV.* act ii. sc. 4), "[*They*] tell me I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle."

Corinthianism, harlotry.

To Corinthianize, to live an idle, dissipated life.

To act the Corinthian, to become a *fille publique.* Corinth was called the nursery of harlots, in consequence of the temple of Venus, which was a vast and magnificent brothel. Strabo says (*Georgics,* vii.), "There were no fewer than a thousand harlots in Corinth."

Corinthians (*Epistles to the*). Two epistles written by Paul (the apostle) to the Corinthians. The *first* may be divided into three parts: chaps. i.–xiv., in which the writer reproves the Corinthians for their ill practices; chap. xv. treats of the resurrection; and the rest of the epistle contains practical instructions.

The *second* epistle was written from Macedonia, and, like the *first,* may be divided into three parts: chaps. i.–vii., in which the writer justifies the charges made in the former epistle; chaps. vii.–ix., in which he exhorts the Corinthians to make a liberal collection for the poor of Jerusalem; the rest being mainly a narrative of what he has suffered for Christ's sake.

Corin'thian Brass, a mixture of gold, silver, and brass, which forms the best of all mixed metals. When Mummius set fire to Corinth, the heat of the conflagration was so great that it melted the metal, which ran down the streets in streams. The three mentioned above ran together, and obtained the name of "Corinthian brass."

I think it may be of "Corinthian brass,"
Which was a mixture of all metals, but
The brazen uppermost.
Byron: Don Juan, vi. 56 (1821).

Corinthian Tom, "a fast man," the sporting rake in Pierce Egan's *Life in London.* The companion of Tom was Jerry [Hawthorne] (1824).

Coriola'nus (*Caius Marcius*), called Coriolanus from his victory at Cori'oli. His mother was Vetu'ria (not *Volumnia*), and his wife Volumnia (not *Virgilia*). Shakespeare has a drama so called. La Harpe has also a drama entitled *Coriolan,* produced in 1781.—*Livy, Annals,* ii. 40.

(Malone places Shakespeare's play of *Coriolanus* under the year 1610. The first folio was printed in 1623.)

I remember her [*Mrs. Siddons*] coming down the stage in the triumphal entry of her son Coriolanus, when her dumb-show drew plaudits that shook the house. She came alone, marching and beating time to the music, rolling . . . from side to side, swelling with the triumph of her son. Such was the intoxication of joy which flashed from her eye and lit up her whole face, that the effect was irresistible.—*C. M. Young.*

Corisande (*Lady*), who by her charms wins over a young nobleman from popery to become a member of the Church of England.—*Disraeli* (lord Beaconsfield) (1871).

Corita'ni, the people of Lincolnshire, Nottinghamshire, Derbyshire, Leicestershire, Rutlandshire, and Northamptonshire. Drayton refers to them in his *Polyolbion,* xvi. (1613).

Cork Street (London). So called from the Boyles, earls of Burlington and Cork. (See CLIFFORD STREET, p. 219.)

Cormac I., son of Conar. (See CONAR, p. 229.)

Cormac II. (a minor), king of Ireland. On his succeeding his father Artho on the throne, Swaran king of Lochlin [*Scandinavia*] invaded Ireland, and defeated the army under the command of Cuthullin. Fingal's arrival turned the tide of events, for next day Swaran was routed and returned to Lochlin. In the third year of his reign Torlath rebelled, but was utterly discomfited at lake Lego by Cuthullin, who, however, was himself mortally wounded by a random arrow during the pursuit. Not long after this Cairbar rose in insurrection, murdered the young king, and usurped the government. His success, however, was only of short duration, for having invited Oscar to a feast, he treacherously slew him, and was himself slain at the same time. His brother Cathmor succeeded for a few days, when he also was slain in battle by Fingal, and the Conar dynasty restored. Conar (first king of Ireland, a

Caledonian) was succeeded by his son Cormac I.; Cormac I. was succeeded by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II.; and Cormac II. (after a short interregnum) by his cousin Ferad-Artho.—*Ossian*: *Fingal*, *Dar-Thula*, and *Temora*.

Cor'mack (*Donald*), a Highland robber-chief.—*Sir W. Scott*: *Fair Maid of Perth* (time, Henry IV.).

Cor'malo, a "chief of ten thousand spears," who lived near the waters of Lano (a Scandinavian lake). He went to Inis-Thona (an island of Scandinavia), to the court of king Annir, and "sought the honour of the spear" (*i.e.* a tournament). Argon, the elder son of Annir, tilted with him and overthrew him. This vexed Cormalo greatly, and during a hunting expedition he drew his bow in secret and shot both Argon and his brother Ruro. Their father wondered they did not return, when their dog Runa came bounding into the hall, howling so as to attract attention. Annir followed the hound, and found his sons both dead. In the mean time his daughter was carried off by Cormalo. When Oscar, son of Ossian, heard thereof, he vowed vengeance, went with an army to Lano, encountered Cormalo, and slew him. Then rescuing the daughter, he took her back to Inis-Thona, and delivered her to her father.—*Ossian*: *The War of Inis-Thona*.

Cor'moran' (*The Giant*), a Cornish giant slain by Jack the Giant-killer. This was his first exploit, accomplished when he was a mere boy. Jack dug a deep pit, and so artfully filmed it over atop, that the giant fell into it, whereupon Jack knocked him on the head and killed him.

The Persian trick of "Ameen and the Ghool" recurs in the Scandinavian visit of Thor to Loki, which has come down to Germany in *The Brave Little Tailor*, and to us in *Jack the Giant-killer*.—*Yonge*.

This is the valiant Cornish man
Who killed the giant Cormoran.
Jack the Giant-killer (nursery tale).

Cornavii, the inhabitants of Cheshire, Shropshire, Staffordshire, Warwickshire, and Worcestershire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Corneille du Boulevard, Guilbert de Pixérécourt (1773–1844).

Corne'lia, wife of Titus Sempronius Gracchus, and mother of the two tribunes Tiberius and Caius. She was almost idolized by the Romans, who erected a statue in her honour, with this inscription: CORNELIA, MOTHER OF THE GRACCHI.

Clelia, Cornelia, . . . and the Roman brows
Of Agrippina.
Tennyson: *The Princess*, ii.

Corner (*The*). So Tattersall's used to be called.

I saw advertised a splendid park hack, and . . . immediately proceeded to the Corner.—*Lord W. Lennox*: *Celebrities, etc.*, ii. 15.

Cornet, a waiting-woman on lady Fanciful. She caused great offence because she did not flatter her ladyship. She actually said to her, "Your ladyship looks very ill this morning," which the French waiting-woman contradicted by saying, "My opinion be, matam, dat your latyship never look so well in all your life." Lady Fanciful said to Cornet, "Get out of the room; I can't endure you;" and then turning to Mdlle. she added, "This wench is insufferably ugly. . . . Oh, by-the-by, Mdlle., you can take these two pair of gloves. The French are certainly well-mannered, and never flatter."—*Vanbrugh*: *The Provoked Wife* (1697).

¶ This is of a piece with the archbishop of Grana'da and his secretary Gil Blas. (See ARCHBISHOP OF GRANADA, p. 55.)

Corney (*Mrs.*), matron of the workhouse where Oliver Twist was born. She is a well-to-do widow, who marries Bumble, and reduces the pompous beadle to a hen-pecked husband.—*Dickens*: *Oliver Twist*, xxxvii. (1837).

Cornflower (*Henry*), a farmer, who "beneath a rough outside possessed a heart which would have done honour to a prince."

Mrs. Cornflower (by birth Emma Belton), the farmer's wife, abducted by sir Charles Courtly.—*Dibdin*: *The Farmer's Wife* (1780).

Cornhill Magazine (*The*), started in 1860, Thackeray being its editor.

Cornhill to Grand Cairo (*From*), by Thackeray (1845). The "journey" was from Lisbon to Athens, Constantinople, and Jerusalem, in the "Peninsular and Oriental Company."

Cornio'le (4 *syl.*), the cognomen given to Giovanni Bernardi, the great cornelian engraver, in the time of Lorenzo di Medici. He was called "Giovanni delle Corniole" (1495–1555).

Corn-Law Rhymer (*The*), Ebenezer Elliot (1781–1849).

Cornu'bia, Cornwall. The rivers of Cornwall are more or less tinged with the metals which abound in those parts.

Then from the largest stream unto the lesser brook . . .
They curl their ivory fronts, . . . and breed such courage . . .
As drew down many a nymph [*river*] from the Cornubian shore,
That paint their goodly breasts [*water*] with sundry sorts of oar.
Drayton: Polyolbion, iv. (1612).

Cornu'bian Shore (*The*), Cornwall, famous for its tin-mines. Merchants of ancient Tyre and Sidon used to export from Cornwall its tin in large quantities.

. . . from the bleak Cornubian shore,
Dispense the mineral treasure, which of old
Sidonian pilots sought.
Akenside: Hymn to the Naiads.

Cornwall (*Barry*), an imperfect anagram of Bryan Waller Proctor, author of *English Songs* (1788–1874).

Corombona (*Vittoria*), the White Devil, the chief character in a drama by John Webster, entitled *The White Devil, or Vittoria Corombona* (1612).

Coro'nis, daughter of Phorōneus (3 *syl.*) king of Pho'cis, metamorphosed by Minerva into a crow.

Corporal (*The Little*). General Bonaparte was so called after the battle of Lodi (1796).

Corrector (*Alexander the*). (See ALEXANDER, p. 22.)

Corriv'reckin, an intermittent whirlpool in the Southern Hebridês, so called from a Danish prince of that name, who perished there.

Corrouge' (2 *syl.*), the sword of sir Otuel, a presumptuous Saracen, nephew of Farracute (3 *syl.*). Otuel was in the end converted to Christianity.

Corsair (*The*), a poem in three cantos (heroic couplets) by lord Byron (1814). The corsair was lord Conrad, afterwards called Lara. Hearing that the sultan Seyd [*Seed*] was about to attack the pirates, he assumed the disguise of a dervise and entered the palace, while his crew set fire to the sultan's fleet. Conrad was apprehended and cast into a dungeon, and being released by Gulnare (queen of the harem), he fled with her to the Pirates' Isle. Here he found that Medo'ra (his heart's darling) had died during his absence, so he left the island with Gulnare, returned to his native land, headed a rebellion, and was shot.

(This tale is based on the adventures of Lafitte, the notorious buccaneer. Lafitte was pardoned by general Jackson for services rendered to the States in 1815, during the attack of the British on New Orleans.)

Cor'sand, a magistrate at the examination of Dirk Hatteraick at Kipplетringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Corsican Brothers (*The*), a drama by Boucicault (1848), an adaptation of Dumas's novel. The name of the brothers is Dei Franchi.

Corsican General (*The*), Napoleon I., who was born in Corsica (1769–1821).

Cor'sina, wife of the corsair who found Fairstar and Chery in the boat as it drifted on the sea. Being made very rich by her foster-children, Corsina brought them up as princes.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Fairstar," 1682).

Corte'jo, a cavalier servente, who as Byron says in *Beppo*—

Coach, servants, gondola, must go to call,
And carries fan and tippet, gloves and shawl.
Was it for this that no cortejo ere
I yet have chosen from the youth of Sev'ille?
Byron: Don Juan, i. 148 (1819).

Corti'na [*a cauldron*]. It stood on three feet. The tripod of the Pythoness was so called, because she sat in a kind of basin standing on three feet. When not in use, it was covered with a lid, and the basin then looked like a large metal ball.

Cor'via or **Cor'vina,** a valuable stone, which will cause the possessor to be both rich and honoured. It is obtained thus: Take the eggs from a crow's nest, and boil them hard, then replace them in the nest, and the mother will go in search of the stone, in order to revivify her eggs. —*Mirror of Stones.*

Corvi'no (*Signior*), a Venetian merchant, duped by Mosca into believing that he is Vol'pone's heir.—*Ben Jonson: Volpone, or the Fox* (1605).

Coryat's Crudities, a book of travels by Thomas Coryat, who called himself the "Odcombian Legstretcher." He was the son of the rector of Odcombe (1577–1617). (See CORIAT, p. 234.)

Coryc'ian Cave (*The*), on mount Parnassus, so called from the nymph Coryc'ia. Sometimes the Muses are called *Coryc'ides* (4 *syl.*).

The immortal Muse
To your calm habitations, to the cave
Corycian, or the Delphic mount will guide
His footsteps.
Akenside: Hymn to the Naiads.

Corycian Nymphs (*The*), the Muses, so called from the cave of Corycĭa on Lycorēa, one of the two chief summits of mount Parnassus, in Greece.

Cor'ydon, a common name for a shepherd. It occurs in the *Idylls* of Theocritos; the *Eclogues* of Virgil; *The Cantata*, v., of Hughes, etc.

Cor'ydon, the shepherd who languished for the fair Pastorella (canto 9). Sir Calidore, the successful rival, treated him most courteously, and when he married the fair shepherdess, gave Corydon both flocks and herds to mitigate his disappointment (canto 11).—*Spenser: Faërie Queene*, vi. (1596).

Cor'ydon, the shoemaker, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Coryphæus of German Literature (*The*), Göethe.

The Polish poet called upon . . . the great Coryphæus of German literature.—*W. R. Morfell: Notes and Queries*, April 27, 1878.

Coryphe'us (4 *syl.*), a model man or leader, from the Koruphaios or leader of the chorus in the Greek drama. Aristarchos is called *The Corypheus of Grammarians.*

I was in love with honour, and reflected with pleasure that I should pass for the Corypheus of all domestics.—*Lesage: Gil Blas*, iv. 7 (1724).

Cosme (*St.*), patron of surgeons, born in Arabia. He practised medicine in Cilicia with his brother St. Damien, and both suffered martyrdom under Diocletian in 303 or 310. Their fête day is December 27. In the twelfth century there was a medical society called *Saint Cosme.*

Cos'miel (3 *syl.*), the genius of the world. He gave to Theodidactus a boat of asbestos, in which he sailed to the sun and planets.—*Kircher: Ecstatic Journey to Heaven.*

Cosmos, the personification of "the world" as the enemy of man. Phineas Fletcher calls him "the first son to the Dragon red" (*the devil*). "Mistake," he says, "points all his darts;" or, as the Preacher says, "Vanity, vanity, all is vanity." Fully described in *The Purple Island*, viii. (1633). (Greek, *kosmos*, "the world.")

Cos'tard, a clown who apes the court wits of queen Elizabeth's time. He uses the word "honorificabilitudinitatibus," and some of his blunders are very ridiculous, as "ad dunghill, at the fingers' ends, as they say" (act v. 1).—*Shakespeare: Love's Labour's Lost* (1594).

Costigan (*Captain*), the father of Miss Fotheringay, in Thackeray's *Pendennis* (1850).

Costin (*Lord*), disguised as a beggar, in *The Beggar's Bush*, a drama by Fletcher (1622). Folio ed. 1647.

Cote Male-tailé (*Sir*), meaning the "knight with the villainous coat." The nickname given by sir Key (the seneschal of king Arthur) to sir Brewnor le Noyre, a young knight who wore his father's coat with all its sword-cuts, to keep him in remembrance of the vengeance due to his father. His first achievement was to kill a lion that "had broken loose from a tower, and came hurling after the queen." He married a damsel called Maledisaunt (3 *syl.*), who loved him, but always chided him. After her marriage she was called Beauvinant.—*Sir T. Malory: History of Prince Arthur*, ii. 42–50 (1740).

Cotta, in Pope's *Moral Essays* (epistle ii.), is said to be intended for the duke of Newcastle, who died 1711.

Cotter's Saturday Night (*The*), a poem by Burns, Spenserian metre (1787).

Cotyt'to, goddess of the Edōni of Thrace. Her orgies resembled those of the Thracian Cy'belê (3 *syl.*).

Hail, goddess of nocturnal sport,
Dark-veiled Cotytto, to whom the secret flame
Of midnight torches burns!
Milton: Comus, 139, etc. (1634).

Cougar, the American tiger.

Nor foeman then, nor cougar's crouch I feared,
For I was strong as mountain cataract.
Campbell: Gertrude of Wyoming, iii. 14 (1809).

Coulin, a British giant pursued by Debon till he came to a chasm 132 feet across, which he leaped; but slipping on the opposite side, he fell backwards into the pit and was killed.

And eke that ample pit yet far renowned
For the great leap which Debon did compell
Coulin to make, being eight lugs of grownd,
Into the which retourning back he fell.
Spenser: Faërie Queene, ii. 10 (1590).

Councils (*Œcumenical*). Only six are recognized by the Church of England, viz.: (1) Nice, 325; (2) Constantinople, 381; (3) Ephesus, 431; (4) Chalce'don, 451; (5) Constantinople, 553; (6) ditto, 680.

Count not your Chickens before they are Hatched. Generally ascribed to Lafontaine, from his fable of the milk-maid Perrette. But the substance of this fable is very old. For example—

¶ In A.D. 550 Barzûyeh translated for the king of Persia a collection of Indian fables called the *Panka Tantra* ("five books"), and one of the stories is that of a Brahmin who collected rice by begging; but it occurred to him there might be a famine, in which case he could sell his rice for 100 rupees, and buy two goats. The goats would multiply, and he would then buy cows; the cows would calve, and he would buy a farm; with the savings of his farm he would buy a mansion; then marry some one with a rich dowry; there would be a son in due time, who should be named Somo Sala, whom he would dandle on his knees. If the child ran into danger he would cry to the mother, "Take up the baby! take up the baby!" In his excitement the castle-dreamer kicked over his packet of rice, and all his swans took wing. From this fable the Persians say of a castle-dreamer, "He is like the father of Somo Sala."

¶ Another version of the story is given in "The History of the Barber's Fifth Brother," whose name was Alnaschar (*q.v.*).—*Arabian Nights' Entertainments.*

¶ Rabelais has introduced a similar story, called "The Shoemaker and a Ha'poth of Milk," told by Echephron, in *Pantag'ruel.* (See ECHEPHRON.)

Count of Narbonne, a tragedy by Robert Jephson (1782). His father, count Raymond, having poisoned Alphonso, forged a will barring Godfrey's right, and naming Raymond as successor. Theodore fell in love with Adelaide, the count's daughter, but was reduced to this dilemma: if he married Adelaide, he could not challenge the count and obtain the possessions he had a right to as grandson of Alphonso; if, on the other hand, he obtained his rights and killed the count in combat, he could not expect that Adelaide would marry him. At the end the count killed Adelaide, and then himself. This drama is copied from *Walpole: Castle of Otranto.*

Count Robert of Paris, a novel by sir W. Scott, after the wreck of his fortune and repeated strokes of paralysis (1831). The critic can afford to be indulgent, and those who read this story must remember that the sun of the great wizard was hastening to its set. The time of the novel is the reign of Rufus.

Counties. "The clownish blazon of each county" (from Drayton's *Polyolbion*, xxiii., towards the close).

BEDFORDSHIRE: Malthorses.
BERKSHIRE: Let's to't, and toss the ball.
BERWICK (to the Ouse): Snaffle, spur, and spear.
BUCKINGHAMSHIRE:
Bread and beef,
Where if you beat the bush, 'tis odds you start a thief.
CAMBRIDGESHIRE: Hold nets, and let us win.
CHESHIRE: Chief of men.
CORNWALL: } We'll wrestle for a fall.
DEVONSHIRE: }
DERBYSHIRE: Wool and lead.
DORSETSHIRE: Dorsers.
ESSEX: Calves and stiles.
GLOUCESTERSHIRE: Weigh thy wood.
HANTS: Hampshire hogs.
HEREFORDSHIRE: Give me woof and warp.
HERTS:
The club and clouted shoon,
I'll rise betimes, and sleep again at noon.
HUNTINGDONSHIRE: With stilts we'll stalk through thick and thin.
KENT: Long tails and liberty.
LANCASHIRE: Witches *or* Fair maids.
LEICESTERSHIRE: Bean-bellies.
LINCOLNSHIRE: Bags and bagpipes.
MIDDLESEX:
Up to London let us go,
And when our market's done, let's have a pot or two.
NORFOLK: Many wiles.
NORTHANTS: Love below the girdle, but little else above.
NOTTINGHAMSHIRE: Ale and bread.
OXFORDSHIRE:
The scholars have been here,
And little though they paid, yet have they had good cheer.
RUTLANDSHIRE: Raddlemen.
SHROPSHIRE:
Shins be ever sharp;
Lay wood upon the fire, reach hither me the harp,
And whilst the black bowl walks, we merrily will carp.
SOMERSETSHIRE: Set the bandog on the bull.
STAFFORDSHIRE:
Stay, and I will beet [*sic*] the fire,
And nothing will I ask but goodwill for my hire.
SUFFOLK: Maids and milk.
SURREY: } Then let us lead home logs.
SUSSEX: }
WARWICKSHIRE: I'll bind the sturdy bear.
WILTSHIRE: Get home and pay for all.
WORCESTERSHIRE: And I will squirt the pear.
YORKSHIRE: I'se Yorkshire *and* Stingo.

Country (*Father of his*). Cicero was so called by the Roman senate (B.C. 106–43). Julius Cæsar was so called after quelling the insurrection in Spain (B.C. 100–43). Augustus Cæsar was called *Pater atque Princeps* (B.C. 63, 31–14). Cosmo de Med'ici (1389–1464). G. Washington, defender and paternal counsellor of the American States (1732–1799). Andrea Doreă is so called on the base of his statue in Gen'oa (1468–1560). Andronīcus Palæol'ogus II. assumed the title (1260–1332). (See 1 *Chron.* iv. 14.)

Country Girl (*The*), a comedy by Garrick, altered from Wycherly. The "country girl" is Peggy Thrift, the orphan daughter of sir Thomas Thrift,

and ward of Moody, who brings her up in the country in perfect seclusion. When Moody is 50 and Peggy is 19, he wants to marry her, but she outwits him and marries Belville, a young man of suitable age and position.

Country Parson (*A*), the name under which Dr. Boyd (minister of St. Andrew's, Scotland) wrote several books.

Country Pastor (*A*). So archbishop Whately signed his *Lectures on Scripture Revelations* (1825).

Country Wife (*The*), a comedy by William Wycherly (1675).

Pope was proud to receive notice from the author of *The Country Wife.—R. Chambers: English Literature*, i. 393.

Coupee, the dancing-master, who says "if it were not for dancing-masters, men might as well walk on their heads as heels." He courts Lucy by promising to teach her dancing.—*Fielding: The Virgin Unmasked.*

Courland Weather, wintry weather with pitiless snow-storms. So called from the Russian province of that name.

Course of Time (*The*), an epic poem in blank verse (six books) by Pollok (1827).

Course of True Love never did run Smooth (*The*), a tale by C. Reade (1857).

(T. B. Aldrich wrote a story in verse with the same title in 1858. It recounts the ups and downs of two lovers, whom the caliph tried to keep apart.)

Court Holy Water, flummery; the meaningless compliments of politesse, called in French *Eau benite de cour.*

To flatter, to claw, to give one court holie-water.—*Florio: Italian Dictionary*, art. "Mantellizare."

Cour'tain, one of the swords of Ogier the Dane, made by Munifican. His other sword was Sauvagine.

But Ogier gazed upon it [*the sea*] doubtfully
One moment, and then, sheathing Courtain, said,
"What tales are these?"
Morris: The Earthly Paradise ("August").

Courtall, a fop and consummate libertine, for ever boasting of his love-conquests over ladies of the *haut monde.* He tries to corrupt lady Frances Touchwood, but is foiled by Saville.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Courtenay (*Peregrine*), the pseudonym of Praed (1802–1839).

Courtly (*Sir Charles*), a young libertine, who abducted the beautiful wife of farmer Cornflower.—*Dibdin: The Farmer's Wife* (1780).

Courtship of Miles Standish (*The*), a poem in English hexameters by Longfellow (1858).

Cousin Michel or MICHAEL, the nickname of a German, as John Bull is of an Englishman, Brother Jonathan of an American, Colin Tampon a Swiss, John Chinaman a Chinese, etc.

Cousins (*The*), a novel by Mrs. Trollope (1847).

Couvade' (2 *syl.*), a man who takes the place of his wife when she is in child-bed. In these cases the man lies a-bed, and the woman does the household duties. The people called "Gold Tooth," in the confines of Burmah, are *couvades.* M. Francisque Michel tells us the custom still exists in Biscay; and colonel Yule assures us that it is common in Yunnan and among the Miris in Upper Assam. Mr. Tylor has observed the same custom among the Caribs of the West Indies, the Abipones of Central South America, the aborigines of California, in Guiana, in West Africa, and in the Indian Archipelago. Diodōrus speaks of it as existing at one time in Corsica; Strabo says the custom prevailed in the north of Spain; and Apollonius Rhodius that the Tabarenes on the Euxine Sea observed the same—

In the Tabarenian land,
When some good woman bears her lord a babe,
'Tis *he* is swathed, and groaning put to bed;
While she arising tends his bath and serves
Nice possets for her husband in the straw.
Apollonius Rhodius: Argonautic Exp.

Coventry, a corruption of *Cune-tre* ("the town on the Cune").

Cune, whence Coventry her name doth take.
Drayton: Polyolbion, xiii. (1613).

Coventry Mysteries, certain miracle-plays acted at Coventry till 1591. They were published in 1841 for the Shakespeare Society, under the care of J. O. Halliwell. (See CHESTER MYSTERIES, p. 200.)

Cov'erley (*Sir Roger de*), a member of an hypothetical club, noted for his modesty, generosity, hospitality, and eccentric whims; most courteous to his neighbours, most affectionate to his family, most amiable to his domestics. Sir Roger, who figures in thirty papers of the *Spectator*, is the very beau-ideal of an amiable country gentleman of queen Anne's time.

What would sir Roger de Coverley be without his follies and his charming little brain-cracks? If the good

knight did not call out to the people sleeping in church and say "Amen" with such delightful pomposity; if he did not mistake Mde. Doll Tearsheet for a lady of quality in Temple Garden; if he were wiser than he is, . . . of what worth were he to us? We love him for his vanities as much as for his virtues.—*Thackeray.*

Covert-baron, a wife, so called because she is under the covert or protection of her baron or lord.

Cow and Calf, Lewesdon Hill and Pillesdon Pen, in Dorsetshire.

Cowards and BULLIES. In Shakespeare we have Parollês and Pistol; in Ben Jonson, Bob'adil; in Beaumont and Fletcher, Bessus and Mons. Lapet, the very prince of cowards; in the French drama, Le Capitan, Metamore, and Scaramouch. (See also BASILISCO, CAPTAIN NOLL BLUFF, BOROUGHCLIFF, CAPTAIN BRAZEN, SIR PETRONEL FLASH, SACRIPANT, VINCENT DE LA ROSE, etc.)

Cowper, called "Author of *The Task,*" from his principal poem (1731–1800).

Cowper's Grave, a poem by R. Browning (1812–1889).

Cowper-Temple Clause, the clause (xiv.) in the Elementary Education Act of 1870, which runs thus: "*No religious catechism or religious formulary which is distinctive of any particular denomination shall be taught in [board schools].*"

Cox's Diary, a comic story by Thackeray.

Coxcomb, an empty-headed, conceited fop, like an ancient jester, who wore on the top of his cap a piece of red cloth resembling a cock's comb.

The Prince of Coxcombs, Charles Joseph prince de Ligne (1535–1614).

Richard II. of England (1366, 1377–1400).

Henri III. of France, *Le Mignon* (1551, 1574–1589).

Coxe (*Captain*), one of the masques at Kenilworth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Crabshaw (*Timothy*), the servant of sir Launcelot Greaves's squire.—*Smollett: Adventures of Sir Launcelot Greaves* (1760).

Crab'tree, in Smollett's novel called *The Adventures of Peregrine Pickle* (1751).

Crab'tree, uncle of sir Benjamin Backbite, in Sheridan's comedy, *The School for Scandal* (1777).

Crab'tree, a gardener at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Craca, one of the Shetland Isles.—*Ossian: Fingal.*

Crack'enthorp (*Father*), a publican. *Dolly Crackenthorp,* daughter of the publican.—*Sir W. Scott: Redgauntlet* (time, George III.).

Crackit (*Flash Toby*), one of the villains in the attempted burglary in which Bill Sikes and his associates were concerned.—*C. Dickens: Oliver Twist* (1837).

Cra'dlemont, king of Wales, subdued by Arthur, fighting for Leod'ogran king of Cam'eliard (3 *syl.*).—*Tennyson: Coming of Arthur.*

Cradock (*Sir*), the only knight who could carve the boar's head which no cuckold could cut; or drink from a bowl which no cuckold could quaff without spilling the liquor. His lady was the only one in king Arthur's court who could wear the mantle of chastity brought thither by a boy during Christmas-tide.—*Percy: Reliques, etc.,* III. iii. 18.

Craigdal'lie (*Adam*), the senior baillie of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Craig'engelt (*Captain*), an adventurer and companion of Bucklaw.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Cramp (*Corporal*), under captain Thornton.—*Sir W. Scott: Rob Roy* (time, George I.).

Crampart (*King*), the king who made a wooden horse which would go 100 miles an hour.—*Alkmaar: Reynard the Fox* (1498).

Cran'bourne (*Sir Jasper*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Crane (*Dame Alison*), mistress of the Crane inn, at Marlborough.

Gaffer Crane, the dame's husband.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Crane (*Ichabod*), a credulous Yankee schoolmaster. He is described as "tall, exceedingly lank, and narrow-shouldered; his arms, legs, and neck unusually long; his hands dangle a mile out of his sleeves; his feet might serve for shovels; and his whole frame is very loosely hung together."—*W. Irving: Sketch-Book.*

The head of Ichabod Crane was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to feel which way the wind blew.—*Irving: Sketch-Book* ("Legend of Sleepy Hollow").

Cranes (1 *syl.*). Milton, referring to the wars of the pygmies and the cranes, calls the former

That small infantry
Warred on by cranes.
Paradise Lost, i. 575 (1665).

Cranion, queen Mab's charioteer.

Four nimble gnats the horses were,
Their harnesses of gossamere,
Fly Cranion, her charioteer.
Drayton: Nymphidia (1563–1631).

Crank (*Dame*), the papist laundress at Marlborough.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Cranmer, Latimer, and Ridley. The following bill for their burning is in the British Museum:—

For 3 loads wood faggots, 12*s.*; item, one load furze faggots, 3*s.* 4*d.*; item, for carriage, 2*s.* 6*d.*; item, a post, 2*s.* 4*d.*; item, 2 chains, 3*s.* 4*d.*; item, 2 tables, 6*d.*; item, labourers, 2*s.* 8*d.*; total, £1 6*s.* 8*d.*

Cra'paud (*Johnnie*), a Frenchman, as John Bull is an Englishman, Cousin Michael a German, Colin Tampon a Swiss, Brother Jonathan a North American, etc. Called Crapaud from the device of the ancient kings of France, "three toads erect, saltant." Nostradāmus, in the sixteenth century, called the French *crapauds* in the well-known line—

Les anciens crapauds prendront Sara.

("Sara" is Aras backwards, a city taken from the Spaniards under Louis XIV.).

Cratchit (*Bob* or *Robert*), clerk of Ebenezer Scrooge, stock-broker. Though Bob Cratchit has to maintain nine persons on 15*s.* a week, he has a happier home and spends a merrier Christmas than his master, with all his wealth and selfishness.

Tiny Tim Cratchit, the little lame son of Bob Cratchit, the Benjamin of the family, the most helpless and most beloved of all. Tim does not die, but Ebenezer Scrooge, after his change of character, makes him his special care.—*C. Dickens: A Christmas Carol* (in five staves, 1843).

Craw'ford (*Lindsay earl of*), the young earl-marshal of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Craw'ford (*Lord*), captain of the Scottish guard at Plessis lés Tours, in the pay of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Crawley (*Sir Pitt*), of Great Gaunt Street, and of Queen's Crawley, Hants. A sharp, miserly, litigious, vulgar, ignorant baronet, very rich, desperately mean, "a philosopher with a taste for low life," and intoxicated every night. Becky Sharp was engaged by him to teach his two daughters. On the death of his second wife, sir Pitt asked her to become lady Crawley, but Becky had already married his son, captain Rawdon Crawley. This "aristocrat" spoke of "brass fardens," and was unable to spell the simplest words, as the following specimen will show:—"Sir Pitt Crawley begs Miss Sharp and baggidge may be hear on Tuseday, as I leaf . . . to-morrow erly." "The whole baronetage, peerage, and commonage of England did not contain a more cunning, mean, foolish, disreputable old rogue than sir Pitt Crawley." He died at the age of fourscore, "lamented and beloved, regretted and honoured," if we can believe his monumental tablet.

Lady Crawley. Sir Pitt's first wife was "a confounded, quarrelsome, high-bred jade." So he chose for his second wife the daughter of Mr. Dawson, ironmonger, of Mudbury, who gave up her sweetheart, Peter Butt, for the gilded vanity of Crawleyism. This ironmonger's daughter had "pink cheeks and a white skin, but no distinctive character, no opinions, no occupation, no amusements, no vigour of mind, no temper; she was a mere female machine." Being a "blonde, she wore draggled sea-green or slatternly sky-blue dresses," went about slip-shod and in curl-papers all day till dinner-time. She died and left sir Pitt for the second time a widower, "to-morrow to fresh woods and pastures new."

Mr. Pitt Crawley, eldest son of sir Pitt, and at the death of his father inheritor of the title and estates. Mr. Pitt was a most proper gentleman. He would rather starve than dine without a dress-coat and white neckcloth. The whole house bowed down to him; even sir Pitt himself threw off his muddy gaiters in his son's presence. Mr. Pitt always addressed his mother-in-law with "most powerful respect," and strongly impressed her with his high aristocratic breeding. At Eton he was called "Miss Crawley." His religious opinions were offensively aggressive and of the "evangelical type." He even built a meeting-house close by his

uncle's church. Mr. Pitt Crawley came into the large fortune of his aunt, Miss Crawley, married lady Jane Sheepshanks, daughter of the countess of Southdown, became an M.P., grew money-loving and mean, but less and less "evangelical" as he grew great and wealthy.

Captain Rawdon Crawley, younger brother of Mr. Pitt Crawley. He was in the Dragoon Guards, a "blood about town," and an adept in boxing, rat-hunting, the fives-court, and four-in-hand driving. He was a young dandy, six feet high, with a great voice, but few brains. He could swear a great deal, but could not spell. He ordered about the servants, who nevertheless adored him; was generous, but did not pay his tradesmen; a Lothario, free and easy. His style of talk was, "Aw, aw; Jave-aw; Gad-aw; it's a confounded fine segaw-aw—confounded as I ever smoked. Gad-aw." This military exquisite was the adopted heir of Miss Crawley; but as he chose to marry Becky Sharp, was set aside for his brother Pitt. For a time Becky enabled him to live in splendour "upon nothing a year." But a great scandal got wind of gross improprieties between lord Steyne and Becky; so that Rawdon separated from his wife, and was given the governorship of Coventry Isle by lord Steyne. "His excellency colonel Rawdon Crawley died in his island of yellow fever, most deeply beloved and deplored," and his son Rawdon inherited his uncle's title and the family estates.

The Rev. Bute Crawley, brother of sir Pitt. He was a "tall, stately, jolly, shovel-hatted rector." "He pulled stroke-oar in the Christ Church boat, and had thrashed the best bruisers of the *town*. The Rev. Bute loved boxing-matches, races, hunting, coursing, balls, elections, regattas, and good dinners; had a fine singing voice, and was very popular." His wife wrote his sermons for him.

Mrs. Bute Crawley, the rector's wife, was a smart little lady, domestic, politic, but apt to overdo her "policy." She gave her husband full liberty to do as he liked, was prudent and thrifty.—*Thackeray: Vanity Fair* (1848).

Cray'on (*Le Sieur de*), one of the officers of Charles "the Bold," duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Cray'on (*Geoffrey*), *Esq.*, a pseudonym of Washington Irving, author of *The Sketch-Book* (1820).

Crea'kle, a hard, vulgar schoolmaster, to whose charge David Copperfield was entrusted, and where he first made the acquaintance of Steerforth.

The circumstance about him which impressed me most was that he had no voice, but spoke in a whisper.
—*Dickens: David Copperfield*, vi. (1849).

Creation, a poem by Richard Blackmore, M.D. (1711). Dr. Johnson thought well of it. An oratorio by Haydn (1798); *La Première Semaine*, by Du Bartas (about 1570); a French epic, translated into English verse by Joshua Sylvester, in 1605. Milton, in his *Paradise Lost*, was under obligation to Du Bartas.

Credat Judæus Apella, non ego (Horace, 1 *Satires*, v. 100). Of "Apella" nothing whatever is known. In general the name is omitted, and the word "Judæus" stands for any Jew. "A disbelieving Jew would give credit to the statement sooner than I should."

Creed (*An Exposition of the*) by Pearson (1659). When I was at College, "Pearson on the Creed" and Paley's "Evidences" were standard books.

Cre'kenpit, a fictitious river near Husterloe, according to the hypothetical geography of Master Reynard, who calls on the hare to attest the fact.—*Reynard the Fox* (1498).

Crescent City, New Orleans [*Or-leenz*], in Louisiana, U.S.

Cres'sida, in Chaucer **Cresseide** (2 *syl.*), a beautiful, sparkling, and accomplished woman, who has become a by-word for infidelity. She was the daughter of Calchas, a Trojan priest, who took part with the Greeks. Cressida is not a character of classic story, but a mediæval creation. Pope says her story was the invention of Lollius the Lombard, historiographer of Urbino, in Italy. Cressida betroths herself to Troïlus, a son of Priam, and vows eternal fidelity. Troïlus gives the maiden a *sleeve*, and she gives her Adonis a *glove*, as love-knots. Soon after this betrothal an exchange of prisoners is made, when Cressida falls to the lot of Diomed, to whom she very soon yields her love, and even gives him the very sleeve which Troïlus had given her as a love-token.

∴ In Shakespeare's *Troilus and Cressida*, she is a mere giddy jilt, who might be wooed and won by any one.

As false
As air, as water, wind, or sandy earth . . .
Yea, let [*men*] say to stick the heart of falsehood,
"As false as Cressid."
Shakespeare: Troilus and Cressida, act iii. sc. 2 (1602).

Cresswell (*Madame*), a woman of infamous character, who bequeathed £10 for a funeral sermon, in which nothing ill should be said of her. The duke of Buckingham wrote the sermon, which was as follows:—"All I shall say of her is this: she was born *well*, she married *well*, lived *well*, and died *well*; for she was born at Shad-well, married Cresswell, lived at Clerken-well, and died in Bride-well."—*Sir W. Scott: Peveril of the Peak*, chap. xliv.

Crete (*Hound of*), a blood-hound.—See *Midsummer Night's Dream*, act iii. sc. 2.

> Coupe le gorge, that's the word; I thee defy again,
> O hound of Crete!
> *Shakespeare: Henry V.* act ii. sc. 1 (1599).

The Infamy of Crete, the Minotaur.

> [*There*] lay stretched
> The infamy of Crete, detested brood
> Of the feigned heifer.
> *Dante: Hell*, xii. (1300, Cary's translation).

Crèvecour (*2 syl.*). The count Philip de Crèvecour is the envoy sent by Charles "the Bold," duke of Burgundy, with a defiance to Louis XI. king of France.

The countess of Crèvecour, wife of the count.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Crib (*Tom*), Thomas Moore, author of *Tom Crib's Memorial to Congress*, in verse (1819).

Crichton (*The Admirable*), James Crichton, a Scotchman (1560–1583). He was killed at Mantua in a duel with his pupil, Vincenzo di Gonzao, at the age of twenty-three.

The Irish Crichton, John Henderson (1757–1788).

Cricket on the Hearth (*The*), a Christmas fairy tale, by Dickens (1845). (See PEERYBINGLE.)

Crillon. The following story is told of this brave but simple-minded officer. Henri IV., after the battle of Arques, wrote to him thus—

> Prends-toi, brave Crillon, nous avons vaincu à Arques, et tu n'y étais pas.

The first and last part of this letter have become proverbial in France.

When Crillon heard the story of the Crucifixion read at church, he grew so excited that he cried out in an audible voice, *Où étais tu, Crillon?* ("What were you about, Crillon, to permit of such atrocity?")

¶ When Clovis was told of the Crucifixion, he exclaimed, "Had I and my Franks been by, we would have avenged the wrong, I warrant."

Crime—Blunder. Talleyrand said of the execution of the duc d'Enghien by Napoleon I., that it was "not merely a crime, it was a blunder." The words have been attributed to Fouché also.

Crimo'ra and Connal. Crimora, daughter of Rinval, was in love with Connal of the race of Fingal, who was defied by Dargo. He begs his "sweeting" to lend him her father's shield; but she says it is ill-fated, for her father fell by the spear of Gormar. Connal went against his foe, and Crimora, disguised in armour, went also, but unknown to him. She saw her lover in fight with Dargo, and discharged an arrow at the foe, but it missed its aim and shot Connal. She ran in agony to his succour. It was too late. He died, Crimora died also, and both were buried in one grave. — *Ossian: Carric-Thura.*

Crim-Tartary, now called the Crime'a.

Cringle's Log (*Tom*), a sea story by Michael Scott (1789–1835).

Crispin (*St.*). Crispīnos and Crispiānus were two brothers, born at Rome, from which place they travelled to Soissons, in France (about A.D. 303), to propagate the gospel. They worked as shoemakers, that they might not be chargeable to any one. The governor of the town ordered them to be beheaded the very year of their arrival; and they were made the tutelary saints of the "gentle craft." St. Crispin's Day is October 25.

> This day is called the feast of Crispian . . .
> And Crispin Crispian shall ne'er go by,
> From this day to the ending of the world,
> But we in it shall be remembered.
> *Shakespeare: Henry V.* act iv. sc. 3 (1599).

Crispi'nus, in Ben Jonson's play of *The Poetaster*, is meant for Maston, the dramatist (1661).

Critic (*À Bossu*), one who criticizes the "getting up" of a book more than its literary worth; a captious, carping critic. Réne le Bossu was a French critic (1631–1680).

> The epic poem your lordship bade me look at, upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's, 'tis out, my lord, in every one of its dimensions. Admirable connoisseur!—*Sterne.*

(The scale referred to was that of Bossut the mathematician.) (*v.* CHRYSOS, p. 208.)

Critic (*The*), by R. B. Sheridan, suggested by *The Rehearsal* (1779).

(*The Rehearsal* is by the duke of Buckingham, 1671.)

Criticism (*An Essay on*), by Pope (1709). It contains 724 lines in heroic couplets. It is full of household lines and phrases.

∴ Lord Kames published, in 1762, a book called *The Elements of Criticism.*

Critics (*The Prince of*), Aristarchos of Byzantium, who compiled, in the second century B.C., the rhapsodies of Homer.

N.B.—Ritson was both an insolent and a malignant critic. (See RITSONISM.)

Croaker, guardian to Miss Richland. Never so happy as when he imagines himself a martyr. He loves a funeral better than a festival, and delights to think that the world is going to rack and ruin. His favourite phrase is "May be not."

A poor, fretful soul, that has a new distress for every hour of the four and twenty.—Act i. 1.

Mrs. Croaker, the very reverse of her grumbling, atrabilious husband. She is mirthful, light-hearted, and cheerful as a lark.

The very reverse of each other. She all laugh and no joke, he always complaining and never sorrowful.—Act i. 1.

Leontine Croaker, son of Mr. Croaker. Being sent to Paris to fetch his sister, he falls in love with Olivia Woodville, whom he brings home instead, introduces her to Croaker as his daughter, and ultimately marries her. — *Goldsmith: The Good-natured Man* (1768).

Crocodile (*King*). The people of Isna, in Upper Egypt, affirm that there is a king crocodile as there is a queen bee. The king crocodile has ears but no tail, and has no power of doing harm. Southey says that though the king crocodile has no tail, he has teeth to devour his people with.—*Browne: Travels.*

Crocodile (*Lady Kitty*), meant for the duchess of Kingston.—*Foote: A Trip to Calais* (1777).

Crocodile's Tears, deceitful show of grief; hypocritical sorrow.

It is written that the crocodile will weep over a man's head when he hath devoured the body, and then he will eat up the head too. Wherefore in Latin there is a proverb: *Crocodili lachrymæ* ("crocodile's tears"), to signify such tears as are fained and spent only with intent to deceive or doe harm.—*Bullokar: English Expositor* (1616).

Cæsar will weep, the crocodile wil weep.
Dryden: All for Love (1682).

Cro'cus, a young man enamoured of the nymph Smilax, who did not return his love. The gods changed him into the crocus flower, to signify *unrequited love.*

Crœsus, king of Lydia, deceived by an oracle, was conquered by Cyrus king of Persia. Cyrus commanded a huge funeral pile to be erected, upon which Crœsus and fourteen Lydian youths were to be chained and burnt alive. When on the pyre, the discrowned king called on the name of Solon, and Cyrus asked why he did so. "Because he told me to call no one happy till death." Cyrus, struck with the remark, ordered the fire of the pile to be put out, but this could not be done. Crœsus then called on Apollo, who sent a shower which extinguished the flames, and he and his Lydians came from the pile unharmed.

¶ The resemblance of this legend to the Bible account of the Jewish youths condemned by Nebuchadnezzar to be cast into the fiery furnace, from which they came forth uninjured, will recur to the reader.—*Daniel* iii.

Crœsus's Dream. Crœsus dreamt that his son Atys would be slain by an iron instrument, and used every precaution to prevent it, but to no purpose; for one day Atys went to chase the wild boar, and Adrastus, his friend, threw a dart at the boar to rescue Atys from danger; the dart, however, struck the prince and killed him. The tale is told by William Morris, in his *Earthly Paradise* ("July").

Croftangry (*Mr. Chrystal*), a gentleman fallen to decay, cousin of Mrs. Martha Bethune Baliol, to whom, at death, he left the MS. of two novels, one *The Highland Widow*, and the other *The Fair Maid of Perth*, called the *First* and *Second Series* of the "Chronicles of Canongate" (*q.v.*). The history of Mr. Chrystal Croftangry is given in the introductory chapters of *The Highland Widow*, and continued in the introduction of *The Fair Maid of Perth.*

(Lockhart tells us that Mr. Croftangry is meant for sir Walter Scott's father, and that "the fretful patient at the death-bed" is a living picture.)

Crofts (*Master*), the person killed in a duel by sir Geoffrey Hudson, the famous dwarf.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Croker's Mare. In the proverb *As coy as Croker's mare.* This means "as chary as a mare that carries crockery."

She was to them as koy as a croker's mare.
Heywood: Dialogue, ii. 1 (1566).

Crokers. Potatoes are so called, because they were first planted in Croker's field, at Youghal, in Ireland.—*Planché: Recollections*, etc., ii. 119.

Croma, Ulster, in Ireland.—*Ossian.*

Cromla, a hill in the neighbourhood of the castle Tura, in Ulster.—*Ossian: Fingal.*

Crommal, a mountain in Ulster; the Lubar flows between Crommal and Cromleach.—*Ossian.*

Crom'well (*Oliver*), introduced by sir W. Scott in *Woodstock.*

Cromwell's daughter Elizabeth, who married John Claypole. Seeing her father greatly agitated by a portrait of Charles I., she gently and lovingly led him away out of the room.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Cromwell is called by the preacher Burroughs "the archangel who did battle with the devil."

Cromwell's Likeness. That by Lely is the most celebrated.

Cromwell's Lucky Day. The 3rd September was considered by Oliver Cromwell to be his red-letter day. On 3rd September, 1650, he won the battle of Dunbar; on 3rd September, 1651, he won the battle of Worcester; and on 3rd September, 1658, he died. It was not, however, true that he was born on 3rd September, as many affirm, for his birthday was 25th April, 1599.

Cromwell's Dead Body Insulted. Cromwell's dead body was, by the sanction if not by the express order of Charles II., taken from its grave, exposed on a gibbet, and finally buried under the gallows.

¶ Similarly, the tomb of Am'asis king of Egypt was broken open by Camby'ses; the body was then scourged and insulted in various ways, and finally burnt, which was abhorrent to the Egyptians, who used every possible method to preserve dead bodies in their integrity.

¶ The dead body of admiral Coligny [*Co.leen.ye*] was similarly insulted by Charles IX., Catherine de Medicis, and all the court of France, who spattered blood and dirt on the half-burnt blackened mass. The king had the bad taste to say over it—

> Fragrance sweeter than a rose
> Rises from our slaughtered foes.

It will be remembered that Coligny was the guest of Charles, his only crime being that he was a huguenot.

Crona ["*murmuring*"], a small stream running into the Carron.—*Ossian.*

Cro'nian Sea (*The*), the Arctic Ocean. Pliny (in his *Nat. Hist.* iv. 16) says, "A Thulê unius diei navigatione mare concretum a nonnullis *cronium* appellatur."

> As when two polar winds blowing adverse
> Upon the Cronian sea.
> *Milton: Paradise Lost*, x. 290 (1665).

Crook-fingered Jack, one of Macheath's gang of thieves. In eighteen months' service he brought to the general stock four fine gold watches and seven silver ones, sixteen snuff-boxes (five of which were gold), six dozen handkerchiefs, four silver-hilted swords, six shirts, three periwigs, and a "piece" of broadcloth. Pea'chum calls him "a mighty clean-handed fellow," and adds—

> "Considering these are only the fruits of his leisure hours, I don't know a prettier fellow, for no man alive hath a more engaging presence of mind upon the road."
> —*Gay: The Beggar's Opera*, i. 1 (1727).

Crop (*George*), an honest, hearty farmer, who has married a second wife, named Dorothy, between whom there are endless quarrels. Two especially are noteworthy. Crop tells his wife he hopes that better times are coming, and when the law-suit is over "we will have roast pork for dinner every Sunday." The wife replies, "It shall be lamb." "But I say it shall be pork." "I hate pork, I'll have lamb." "Pork, I tell you." "I say lamb." "It shan't be lamb, I will have pork." The other quarrel arises from Crop's having left the door open, which he civilly asks his wife to shut. She refuses, he commands; she turns obstinate, he turns angry; at length they agree that the person who first speaks shall shut the door. Dorothy speaks first, and Crop gains the victory.—*P. Hoare: No Song no Supper* (1790).

Cropland (*Sir Charles*), an extravagant, heartless libertine and man of fashion, who hates the country except for hunting, and looks on his estates and tenants only as the means of supplying money for his personal indulgence. Knowing that Emily Worthington was the daughter of a "poor gentleman," he offers her "a house in town, the run of his estate in the country, a chariot, two footmen, and £600 a year;" but the lieutenant's daughter rejects with scorn such "splendid infamy." At the end sir Charles is made to see his own baseness, and offers the most ample apologies to all whom he has offended.—*G. Colman: The Poor Gentleman* (1802).

Croquemitaine [*Croak.mit.tain*], the bogie raised by fear. Somewhere near Saragossa was a terrible castle called Fear Fortress, which appeared quite impregnable; but as the bold approached it, the difficulties of access gradually gave way, and even the fortress itself vanished into thin air.

Croquemitaine is a romance in three parts: the first part is a tournament between the knights of Marsillus, a Moorish king, and the paladins of Charlemagne; the second part is the siege of Saragossa by Charlemagne; and the third part is the allegory of Fear Fortress. Mitaine is the godchild of Charlemagne, who goes in search of Fear Fortress.

Croquis (*Alfred*), Daniel Maclise, R.A. This pseudonym was attached to a series of character-portraits in *Frazer's Magazine* between the years 1830 and 1838. Maclise was born 1811, and died 1870.

Cros'bie (*William*), provost of Dumfries, a friend of Mr. Fairford the lawyer.

Mrs. Crosbie, wife of the provost, and a cousin of Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Cros'bite (2 *syl.*), a barrister.—*Sir W. Scott: Redgauntlet* (time, George III.).

Cross. (1) A favourite legend used to be that the Cross was made of three different trees, and that these trees sprang from three seeds taken from the "Tree of Life" and planted in Adam's mouth at death. They were given to Adam's son Seth by the angel who guarded paradise, and the angel told Seth that when these seeds became trees, Adam would be free from the power of death.

(This is rather an allegory than a legend. For other Christian traditions, see *Dictionary of Phrase and Fable*, p. 250.)

(2) Another tradition is that the Cross was made of four different woods, because Jesus was crucified for all the four quarters of the world.

Ligna crucis palma, cedrus, cupressus, oliva.

(This also is more allegorical than historic.)

(3) It is said by some that it was made of aspen wood, which has never since ceased trembling.

Ah! tremble, tremble, aspen tree,
We need not ask thee why thou shakest,
For if, as holy legend saith,
On thee the Saviour bled to death,
No wonder, aspen, that thou quakest!
And, till in judgment all assemble,
Thy leaves accursed shall shake and tremble.
E. C. B.

(4) Another tradition is that the Cross was made of mistletoe wood, which before then grew an independent tree, and was then accursed into a parasite. On the top of its berry are five specks to perpetuate the memorial of the five wounds of Jesus.

(See ELDER TREE for other legends.)

Cross-legged Host (*Dining with our*), going without dinner. Lawyers at one time gave interviews to their clients in the Round Church, famous for its effigies of knights lying cross-legged.

Or walk the Round [*Church*] with knights o' the posts,
About the cross-legged knights, their hosts.
S. Butler: Hudibras, iii. 3 (1678).

Cross Purposes, a farce by O'Brien. (See BEVIL, p. 118.)

Cross Questions and Crooked Answers. An Irish recruit about to be inspected by Frederick the Great, was told he would be asked these questions. (1) How old are you? (2) How long have you been in the service? (3) Are you content with your pay and rations? So he prepared his answers accordingly. But it so happened that the king began with the second question: "How long have you been in the service?" Paddy glibly replied, "Twenty years." "Why," said the king, "how old are you?" "Six months." "Six months!" rejoined the king; "surely either you or I must be mad!" "Yes, both, your majesty."

¶ Some Highlanders, coming to England for employ, conceived they would be asked (1) Who are you? (2) Why do you come here? and that the questioner might then say, "No, I don't want your service." Scarcely had they crossed the border than they came to the body of a man who had been murdered. They stopped to look at it, when a constable came up and said, "Who did this?" "We three Highlanders," was the prepared answer. "Why did you do it?" said the constable. "For the money and the silver," was the answer they had prepared. "You scoundrels!" said the constable, "I shall hang you for this." "If you don't, another will," said the men, and were preparing to go away, when they were marched off to jail.

¶ Another story of the same kind is told of three Sclavonians who went to Hungary, and "were taught the language in three days." Their *répertoire* was, however, limited to "We three," "Cheese," and "That's the truth." Coming to a dead body lying on the road, the forest-

keeper asked them, "Who has murdered the man?" "We three," was the ready answer. "What for?" was the next question, and "Cheese" was the reply. "Then," said the keeper, "you will all be hanged;" "That's the truth," responded the strangers, and were about to be handcuffed when the supposed dead man jumped up with a "Ho, ho, ho!" overjoyed at his practical joke.

Cross'myloof, a lawyer.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Crothar, "lord of Atha," in Connaught (then called Alnec'ma). He was the first and most powerful chief of the Fir-bolg ("bowmen") or Belgæ from Britain who colonized the *southern* parts of Ireland. Crothar carried off Conla'ma, daughter of Cathmin a chief of the Cael or Caledonians who had colonized the *northern* parts of Ireland and held their court in Ulster. As Conlama was betrothed to Turloch a Cael, he made an irruption into Connaught, slew Cormul, but was himself slain by Crothar, Cormul's brother. The feud now became general, "Blood poured on blood, and Erin's clouds were hung with ghosts." The Cael being reduced to the last extremity, Trathel (the grandfather of Fingal) sent Conar (son of Trenmor) to their relief. Conar, on his arrival in Ulster, was chosen king, and the Fir-bolg being subdued, he called himself "the king of Ireland."—*Ossian: Temora*, ii.

Crothar, vassal king of Croma (in Ireland), held under Artho over-lord of all Ireland. Crothar, being blind with age, was attacked by Rothmar chief of Tromlo, who resolved to annex Croma to his own dominion. Crothar sent to Fingal for aid, and Fingal sent his son Ossian with an army; but before he could arrive Fovar-Gormo, a son of Crothar, attacked the invader, but was defeated and slain. When Ossian reached Ulster, he attacked the victorious Rothmar, and both routed the army and slew the chief. —*Ossian: Croma.*

Croto'na's Sage, Pythagoras, so called because his first and chief school of philosophy was established at Crotōna (fl. B.C. 540).

Crouch'mas, from the invention of the Cross to St. Helen's Day, *i.e.* from May 3 to August 18. Halliwell, in his *Archaic Dictionary*, says it means "Christmas," but this is wholly impossible, as Tusser, in his "May Remembrances," says, "From bull cow fast, till Crouchminas be past, *i.e.* St. Helen's Day." The word means "Cross-mas."

Crow. *As the crow flies*, that is, straight from the point of starting to the point to be reached, without being turned from the path by houses, rivers, hills, or other obstacles, which do not divert the crow from its flight. The Americans call it "The Bee-line."

Crowde'ro, one of the rabble leaders encountered by Hudibras at a bear-baiting. The academy figure of this character was Jackson or Jephson, a milliner in the New Exchange, Strand, London. He lost a leg in the service of the roundheads, and was reduced to the necessity of earning a living by playing on the *crowd* or *crouth* from ale-house to ale-house.—*S. Butler: Hudibras*, i. 2 (1664).

(The *crouth* was a long box-shaped instrument, with six or more strings, supported by a bridge. It was played with a bow. The last noted performer on this instrument was John Morgan, a Welshman, who died 1720.)

Crowe (*Captain*), the attendant of sir Launcelot Greaves (1 *syl.*), in his peregrinations to reform society. Sir Launcelot is a modern don Quixote, and captain Crowe is his Sancho Panza.

> Captain Crowe had commanded a merchant-ship in the Mediterranean trade for many years, and saved some money by dint of frugality and traffic. He was an excellent seaman, brave, active, friendly in his way, and scrupulously honest, but as little acquainted with the world as a sucking child; whimsical, impatient, and so impetuous that he could not help breaking in upon the conversation, whatever it might be, with repeated interruptions. . . . When he himself attempted to speak, he never finished his period.—*Smollett: The Adventures of Sir Launcelot Greaves* (1760).

Crowfield (*Christopher*), a pseudonym of Mrs. Harriet Beecher Stowe (1814–1896).

Crown. Godfrey, when made the over-lord of Jerusalem, or "Baron of the Holy Sepulchre," refused to wear a crown of gold where his Saviour had only worn a crown of thorns.

¶ Canute, after the rebuke he gave to his flatterers, refused to wear thenceforth any symbol of royalty at all.

> Canute (truth worthy to be known)
> From that time forth did for his brows disown
> The ostentatious symbol of a crown,
> Esteeming earthly royalty
> Presumptuous and vain.

Crown of the East, Antioch, also called "Antioch the Beautiful."

Crown of Ionia, Smyrna, the largest city of Asia Minor.

Crowns. Byron, in *Don Juan*, says the sultan is "master of thirty kingdoms" (canto vi. 90). The czar of Russia is proclaimed as sovereign of seventeen crowns.

(Of course the sultan is no longer master of thirty kingdoms, 1897).

Crowned after Death. Inez de Castro was exhumed six years after her assassination, and crowned queen of Portugal by her husband, don Pedro. (See INEZ DE CASTRO.)

Crowquill (*Alfred*), Alfred Henry Forrester, author of *Leaves from my Memorandum-Book* (1859), one of the artists of *Punch* (1805–1872.)

Croye (*Isabelle countess of*), a ward of Charles "the Bold," duke of Burgundy. She first appears at the turret window in Plessis lés Tours, disguised as Jacqueline; and her marriage with Quentin Durward concludes the novel.

The countess Hameline of Croye, aunt to countess Isabelle. First disguised as Dame Perotte (2 *syl.*) at Plessis lés Tours; afterwards married to William de la Marck.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Croye (*Monseigneur de la*), an officer of Charles "the Bold," duke of Burgundy. —*Sir W. Scott. Anne of Geierstein* (time, Edward IV.).

Croysa'do (*The Great*), general lord Fairfax (1611–1671).—*S. Butler: Hudibras.*

Crucifixion (*The*). When Clovis was told the story of the Crucifixion, he exclaimed, "Had I and my Franks been there, we would soon have avenged the wrong."

¶ When Crillon "the Brave" heard the tale, he grew so excited that he could not contain himself, and starting up in the church, he cried aloud, *Où étais tu, Crillon?* ("What were you about, Crillon, to allow of such deeds as these?")

Crudor (*Sir*). (See BRIANA, p. 147.)

Cruel (*The*), Pedro king of Castile (1334, 1350–1369).

Cruik'shanks (*Ebenezer*), landlord of the Golden Candlestick inn.—*Sir W. Scott: Waverley* (time, George II.).

Cruise of the Midge (*The*), a naval story by Michael Scott.

Crum'mles (*Mr. Vincent*), the eccentric but kind-hearted manager of the Portsmouth Theatre.

It was necessary that the writer should, like Mr. Crummles, dramatist, construct his piece in the interest of "the pump and washing-tubs."—*R. Fitzgerald.*

Mrs. Crummles, wife of Mr. Vincent Crummles, a stout, ponderous, tragedy-queen sort of a lady. She walks or rather stalks like lady Macbeth, and always speaks theatrically. Like her husband, she is full of kindness, and always willing to help the needy.

Miss Ninetta Crummles, daughter of the manager, and called in the play-bills "the infant phenomenon."—*Dickens: Nicholas Nickleby* (1838).

Crumthormo, one of the Orkney or Shetland Islands.—*Ossian: Cath-Loda.*

Cruncher (*Jerry*) an odd-job man in Tellson's bank. His wife was continually saying her prayers, which Jerry termed "flopping." He was a "resurrection man."—*Dickens: A Tale of Two Cities* (1859).

Crupp (*Mrs.*), a typical humbug, who let chambers in Buckingham Street for young gentlemen. David Copperfield lodged with her.—*Dickens: David Copperfield* (1849).

Crushed by Ornaments. Tarpeia, daughter of the governor of the Roman citadel on the Saturnian Hill, was tempted by the gold on the Sabine bracelets and collars to open a gate of the fortress to the besiegers, on condition that they would give her the ornaments which they wore on their arms. Tarpeia opened the gate, and the Sabines as they passed threw on her their shields, saying, "These are the ornaments worn by the Sabines on their arms," and the maid was crushed to death. G. Gilfillan, alluding to Longfellow, has this erroneous allusion—

His ornaments, unlike those of the Sabine [*sic*] maid, have not crushed him.—*Introductory Essay to Longfellow.*

Crusoe (*Robinson*), the hero and title of a novel by Daniel Defoe. Robinson Crusoe is a shipwrecked sailor, who leads a solitary life for many years on a desert island, and relieves the tedium of life by ingenious contrivances (1719).

(The story is based on the adventures of Alexander Selkirk, a Scotch sailor, who in 1704 was left by captain Stradding on the uninhabited island of Juan Fernandez. Here he remained for four years

and four months, when he was rescued by captain Woods Rogers and brought to England.)

Was there ever anything written by mere man that the reader wished longer except *Robinson Crusoe*, *Don Quixote*, and *The Pilgrim's Progress*?—*Dr. Johnson.*

Cruth-Loda, the war-god of the ancient Gaels.

On thy top, U-thormo, dwells the misty Loda: the house of the spirits of men. In the end of his cloudy hall bends forward Cruth-Loda of swords. His form is dimly seen amid the wavy mists, his right hand is on his shield.—*Ossian: Cath-Loda.*

Crystal'line (*The*). According to the theory of Ptolemy, the crystalline sphere comes after and beyond the firmament or sphere of the fixed stars. It has a shimmering motion, which somewhat interferes with that of the stars.

They pass the planets seven, and pass the "fixed,"
And that crystalline sphere whose balance weighs
The trepidation talked [*of*].
Milton: Paradise Lost, iii. (1665).

Cuckold King (*The*), sir Mark of Cornwall, whose wife Ysolde [*E.sōld*] intrigued with sir Tristram (his nephew), one of the knights of the Round Table.

Cuckoo. Pliny (*Nat. Hist.* x. 9) says, "Cuckoos lay always in other birds' nests."

But, since the cuckoo builds not for himself,
Remain in't as thou mayst.
Shakespeare: Antony and Cleopatra, act ii. sc. 6 (1608).

N.B.—The Bohemians say the festivals of the Virgin used to be held sacred even by dumb animals; and that on these sacred days all the birds of the air ceased building their nests except the cuckoo, which was therefore doomed to wander without having a nest of its own.

Cud'die or CUTHBERT HEADRIGG, a ploughman, in the service of lady Bellenden of the Tower of Tillietudlem. —*Sir W. Scott: Old Mortality* (time, Charles II.).

Cuddy, a herdsman, in Spenser's *Shepheardе's Calendar*, in three eclogues of which Cuddy is introduced—

Ecl. ii. is a dialogue between Thenot and Cuddy, in which Cuddy is a lad who complains of the cold, and Thenot laments the degeneracy of pastoral life. At one time shepherds and herdsmen were hardy, frugal, and contented; but nowadays, he says, "they are effeminate, luxurious, and ambitious." He then tells Cuddy the fable of "The Oak and the Bramble." (See THENOT.)

Ecl. viii. Cuddy is a full-grown man, appointed umpire to decide a contention in song between the two shepherds, Willy and Perigot. He pronounced each to be worthy of the prize, and then sings to them the "Lament of Colin for Rosalind."

Ecl. x. is between Piers and Cuddy, the subject being "divine poetry." Cuddy declares no poet would be equal to Colin if his mind were not unhappily unhinged by disappointed love.—*Spenser: The Shepheardе's Calendar* (1579).

Cuddy, a shepherd, who boasts that the charms of his Buxo'ma far exceed those of Blouzelinda. Lobbin, who is Blouzelinda's swain, repels the boast, and the two shepherds agree to sing the praises of their respective shepherdesses, and to make Clod'dipole arbiter of their contention. Cloddipole listens to their alternate verses, pronounces that "both merit an oaken staff;" but, says he, "the herds are weary of the songs, and so am I."—*Gay: Pastoral*, i. (1714).

(These eclogues are in imitation of Virgil's *Bucolic* iii.)

Cui Bono? "Of what practical use is it?" (See *Cicero: Pro Milone*, xii. 32.)

Cato, that great and grave philosopher, did commonly demand, when any new project was propounded unto him, "Cui bono?" What good would ensue in case the same were effected?—*Fuller: Worthies* ("The Design, etc.," i.).

Culdees [*i.e. sequestered persons*], the primitive clergy of presbyterian character, established in Io'na or Icolmkill [*I-columb-kill*] by St. Columb and twelve of his followers in 563. They also founded similar church establishments at Abernethy, Dunkeld, Kirkcaldy [*Kirk-Culdee*], etc., and at Lindesfarne, in England. Some say as many as 300 churches were founded by them, Augustine, a bishop of Waterford, began against them, in 1176, a war of extermination; when those who could escape sought refuge in Iona, the original cradle of the sect, and were not driven thence till 1203.

Peace to their shades! the pure Culdees
Were Albyn's [*Scotland's*] earliest priests of God,
Ere yet an island of her seas
By foot of Saxon monk was trod.
Campbell: Reullura.

Culloch (*Sawney*), a pedlar.—*Sir W. Scott: Guy Mannering* (time, George II.).

Cumberland (*John of*). "The devil and John of Cumberland" is a blunder for "The devil and John-a-Cumber." John-a-Cumber was a famous Scotch magician.

He poste to Scotland for brave John-a-Cumber,
The only man renownde for magick skill.
Oft have I heard he once beguylde the devill.
Munday: John-a-Kent and John-a-Cumber 1595).

Cumberland (*William Augustus duke of*), commander-in-chief of the army of George II., whose son he was. The duke was especially celebrated for his victory of Cullod'en (1746); but he was called "The Butcher" from the great severity with which he stamped out the clan system of the Scottish Highlanders. He was wounded in the leg at the battle of Dettingen (1743). Sir W. Scott has introduced him in *Waverley* (time, George II.).

Proud Cumberland prances, insulting the slain,
And their hoof-beaten bosoms are trod to the plain.
Campbell: Locheil's Warning.

Cumberland Poet (*The*), William Wordsworth, born at Cockermouth (1770–1850).

Cum'bria. It included Cumberland, Dumbarton, Renfrew, Ayr, Lanark, Peebles, Selkirk, Roxburgh, and Dumfries.

Cumnor Hall, a ballad by Mickle, the lament of Amy Robsart, who had been won and thrown away by the earl of Leicester. She says if roses and lilies grow in courts, why did he pluck the primrose of the field, which some country swain might have won and valued? Thus sore and sad the lady grieved in Cumnor Hall, and ere dawn the death-bell rang, and never more was that countess seen.

(Sir W. Scott took this for the groundwork of his *Kenilworth*, which he called *Cumnor Hall*, but Constable, his publisher, requested him to change the name.)

Cunègonde [*Ku'.na.gond*], the mistress of Candide (2 *syl.*), in Voltaire's novel called *Candide*. Sterne spells it "Cunëgund."

Cun'ningham (*Archie*), one of the archers of the Scotch Guards at Plessis lés Tours, in the pay of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Cu'no, the ranger, father of Agatha. —*Weber: Der Freischütz* (1822).

Cunob'eline, a king of the Sil'urês, son of Tasciov'anus and father of Caractăcus. Coins still exist bearing the name of "Cunobeline," and the word "Camalodunum" [*Colchester*], the capital of his kingdom. The Roman general between A.D. 43 and 47 was Aulus Plautius, but in 47 Ostorius Scapŭla took Caractacus prisoner.

Some think Cunobeline is Shakespeare's "Cymbeline," who reigned from B.C. 8 to A.D. 27; but Cymbeline's father was Tenantius or Tenuantius, his sons Guide'rius and Arvir'agus, and the Roman general was Caius Lucius.

. . . the courageous sons of our Cunobelin
Sank under Plautius' sword.
Drayton: Polyolbion, viii. (1612).

Cunstance or **Constance.** (See CUSTANCE, p. 252.)

Cupar Justice, hang first, and try afterwards. (Same as "Jedbury Justice.")

Cupid and Campaspe (3 *syl.*). A song of Lyly in his play of *Alexander and Campaspe* (1586).

When Cupid and Campaspe played
At cards for kisses, Cupid paid.
Lily.

Cupid and Psyche [*Sī'ky*], an episode in *The Golden Ass* of Apuleius (books iv., v., vi.). The allegory represents Cupid in love with Psychê. He visited her every evening, and left at sunrise, but strictly enjoined her not to attempt to discover who he was. One night curiosity overcame her prudence, and going to look upon her lover a drop of hot oil fell on his shoulder, awoke him, and he fled. Psychê now wandered in search of the lost one, but was persecuted by Venus with relentless cruelty. Having suffered almost to the death, Cupid at length married her, and she became immortal.

∴ Woman's ideal of love must not be subjected to too strong a light, or it will flee away, and the woman will suffer long years of torment. At length truth will correct her exaggerated notions, and love will reside with her for the rest of her life.

(This exquisite allegory has been translated into English verse by Lockman, in 1744; by Taylor, in 1795; by H. Gurney, in 1799. Mrs. Tighe has a poem on the subject; Wm. Morris has poetized the same in his *Earthly Paradise* ("May"); Lafontaine has a poem called *Psyché*, in imitation of the episode of Apuleius; and Molière has dramatized the subject.)

Cupid's Jack-o'-Lantern, the object of an affair of gallantry. Bob Acres says—

"Sir, I have followed Cupid's Jack-o'-lantern, and find myself in a quagmire at last."—*Sheridan: The Rivals*, iii. 4 (1775).

Cu'pidon (*Jeune*). Count d'Orsay was so called by lord Byron (1798–1852).

The count's father was styled *Le Beau d'Orsay.*

Cur'an, a courtier in Shakespeare's tragedy of *King Lear* (1605).

Curé de Meudon, Rabelais, who was first a monk, then a leech, then prebendary of St. Maur, and last curé of Meudon (1483–1553).

Cure for the Heart-ache, a comedy by Thomas Morton (1811). Noted for the line, "Approbation from sir Hubert Stanley is praise indeed."—Act v. 2.

Cu'rio, a gentleman attending on the duke of Illyria.—*Shakespeare: Twelfth Night* (1614).

Curio. So Akenside calls Mr. Pulteney, and styles him "the betrayer of his country," alluding to the great statesman's change of politics. Curio was a young Roman senator, at one time the avowed enemy of Cæsar; but subsequently of Cæsar's party, and one of the victims of the civil war.

> Is this the man in freedom's cause approved,
> The man so great, so honoured, so beloved . . .
> This Curio, hated now and scorned by all,
> Who fell himself to work his country's fall?
> *Akenside: Epistle to Curio.*

Curious Impertinent (*The*), a tale introduced by Cervantês in his *Don Quixote.* The "impertinent" is an Italian gentleman who is silly enough to make trial of his wife's fidelity by persuading a friend to storm it if he could. Of course his friend "takes the fort," and the fool is left to bewail his own folly.—Pt. I. iv. 5 (1605).

Currer Bell, the pen-name of Charlotte Brontê, author of *Jane Eyre* [*Air*] (1816–1855).

Curtain Lectures. (See CAUDLE, p. 189.)

Curtain Painted. Parrhasius painted a curtain so wonderfully well that even Zeuxis, the rival artist, thought it was real, and bade him draw his drapery aside and show his picture. The painting of Zeuxis was a bunch of grapes so true to nature that the birds came to peck at the fruit. The "curtain," however, gained the prize; for though the grapes deceived the *birds*, the curtain deceived Zeuxis.

> A curious mistake occurred in my own house. I had new scarlet curtains hung in the drawing-room, and a lady calling said to me, "Why, doctor, do you have painted curtains, and not real ones?"

Curta'na, the sword of Edward the Confessor, which had no point, and was therefore the emblem of mercy. Till the reign of Henry III. the royal sword of England was so called.

> But when Curtana will not do the deed,
> You lay the pointless clergy-weapon by,
> And to the laws, your sword of justice, fly.
> *Dryden: The Hind and the Panther,* ii. (1687).

Curta'na or **Courtain,** the sword of Ogier the Dane.

> He [*Ogier*] drew Courtain his sword out of its sheath.
> *W. Morris: Earthly Paradise,* 634.

Curt-Hose (2 *syl.*), Robert II. duc de Normandie (1087–1134).

Curt-Mantle, Henry II. of England (1133, 1154–1189). So called because he wore the Anjou mantle, which was shorter than the robe worn by his predecessors.

Curtis, one of Petruchio's servants. —*Shakespeare: Taming of the Shrew* (1594).

Curtise, the hound in the beast-epic of *Reynard the Fox,* by Heinrich von Alkmaar (1498).

Cur'zon Street (London). So named after the ground-landlord, George Augustus Curzon, third viscount Howe.

Cushla Machree (Irish), "My heart's delight."

Custance, daughter of the emperor of Rome, affianced to the sultan of Syria, who abjured his faith and consented to be baptized in order to marry her. His mother hated this apostasy, and at the wedding breakfast slew all the apostates except the bride. Her she embarked in a ship, which was set adrift, and in due time reached the British shores. Here Custance was rescued by the lord-constable of Northumberland, who took her home, and placed her under the care of his wife Hermegild. Custance converted both the constable and his wife. A young knight wished to marry her, but she declined his suit; whereupon he murdered Hermegild, and then laid the bloody knife beside Custance, to make her suspected of the crime. King Alla examined the case, and soon discovered the real facts; whereupon the knight was executed, and the king married Custance. The queen-mother highly disapproved of the match; and, during the absence of her son in Scotland, embarked Custance and her infant boy in a ship, which was turned adrift. After floating about for five years, it was taken in tow by a Roman fleet on its return from Syria, and Custance with her son Maurice became

the guests of a Roman senator. It so happeued that Alla at this same time was at Rome on a pilgrimage, and encountered his wife, who returned with him to Northumberland, and lived in peace and happiness the rest of her life.—*Chaucer: Canterbury Tales* ("The Man of Law's Tale," 1388).

Custance, a gay rich widow, whom Ralph Roister Doister wishes to marry but he is wholly baffled in his scheme.—*N. Udall: Ralph Roister Doister* (first English comedy, 1534).

Cute (*Alderman*), a "practical philosopher," resolved to put down everything. In his opinion "everything must be put down." Starvation must be put down, and so must suicide, sick mothers, babies, and poverty. — *Dickens: The Chimes* (1844).

∴ Said to be meant for sir Peter Laurie.

Cuthal, same as Uthal, one of the Orkneys.

Cuthbert (*St.*), a Scotch monk of the sixth century.

St. Cuthbert's Beads, joints of the articulated stems of encrinites, used for rosaries. So called from the legend that St. Cuthbert sits at night on the rock in Holy Island, forging these "beads." The opposite rock serves him for anvil.

> On a rock of Lindisfarn
> St. Cuthbert sits, and toils to frame
> The sea-born beads that bear his name.
> *Sir W. Scott: Marmion* (1808).

St. Cuthbert's Stane, a granite rock in Cumberland.

St. Cuthbert's Well, a spring of water close by St. Cuthbert's Stane.

Cuthbert Bede, the Rev. Edw. Bradley, author of *Verdant Green* (1857). (Born 1827, died 1889.)

Cutho'na, daughter of Rumar, was betrothed to Conlath, youngest son of Morni, of Mora. Not long before the espousals were to be celebrated, Toscar came from Ireland, and was hospitably entertained by Morni. On the fourth day, he saw Cuthona out hunting, and carried her off by force. Being pursued by Conlath, a fight ensued, in which both the young men fell; and Cuthona, after languishing for three days, died also.—*Ossian: Conlath and Cuthona.*

Cuthullin, son of Semo, commander of the Irish army, and regent during the minority of Cormac. His wife was Brag'ela, daughter of Sorglan. In the poem called *Fingal*, Cuthullin was defeated by Swaran king of Lochlin [*Scandinavia*], and being ashamed to meet Fingal, retired from the field gloomy and sad. Fingal, having utterly defeated Swaran, invited Cuthullin to the banquet, and partially restored his depressed spirits. In the third year of Cormac's reign, Torlath, son of Can'tela, rebelled. Cuthullin gained a complete victory over him at the lake Lego, but was mortally wounded in the pursuit by a random arrow. Cuthullin was succeeded by Nathos; but the young king was soon dethroned by the rebel Cairbar, and murdered.—*Ossian: Fingal* and *The Death of Cuthullin.*

Cutler (*Sir John*), a royalist, who died 1699, reduced to the utmost poverty.

> Cutler saw tenants break, and houses fall,
> For very want he could not build a wall.
> His only daughter in a stranger's power,
> For very want he could not pay a dower.
> A few grey hairs his reverend temples crowned,
> 'Twas very want that sold them for two pound. . . .
> Cutler and Brutus, dying, both exclaim,
> "Virtue and Wealth, what are ye but a name?"
> *Pope: Moral Essays*, iii. (1709).

Cutpurse (*Moll*), Mary Frith, the heroine of Middleton's comedy called *The Roaring Girl* (1611), She was a woman of masculine vigour, who not unfrequently assumed man's attire. This notorious cut-purse once attacked general Fairfax on Hounslow Heath, but was arrested and sent to Newgate. She escaped, however, by bribing the turnkey, and died of dropsy at the age of 75. Nathaniel Field introduces her in his drama called *Amends for Ladies* (1618).

Cuttle (*Captain Edward*), a great friend of Solomon Gills, ship's instrument maker. Captain Cuttle had been a skipper, had a hook instead of a right hand, and always wore a very hard glazed hat. He was in the habit of quoting, and desiring those to whom he spoke "to overhaul the catechism till they found it;" but, he added, "when found, make a note of." The kind-hearted seaman was very fond of Florence Dombey, and of Walter Gay, whom he called "Wal'r." When Florence left her father's roof, captain Cuttle sheltered her at the Wooden Midshipman. One of his favourite sentiments was "May we never want a friend, or a bottle to give him!"—*Dickens: Dombey and Son* (1846).

("When found, make a note of" is the motto of *Notes and Queries.*)

Cyan'ean Rocks, the Symple'gădês (which see), so called from their deep greenish-blue colour.

Here are those hard rocks of trap of a greenish-blue coloured with copper, and hence called the Cyanean. —*Olivier.*

Cyc'lades (3 *syl.*), some twenty islands, so called from the classic legend that they *circled round* Dêlos when that island was rendered stationary by the birth of Diana and Apollo.

Cyc'lic Poets, a series of epic poets, who wrote continuations or additions to Homer's *Iliad* and *Odyssey;* they were called "Cylic" because they confined themselves to the *cycle* of the Trojan war.

AG'IAS wrote an epic on "the return of the Greeks from Troy" (B.C. 740).

ARCTI'NOS wrote a continuation of the *Iliad,* describing the taking of Troy by the "Wooden Horse," and its conflagration. Virgil has copied from this poet (B.C. 776).

EU'GAMON wrote a continuation of the *Odyssey.* It contains the adventures of Teleg'onos in search of his father Ulysses. When he reached Ith'aca, Ulysses and Telemachos went against him, and Telegonos killed Ulysses with a spear which his mother Circê had given him (B.C. 568).

LES'CHÊS, author of *Little Iliad,* in four books, containing the fate of Ajax, the exploits of Philoctêtês, Neoptol'emos, and Ulysses, and the final capture of Troy (B.C. 708).

STASI'NOS, "son-in-law" of Homer. He wrote an introduction to the *Iliad.*

Cyclops. Their names are Brontês, Sterŏpês, and Argês. (See SINBAD, voy. 3.)

Cyclops (*The Holy*). So Dryden, in the *Masque of Albion and Albanius,* calls Richard Rumbold, an Englishman, the chief conspirator in the "Ryehouse Plot." He had lost one eye, and was executed.

Cydip'pe (3 *syl.*), a lady courted by Acontius of Cea. Being unable to obtain her, Acontius wrote on an apple, "I swear by Diana that Acontius shall be my husband." This apple was presented to the maiden, and being persuaded that she had written the words, though inadvertently, she consented to marry Acontius for "the oath's sake."

Cydippe by a letter was betrayed,
Writ on an apple to th' unwary maid.
Ovid: Art of Love, i.

Cyl'laros, the horse of Pollux according to Virgil (*Georgic* iii. 90); but of Castor according to Ovid (*Metamorphoses* xii. 408). It was coal-black, with white legs and tail.

Cylle'nius, Mercury; so called from mount Cyllênê, in Arcadia, where he was born.

Cym'beline (3 *syl.*), mythical king of Britain for thirty-five years. He began to reign in the nineteenth year of Augustus Cæsar. His father was Tenantius, who refused to pay the tribute to the Romans exacted of Cassibelan after his defeat by Julius Cæsar. Cymbeline married twice. By his first wife he had a daughter named Imogen, who married Posthumus Leonātus. His second wife had a son named Cloten by a former husband.—*Shakespeare: Cymbeline* (1609).

Cymochles [*Si-môk'-leez*], brother of Pyroch'lês, son of Acrātês, and husband of Acras'ia the enchantress. He sets out against sir Guyon, but being ferried over Idle Lake, abandons himself to self-indulgence, and is slain by king Arthur (canto 8).—*Spenser: Faërie Queene,* ii. 5, etc. (1590).

Cymod'oce (4 *syl.*). The mother of Mar'inel is so called in bk. iv. 12 of the *Faërie Queene,* but in bk. iii. 4 she is spoken of as Cymo'ent "daughter of Nereus" (2 *syl.*) by an earth-born father, "the famous Dumarin."

The Garden of Cymodoce, Sark. Swinburne, in 1881, published a poem bearing this title.

Cymoent. (See CYMODOCE.)

Cym'ry, the Welsh.

The Welsh always called themselves "Cymry," the literal meaning of which is "aborigines." . . . It is the same word as "Cimbri." . . . They call their language "Cymraeg," *i.e.* "the primitive tongue."—*E. Williams.*

Cynægi'ros, brother of the poet Æschylos. When the Persians, after the battle of Marathon, were pushing off from shore, Cynægiros seized one of their ships with his right hand; which being lopped off, he grasped it with his left hand; this being cut off, he seized it with his teeth, and lost his life.

¶ ADMIRAL BENBOW, in an engagement with the French, near St. Martha, in 1701, had his legs and thighs shivered into splinters by chain-shot; but (supported on a wooden frame) he remained on deck till Du Casse sheered off.

¶ ALMEYDA, the Portuguese governor of India, had his legs and thighs shattered in a similar way, and caused himself to be bound to the ship's mast, that he might

wave his sword to cheer on the combatants.

¶ JAAFER, at the battle of Muta, carried the sacred banner of the prophet. One hand being lopped off, he held it with the other; this also being cut off, he held it with his two stumps, and when at last his head was cut off, he contrived to fall dead on the banner, which was thus detained till Abdallah had time to rescue it and hand it to Khaled.

Cyne'tha (3 *syl.*), eldest son of Cadwallon (king of North Wales). He was an orphan, brought up by his uncle Owen. During his minority, Owen and Cynĕtha loved each other dearly; but when the orphan came of age and claimed his inheritance, his uncle burnt his eyes out by exposing them to plates of hot brass. Cynetha and his son Cadwallon accompanied Madoc to North America, where the blind old man died, while Madoc was in Wales preparing for his second voyage. —*Southey: Madoc*, i. 3 (1805).

> Cadwallonis erat primævus jure Cynĕtha:
> Proh pudor! hunc oculis patruus privavit Oenus.
> *The Pentarchia.*

Cynic Tub (*The*), Diog'enês, who lived in a tub, and was a cynic philosopher.

> [*They*] fetch their doctrines from the Cynic tub.
> *Milton: Comus*, 708 (1634).

Cynisca, wife of Pygmalion, very beautiful, and his model in statuary.—*Gilbert: Pygmalion and Galatĕa* (1871).

Cy'nosure (3 *syl.*), the pole-star. The word means "the dog's tail," and is used to signify a guiding genius, or the observed of all observers. Cynosu'ra was an Idæan nymph, one of the nurses of Zeus (1 *syl.*).

> Some gentle taper,
> Tho' a rush candle, from the wicker hole
> Of some clay habitation, visit us
> With thy long levelled rule of streaming light,
> And thou shalt be our star of Arcady,
> Or Tyrian cynosure.
> *Milton: Comus* (1634).

> Where perhaps some beauty lies,
> The cynosure of neighbouring eyes.
> *Milton: L'Allegro.*

Cyn'thia, the moon or Diana, who was born on mount Cynthus, in Dêlos. Apollo is called "Cynthius."

> . . . watching, in the night,
> Beneath pale Cynthia's melancholy light.
> *Falconer: The Shipwreck*, iii. 2 (1756).

Cyn'thia. So Spenser, in *Colin Clout's Come Home Again*, calls queen Elizabeth, "whose angel's eye" was his life's sole bliss, his heart's eternal treasure. Ph. Fletcher, in *The Purple Island*, iii., also calls queen Elizabeth "Cynthia."

> Her words were like a stream of honey fleeting . . .
> Her deeds were like great clusters of ripe grapes . . .
> Her looks were like beams of the morning sun
> Forth looking thro' the windows of the east . . .
> Her thoughts were like the fumes of frankincense
> Which from a golden censer forth doth rise.
> *Spenser: Colin Clout's Come Home Again* (1591).

Cynthia, daughter of sir Paul Pliant, the daughter-in-law of lady Pliant. She is in love with Melle'font (2 *syl.*). Sir Paul calls her "Thy."—*Congreve: The Double Dealer* (1694),

Cyp'rian (*A*), a woman of loose morals; so called from the island Cyprus, a chief seat of the worship of Venus or Cyp'ria.

Cyp'rian (*Brother*), a Dominican monk at the monastery of Holyrood.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Cyrena'ic Shell (*The*), the lyre or strain of Callim'achos, a Greek poet of Alexandria, in Egypt. Six of his hymns in hexameter verse are still extant.

> For you the Cyrenaic shell
> Behold I touch revering.
> *Akenside: Hymn to the Naiads.*

Cyr'ic (*St.*), the saint to whom sailors address themselves. The St. Elmo of the Welsh.

> The weary mariners
> Called on St. Cyric's aid.
> *Southey: Madoc*, i. 4 (1805).

Cyrus and Tom'yris. Cyrus, after subduing the eastern parts of Asia, was defeated by Tomyris queen of the Massage'tæ, in Scythia. Tomyris cut off his head, and threw it into a vessel filled with human blood, saying, as she did so, "There, drink thy fill." Dante refers to this incident in his *Purgatory*, xii.

> Consyder Cyrus . . .
> He whose huge power no man might overthrowe,
> Tomy'ris queen with great despite hath slowe,
> His head dismembered from his mangled corps,
> Herself she cast into a vessel fraught
> With clotted blood of them that felt her force,
> And with these words a just reward she taught—
> "Drynke now thy fyll of thy desired draught."
> *Sackville: A Mirrour for Magistraytes*
> ("The Complaynt," 1587).

Cythere'a, Venus; so called from Cythē'ra (now *Cerigo*), a mountainous island of Laco'nia, noted for the worship of Aphrodite (or Venus). The tale is that Venus and Mars, having formed an illicit affection for each other, were caught in a delicate net made by Vulcan, and exposed to the ridicule of the court of Olympus.

> He the fate [*may sing*]
> Of naked Mars with Cytherea chained.
> *Akenside: Hymn to the Naiads.*

Cythna. (See REVOLT OF ISLAM.)

Cyze'nis, the infamous daughter of Diomed, who killed every one that fell into her clutches; and compelled fathers to eat their own children.

Czar (Cæsar), a title first assumed in Russia by Ivan III., who, in 1472, married a princess of the imperial Byzantine line. He also introduced the double-headed black eagle of Byzantium as the national symbol. The official style of the Russian autocrat is *Samoderjetz.*

D.

Dactyle (*Will*). "That smallest of pedants."—*Steele: The Tatler.*

D'Acunha (*Teresa*), waiting-woman to the countess of Glenallan.—*Sir W. Scott: Antiquary* (time, George III.).

Daffodil. When Perseph'onê, the daughter of Deme'ter (3 *syl.*), was a little maiden, she wandered about the meadows of Enna, in Sicily, to gather *white* daffodils to wreathe into her hair; and being tired, she fell asleep. Pluto, the god of the infernal regions, carried her off to become his wife, and his touch turned the white flowers to a golden yellow. Some remained in her tresses till she reached the meadows of Achĕron; and falling off there grew into the asphodel, with which the meadows thenceforth abounded.

> She stepped upon Sicilian grass,
> Demeter's daughter, fresh and fair,
> A child of light, a radiant lass,
> And gamesome as the morning air.
> The daffodils were fair to see,
> They nodded lightly on the lea;
> Persephonê! Persephonê!
> *Jean Ingelow: Persephone.*

Dagon, sixth in order of the hierarchy of hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz, (6) Dagon. Dagon was half man and half fish. He was worshipped in Ashdod, Gath, Ascalon, Ekron, and Gaza (the five chief cities of the Philistines). When the "ark" was placed in his temple, Dagon fell, and the palms of his hands were broken off. (See DERCETO.)

> Next came . . .
> Dagon . . . sea-monster, upward man
> And downward fish.
> *Milton: Paradise Lost,* i. 457, etc. (1665).

Dag'onet (*Sir*), king Arthur's fool. One day sir Dagonet, with two squires, came to Cornwall, and as they drew near a well sir Tristram soused them all three in; and dripping wet made them mount their horses and ride off, amid the jeers of the spectators (pt. ii. 60). Introduced by Tennyson in his *Idylls* ("The Last Tournament").

> King Arthur loved sir Dagonet passing well, and made him knight with his own hands; and at every tournament he made king Arthur laugh.—*Sir T. Malory: History of Prince Arthur,* ii. 97 (1470).

(Justice Shallow brags that he once personated sir Dagonet, while he was a student at Clement's Inn.—*Shakespeare: 2 Henry IV.* act ii. sc. 2, 1598.)

∴ Tennyson deviates in this, as he does in so many other instances, from the old romance. The *History* says that king Arthur made Dagonet knight "with his own hands," because he "loved him passing well;" but Tennyson says that sir Gawain made him "a mock-knight of the Round Table."—*The Last Tournament,* 1.

Dagonet is also a pen-name of Mr. G. R. Sims.

Daily News (*The*), a London newspaper; first appeared on January 21, 1846.

Daily Telegraph (*The*), a London newspaper; first appeared on June 29, 1855.

Daisy (*Solomon*), one of the "quadrilateral" in Dickens's novel of *Barnaby Rudge.* The other three are *Tom Cobb, Phil Parkes,* and *Matt, senior.*

Dal'dah, Mahomet's favourite white mule.

Dale (*Parson*), a clergyman in *My Novel,* by Lord Lytton. Not unlike Goldsmith's parson in the *Deserted Village,* or George Herbert.

Dalga, a Lombard harlot, who tries to seduce young Goltho, but Goltho is saved by his friend Ulfinore.—*Davenant: Gondibert* (died 1668).

Dalgarno (*Lord Malcolm of*), a profligate young nobleman, son of the earl of Huntinglen (an old Scotch noble family). Nigel strikes Dalgarno with his sword, and is obliged to seek refuge in "Alsatia." Lord Dalgarno's villainy to the lady Hermionê excites the displeasure of king James, and he would have been banished if he had not married her. After this, lord Dalgarno carries off the wife of John Christie, the ship-owner, and is shot by captain Colepepper, the Alsatian bully.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dalgetty (*Dugald*), of Drumthwacket, the union of the soldado with the pedantic student of Mareschal College. As a soldier of fortune, he is retained in the service of the earl of Monteith. The marquis of Argyll (leader of the parliamentary army) tried to tamper with him in prison, but Dugald seized him, threw him down, and then made his escape; locking the marquis in the dungeon. After the battle, captain Dalgetty was knighted. This "Rittmaster" is a pedant, very conceited, full of vulgar assurance, with a good stock of worldly knowledge, a student of divinity, and a soldier who lets his sword out to the highest bidder. The character is original and well drawn.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

It was an old fortalice, but is now reduced to the dimensions of a "sconce" that would have delighted the strategic soul of Dugald Dalgetty, of Drumthwacket.—*Yates; Celebrities, etc.*, 45.

*** The original of this character was Munro, who wrote an account of the campaigns of that band of Scotch and English auxiliaries in the island of Swinemünde, in 1630. Munro was himself one of the band. Dugald Dalgetty is one of the best of Scott's characters.

Dalton (*Mrs.*), housekeeper to the Rev. Mr. Staunton, of Willingham Rectory.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dalton (*Reginald*), the hero of a novel so called, by J. G. Lockhart (1832). The heroine is Helen Hesketh.

Dalzell (*General Thomas*), in the royal army of Charles II.—*Sir W. Scott: Old Mortality* (1816).

Damascus of the North. Bosna-Serai, capital of Bosnia, is so called from its garden-like aspect, trees being everywhere mingled with the houses.

Dame du Lac, Vivienne le Fay. The lake was "en la marche de la petite Bretaigne;" "en ce lieu . . . avoit la dame moult de belles maisons et moult riches."

Dame du Lac, Sebille (2 *syl.*). Her castle was surrounded by a river on which rested so thick a fog that no eye could see across it. Alexander the Great abode a fortnight with this fay, to be cured of his wounds, and king Arthur was the result of their amour. (This is not in accordance with the general legends of this noted hero. See ARTHUR, p. 64.)—*Perceforest*, i. 42.

Dam'ian, a squire attending on the Grand-Master of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Damiens (*Robert François*) in 1757 attempted to assassinate Louis XV., and was torn to pieces by wild horses. He was first fastened to a scaffold with iron gyves, while his flesh was torn off by pincers (for one hour and a half). He was also tortured by molten lead. Two of the closing lines of Goldsmith's *Traveller* are—

The uplifted axe, the agonizing wheel,
Luke's iron crown, and Damiens' bed of steel.
(1765.)

(Damiens was born in 1715, in a village in Artois. His sobriquet was *Robert le Diable.* See IRON CROWN.)

Being conducted to the conciergerie, an iron bed (which likewise served for a chair) was prepared for him, and to this he was fastened with chains. The torture was again applied, and a physician was ordered to attend to see what degree of pain he could support. —*Smollett: History of England*, vol. v. chap. xii. p. 39 (1811).

Damiot'ti (*Dr. Baptisti*), a Paduan quack, who exhibits "the enchanted mirror" to lady Forester and lady Bothwell. They see therein the clandestine marriage and infidelity of sir Philip Forester.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Damis [*Dăh-me*], son of Orgon and Elmire (2 *syl.*), impetuous and self-willed.—*Molière: Tartuffe* (1664).

Damno'nii, the people of Damno'nium, that is, Cornwall, Devon, Dorsetshire, and part of Somersetshire. This region, says Richard of Cirencester (*Hist.* vi. 18), was much frequented by the Phœnician, Greek, and Gallic merchants, for the metals with which it abounded, and particularly for its tin.

Wherein our Devonshire now and farthest Cornwal are,
The old Danmonii [*sic*] dwelt.
Drayton: Polyolbion, xii. (1613).

Dam'ocles (3 *syl.*), a sycophant, in the court of Dionys'ius *the Elder*, of Syracuse. After extolling the felicity of princes, Dionysius told him he would give him experimental proof thereof. Accordingly he had the courtier arrayed in royal robes and seated at a sumptuous banquet; but overhead was a sword suspended by a single horsehair, and Damocles was afraid to stir, lest the hair should break and the sword fall on him. Dionysius thus intimated that the lives of kings are threatened every hour of the day.—*Cicero.*

Let us who have not our names in the Red Book console ourselves by thinking comfortably how miserable our betters may be; and that Damocles, who sits

on satin cushions, and is served on gold plate, has an awful sword hanging over his head, in the shape of a bailiff, or hereditary disease, or family secret.—*Thackeray: Vanity Fair*, xlvii. (1848).

Damœ'tas, a herdsman. Theocritos and Virgil use the name in their pastorals.

And old Damœtas loved to hear our song.
Milton: Lycidas (1638).

Da'mon, a goat-herd in Virgil's third *Bucolic*. Walsh introduces the same name in his *Eclogues* also. Any rustic, swain, or herdsman.

Damon and De'lia. Damon asks Delia why she looks so coldly on him. She replies because of his attentions to Belvidēra. He says he paid these attentions at her own request, "to hide the secret of their mutual love." Delia confesses that his prudence is commendable, but his acting is too earnest. To this he rejoins that she alone holds his heart; and Delia replies—

Tho' well I might your truth mistrust,
My foolish heart believes you just;
Reason this faith may disapprove,
But I believe, because I love.
Lord Lyttleton.

Damon and Musido'ra, two lovers who misunderstood each other. Musidora was coy, and Damon thought her shyness indicated indifference; but one day he saw her bathing, and his delicacy on the occasion so charmed the maiden that she at once accepted his proffered love.—*Thomson: The Seasons* ("Summer," 1727).

Da'mon and Pyth'ias. Damon, a senator of Syracuse, was by nature hot-mettled, but was schooled by Pythagore'an philosophy into a Stoic coldness and slowness of speech. He was a fast friend of the republic; and when Dionysius was made "king" by a vote of the senate, Damon upbraided the betrayers of his country, and pronounced Dionysius a "tyrant." For this he was seized, and as he tried to stab Dionysius, he was condemned to instant death. Damon now craved respite for four hours to bid farewell to his wife and child, but the request was denied him. On his way to execution, his friend Pythias encountered him, and obtained permission of Dionysius to become his surety, and to die in his stead, if within four hours Damon did not return. Dionysius not only accepted the bail, but extended the leave to six hours. When Damon reached his country villa, Lucullus killed his horse to prevent his return; but Damon, seizing the horse of a chance traveller, reached Syracuse just as the executioner was preparing to put Pythias to death. Dionysius so admired this proof of fidelity that he forgave Damon, and requested to be taken into his friendship.

(This subject was dramatized (in rhyme) in 1571 by Richard Edwards, and again in 1825 by John Banim.)

The classic name of *Pythias* is "Phintias." (See *Gesta Romanorum*, Tale cviii.)

Damsel or **Damoiseau** (in Italian, *donzel;* in Latin, *domisellus*), one of the gallant youths domiciled in the *maison du roi*. These youths were always sons of the greater vassals. Louis VII. (*le Jeune*) was called "The Royal Damsel;" and at one time the royal body-guard was called "The King's Damsels."

Damsel of Brittany, Eleanor, daughter of Geoffrey (second son of Henry II. of England). After the death of Arthur, his sister Eleanor was next in succession to the crown, but John, who had caused Arthur's death, confined Eleanor in Bristol Castle, where she remained till her death, in 1241.

D'Amville (2 *syl.*), "the atheist," with the assistance of Borachio, murdered Montferrers, his brother, for his estates.—*C. Tourneur: The Atheist's Tragedy* (seventeenth century).

Dam'yan (3 *syl.*), the lover of May (the youthful bride of January a Lombard knight, 60 years of age).—*Chaucer: Canterbury Tales* ("The Merchant's Tale," 1388).

Dan of the Howlet Hirst, the dragon of the revels at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* and *The Monastery* (time, Elizabeth).

Dan'ae (3 *syl.*), an Argive princess, visited by Zeus [Jupiter] in the form of a shower of gold, while she was confined in an inaccessible tower.

Danaid (*syl.*). Dan'aus had fifty daughters, called the Danaïds or Dana'ïdes. These fifty women married the fifty sons of Ægyptus, and (with one exception) murdered their husbands on the night of their espousals. For this crime they were doomed in hadês to pour water everlastingly into sieves.

Let not your prudence, dearest, drowse, or prove
The Danaïd of a leaky vase.
Tennyson: The Princess, ii.

*** The one who spared her husband was Hypermnestra, whose husband's name was Lynceus [*Lin'.suse*].

Dan'aw, the German word for the Dan'ube, used by Milton in his *Paradise Lost*, i. 353 (1665).

Dancing Chancellor (*The*), sir Christopher Hatton, who attracted the attention of queen Elizabeth by his graceful dancing at a masque. She took him into favour, and made him both chancellor and knight of the Garter (died 1591).

¶ Mons. de Lauzun, the favourite of Louis XIV., owed his fortune to his grace in dancing in the king's quadrille.

Many more than one nobleman owed the favour he enjoyed at court to the way he pointed his toe or moved his leg.—*Dumas: Taking the Bastille.*

Dancing Water (*The*), from the Burning Forest. This water had the power of imparting youthful beauty to those who used it. Prince Chery, aided by a dove, obtained it for Fairstar.

The dancing water is the eighth wonder of the world. It beautifies ladies, makes them young again, and even enriches them.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Dandie Dinmont. (See DINMONT.)

Dandies (*The Prince of*), Beau Brummel (1778-1840).

Dandin (*George*), a rich French tradesman, who marries Ang'elique, the daughter of Mons. le baron de Sotenville; and has the "privilege" of paying off the family debts, maintaining his wife's noble parents, and being snubbed on all occasions to his heart's content. He constantly said to himself, in self-rebuke, *Vous l'avez voulu, vous l'avez voulu, George Dandin!* ("You have no one to blame but yourself! you brought it on yourself, George Dandin!")

Vous l'avez voulu, vous l'avez voulu, George Dandin! vous l'avez voulu! . . . vous avez justement ce que vous méritez.—*Molière: George Dandin*, i. 9 (1668).

"Well, *tu l'as voulu*, George Dandin," she said, with a smile, "you were determined on it, and must bear the consequences."—*P. Fitzgerald: The Parvenu Family*, ii. 262.

N.B.—There is no such phrase in the comedy as *Tu l'as voulu*, it is always *Vous l'avez voulu.*

Dan'dolo (*Signor*), a friend to Fazio in prosperity, but who turns from him when in disgrace. He says—

Signor, I am paramount
In all affairs of boot and spur and hose;
In matters of the robe and cap supreme;
In ruff disputes, my lord, there's no appeal
From my irrefragibility.
Dean Milman: Fazio, ii. 1 (1815).

Dane'lagh (2 *syl.*), the fifteen counties in which the Danes settled in England, viz. Essex, Middlesex, Suffolk, Norfolk, Herts, Cambs., Hants, Lincoln, Notts., Derbys, Northampton, Leicestershire, Bucks., Beds., and the vast territory called Northumbria.—*Bromton Chronicle* (printed 1652).

Dangeau (*Jouer à la*), to play as good a hand at cards as Philippe de Courcillon, marquis de Dangeau (1638-1720).

Dan'gerfield (*Captain*), a hired witness in the "Popish Plot."—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dangle, a gentleman bitten with the theatrical mania, who annoys a manager with impertinent flattery and advice. It is said that Thomas Vaughan, a playwright of small reputation, was the original of this character.—*Sheridan: The Critic* (see act i. 1), (1779).

The latter portion of the sentence is intelligible . . . but the rest reminds us of Mr. Dangle's remark, that the interpreter appears the harder to be understood of the two.—*Encyclopædia Britannica* (article "Romance").

Dan'hasch, one of the genii who did not "acknowledge the great Solomon." When the princess Badoura in her sleep was carried to the bed of prince Camaral'zaman that she might see him, Danhasch changed himself into a flea, and bit her lip, at which Badoura awoke, saw the prince sleeping by her side, and afterwards became his wife.—*Arabian Nights* ("Camaralzaman and Badoura").

Daniel (*The Book of*), in the Old Testament, may be divided into two parts, the first of which (ch. i.-iv.) is historical, and the rest a series of visions.

Daniel, son of Widow Lackitt; a wealthy Indian planter. A noodle, whom Lucy Weldon marries for his money.—*Southern: Oroonoko* (1696).

Dan'nischemend, the Persian sorcerer, mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Dante. (See DIVINA COMMEDIA.)

Dante (*The Prophecy of*), a poem by lord Byron, in the Italian measure. Written in 1821.

Dante and Beatrice. Some say that Beatrice, in Dantê's *Divina Commedia*, merely personifies faith; others think it a real character, and say she was the daughter of an illustrious family of Portinari, for whom the poet entertained a purely platonic affection. She meets

the poet after he has been dragged through the river Lethê (*Purgatory*, xxxi.), and conducts him through paradise. Beatrice Portina'ri married Simon de Bardi, and died at the age of 24; Dantê was a few months older.

Some persons say that Dante meant Theology
By Beatrice, and not a mistress; I . . .
Deem this a commentator's phantasy.
Byron: Don Juan, iii. 11 (1820).

N.B.—The poet married Gemma, of the powerful house of Donati. (See LOVES.)

Dantê's Beard. All the pictures of Dantê which I have seen represent him without any beard or hair on his face at all; but in *Purgatory*, xxxi., Beatrice says to him, "Raise thou thy beard, and lo! what sight shall do?" *i.e.* lift up your face and look about you; and he adds, "No sooner lifted I mine aspect up . . . than mine eyes [*encountered*] Beatrice."

Danton of the Cevennes, Pierre Seguier, prophet and preacher of Magistavols, in France. He was a leader amongst the Camisards.

Danvers (*Charles*), an embryo barrister of the Middle Temple.—*C. Selby: The Unfinished Gentleman* (1841).

Daphnaida, an elegy by Spenser, on the daughter of lord Howard, an heiress (1591).

Daph'ne (2 *syl.*), daughter of Silēno and Mysis, and sister of Nysa. The favourite of Apollo while sojourning on earth in the character of a shepherd-lad named "Pol."—*Kane O'Hara: Midas* (a burletta, 1764).

(In classic mythology Daphnê fled from the amorous god, and escaped by being changed into a laurel.)

Daphne, the vulgar proud wife of Chrysos the art patron.—*Gilbert: Pygmalion and Galatea* (1871).

Daph'nis, a beautiful Sicilian shepherd, the inventor of bucolic poetry. He was a son of Mercury, and friend both of Pan and of Apollo.

Daph'nis, the modest shepherd.

This is that modest shepherd, he
That only dare salute, but ne'er could be
Brought to kiss any, hold discourse or sing,
Whisper, or boldly ask.
J. Fletcher: The Faithful Shepherdess, i. 3 (1610).

Daph'nis and Chlo'e, a prose-pastoral love story in Greek, by Longos (a Byzantine), not unlike the tale of *The Gentle Shepherd*, by Allan Ramsay. Gessner has also imitated the Greek romance in his idyll called *Daphnis.* In this love story Longos says he was hunting in Lesbos, and saw in a grove consecrated to the nymphs a beautiful picture of children exposed, lovers plighting their faith, and the incursions of pirates, which he now expresses and dedicates to Pan, Cupid, and the nymphs. Daphnis, of course, is the lover of Chloê.

(Probably this Greek pastoral story suggested to St. Pierre his story of *Paul and Virginia.* Gay has a poem entitled *Daphnis and Chloe.*)

Daphnis and Lycidas, a pastoral, by W. Browne (1727).

Daphnis and Lityerses. Daphnis was a Sicilian shepherd, who went in search of his lady-love, Piplea, who had been carried off by Lityerses king of Phrygia. When he reached the place, Lityerses made him contend with him in a corn-reaping match. Hercules came to the shepherd's aid and slew the king.

Thou [*his deceased friend*] hear'st the immortal song of old!
Putting his sickle to the perilous grain
In the hot corn-field of the Phrygian king,
For thee the Lityerses-song again
Young Daphnis with his silver voice doth sing!
Matthew Arnold: Thyrsis.

Dapper, a lawyer's clerk, who went to Subtle "the alchemist," to be supplied with "a familiar" to make him win in horse-racing, cards, and all games of chance. Dapper is told to prepare himself for an interview with the fairy queen by taking "three drops of vinegar in at the nose, two at the mouth, and one at either ear," "to cry *hum* thrice and *buzz* as often."—*Ben Jonson: The Alchemist* (1610).

Dapple, the donkey ridden by Sancho Panza, in Cervantês' romance of *Don Quixote* (1605–1615).

Darby and Joan. This ballad, called *The Happy Old Couple*, is printed in the *Gentleman's Magazine*, v. 153 (March, 1735). It is also in Plumptre's *Collection of Songs*, 152 (Camb. 1805), with the music.

Darby and Joan are an old-fashioned, loving couple, wholly averse to change of any sort. It is generally said that Henry Woodfall was the author of the ballad, and that the originals were John Darby (printer, of Bartholomew Close, who died 1730) and his wife Joan. Woodfall served his apprenticeship with John Darby.

"You may be a Darby [*Mr. Hardcastle*], but I'll be no Joan, I promise you."—*Goldsmith: She Stoops to Conquer*, i. 1 (1773).

Dardu-Le'na, the daughter of Foldath general of the Fir-bolg or Belgæ settled in the south of Ireland. When Foldath fell in battle—

> His soul rushed to the vale of Mona, to Dardu-Lena's dream, by Dalrutho's stream, where she slept, returning from the chase of hinds. Her bow is near the maid, unstrung. . . . Clothed in the beauty of youth, the love of heroes lay. Dark-bending from . . . the wood her wounded father seemed to come. He appeared at times, then hid himself in mist. Bursting into tears, she arose. She knew that the chief was low. . . . Thou wert the last of his race, O blue-eyed Dardu-Lena!—*Ossian: Temora*, v.

Dare. *Humani nihil a me alienum esse puto.—Terence.*

> I dare do all that may become a man,
> Who dares do more is none.
> *Shakespeare: Macbeth*, act i. sc. 7 (1606).

Dargo, the spear of Ossian son of Fingal.—*Ossian: Calthon and Colmal.*

Dar'gonet "the Tall," son of Astolpho, and brother of Paradine. In the fight provoked by Oswald against duke Gondibert, which was decided by four combatants against four, Dargonet was slain by Hugo the Little. Dargonet and his brother were rivals for the love of Laura.—*Davenant: Gondibert*, i. (died 1668).

Dari'us and his Horse. The seven candidates for the throne of Persia agreed that he should be king whose horse neighed first. As the horse of Darius was the first to neigh, Darius was proclaimed king.

> That brave Scythian,
> Who found more sweetness in his horse's neighing
> Than all the Phrygian, Dorian, Lydian playing.
> *Lord Brooke.*

(All the south of Russia and west of Asia was called Scythia.)

Darkness (*Prince of*). Satan is so called by Shakespeare, Milton, and Scott; but Spenser applies the name to Gorgon.

> Great Gorgon, prince of darkness and dead night.
> *Faërie Queene*, bk. i.

Darlemont, guardian and maternal uncle of Julio of Harancour; formerly a merchant. He took possession of the inheritance of his ward by foul means; but was proud as Lucifer, suspicious, exacting, and tyrannical. Every one feared him; no one loved him.—*Holcroft: Deaf and Dumb* (1785).

Darling (*Grace*), daughter of William Darling, lighthouse-keeper on Longstone, one of the Farne Islands. On the morning of September 7, 1838, Grace and her father saved nine of the crew of the *Forfarshire* steamer, wrecked among the Farne Islands opposite Bamborough Castle (1815–1842).

Darling of Mankind (*The*), an English translation of *deliciæ generis humani*, applied to Titus by Suetonius (tit. i.). Both Vespasian and Titus are called *orbis deliciæ* in one of the Monumenta Romana.

Darnay (*Charles*), the lover and afterwards the husband of Lucie Manette. He bore a strong likeness to Sydney Carton, and was a noble character worthy of Lucie. His real name was Evre'monde.—*Dickens: A Tale of Two Cities* (1859).

Darnel (*Aurelia*), a character in Smollett's novel: *The Adventures of Sir Launcelot Greaves* (1760).

Darnley, the *amant* of Charlotte [Lambert], in *The Hypocrite*, by Isaac Bickerstaff. In Molière's comedy of *Tartuffe*, Charlotte is called "Mariane," and Darnley is "Valère."

Dar'-Thula, daughter of Colla, and "fairest of Erin's maidens." She fell in love with Nathos, one of the three sons of Usnoth lord of Etha (in Argyllshire). Cairbar, the rebel, was also in love with her, but his suit was rejected. Nathos was made commander of king Cormac's army at the death of Cuthullin, and for a time upheld the tottering throne. But the rebel grew stronger and stronger, and at length found means to murder the young king; whereupon, the army under Nathos deserted. Nathos was now obliged to quit Ireland, and Dar-Thula fled with him. A storm drove the vessel back to Ulster, where Cairbar was encamped, and Nathos, with his two brothers, being overpowered by numbers, fell. Dar-Thula was arrayed as a young warrior; but when her lover was slain "her shield fell from her arm; her breast of snow appeared, but it was stained with blood. An arrow was fixed in her side," and her dying blood was mingled with that of the three brothers.—*Ossian: Dar-Thula* (founded on the story of "Deirdi," i. *Trans. of the Gaelic Society*).

Dar'tle (*Rosa*), companion of Mrs. Steerforth. She loved Mrs. Steerforth's son, but her love was not reciprocated. Miss Dartle is a vindictive woman, noted for a scar on her lip, which told tales when her temper was aroused. This scar was from a wound given by young Steerforth, who struck her on the lip when a boy.—*Dickens: David Copperfield* (1849).

Darwin's Missing Link, the link

between the monkey and man. According to Darwin, the present host of animal life began from a few elemental forms, which developed, and by natural selection propagated certain types of animals; while others less suited to the battle of life died out. Thus, beginning with the larvæ of ascidians (a marine mollusc), we get by development to fish lowly organized (as the lancelet), then to ganoids and other fish, then to amphibians; from amphibians we get to birds and reptiles, and thence to mammals, among which comes the monkey, between which and man is a MISSING LINK.

Dashall (*The Hon. Tom*), cousin of Tally-ho. The rambles and adventures of these two blades are related by Pierce Egan, in his *Life in London* (1822).

Dashwood, a sneerwell in Murphy's comedy of *Know your own Mind* (1777).

D'Asumar (*Count*), an old Nestor, who fancied nothing was so good as when he was a young man.

"Alas! I see no men nowadays comparable to those I knew heretofore; and the tournaments are not performed with half the magnificence as when I was a young man. . . ." Seeing some fine peaches served up, he observed, "In my time, the peaches were much larger than they are at present; nature degenerates every day." "At that rate," said his companion, smiling, "the peaches of Adam's time must have been wonderfully large."—*Lesage: Gil Blas*, iv. 7 (1724).

Daughter (*The*), a drama by S. Knowles (1836). Marian, "daughter" of Robert, once a wrecker, was betrothed to Edward, a sailor, who went on his last voyage, and intended then to marry her. During his absence a storm at sea arose, a body was washed ashore, and Robert went down to plunder it. Marian went to look for her father and prevent his robbing those washed ashore by the waves, when she saw in the dusk some one stab a wrecked body. It was Black Norris, but she thought it was her father. Robert being taken up, Marian gave witness against him, and he was condemned to death. Norris said he would save her father if she would marry him, and to this she consented; but on the wedding day Edward returned. Norris was taken up for murder, and Marian was saved.

Daughter with her Murdered Father's Head. Margaret Roper, daughter of sir Thomas More, obtained privately the head of her father, which had been exposed on London Bridge, enclosed it in a casket, and at death was buried with the casket in her arms. Tennyson says—

Morn broadened on the borders of the dark
Ere I saw her who clasped in her last trance
Her murdered father's head.

¶ The head of the young earl of Derwentwater was exposed on Temple Bar in 1716. His wife drove in a cart under the arch, and a man, hired for the purpose, threw the young earl's head into the cart, that it might be decently buried. —*Sir Bernard Burke.*

¶ Mdlle. de Sombreuil, daughter of the comte de Sombreuil, insisted on sharing her father's prison during the "Reign of Terror," and in accompanying him to the guillotine.

Dauphin (*Le Grand*), Louis duc de Bourgogne, eldest son of Louis XIV., for whom was published the *Delphin Classics* (1661–1711).

Dauphin (*Le Petit*), son of the "Grand Dauphin" (1682–1712).

Daura, daughter of Armin. She was betrothed to Armar, son of Armart, Erath a rival lover having been rejected by her. One day, disguised as an old grey-beard, Erath told Daura that he was sent to conduct her to Armar, who was waiting for her. Without the slightest suspicion, she followed her guide, who took her to a rock in the midst of the sea, and there left her. Her brother Arindal, returning from the chase, saw Erath on the shore, and bound him to an oak; then pushing off the boat, went to fetch back his sister. At this crisis Armar came up, and discharged his arrow at Erath; but the arrow struck Arindal, and killed him. "The boat broke in twain," and when Armar plunged into the sea to rescue his betrothed, a "sudden blast from the hills struck him, and he sank to rise no more." Daura was rescued by her father, but she haunted the shore all night in a drenching rain. Next day "her voice grew very feeble; it died away; and, spent with grief, she expired."—*Ossian: Songs of Selma.*

Davenant (*Lord*), a bigamist. One wife was Marianne Dormer, whom he forsook in three months. It was given out that he was dead, and Marianne in time married lord Davenant's son. His other wife was Louisa Travers, who was engaged to captain Dormer, but was told that the captain was faithless and had married another. When the villainy of his lordship could be no longer concealed, he destroyed himself.

Lady Davenant, one of the two wives

of lord Davenant. She was a "faultless wife," with beauty to attract affection, and every womanly grace.

Charles Davenant, a son of lord Davenant, who married Marianne Dormer, his father's wife.—*Cumberland: The Mysterious Husband* (1783).

Davenant (*Will*), a supposed descendant from Shakespeare, and Wildrake's friend.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

DAVID, in Dryden's satire of *Absalom and Achitophel*, is meant for Charles II. As David's beloved son Absalom rebelled against him, so the duke of Monmouth rebelled against his father Charles II. As Achitophel was a traitorous counsellor to David, so was the earl of Shaftesbury to Charles II. As Hushaï outwitted Achitophel, so Hyde (duke of Rochester) outwitted the earl of Shaftesbury, etc.

> Auspicious prince,
> Thy longing country's darling and desire,
> Their cloudy pillar, and their guardian fire . . .
> The people's prayer, the glad diviner's theme,
> The young men's vision, and the old men's dream.
> *Dryden: Absalom and Achitophel*, i. 231–240 (1681).

David, king of North Wales, eldest son of Owen, by his second wife. Owen died in 1169. David married Emma Plantagenet, a Saxon princess. He slew his brother Hoel and his half-brother Yorwerth (son of Owen by his first wife), who had been set aside from the succession in consequence of a blemish in the face. He also imprisoned his brother Rodri, and drove others into exile. Madoc, one of his brothers, went to America, and established there a Welsh colony.—*Southey: Madoc* (1805).

David (*St.*), son of Xantus prince of Cereticu (*Cardiganshire*) and the nun Malearia. He was the uncle of king Arthur. St. David first embraced the ascetic life in the Isle of Wight, but subsequently removed to Menevia, in Pembrokeshire, where he founded twelve convents. In 577 the archbishop of Caerleon resigned his see to him, and St. David removed the seat of it to Menevia, which was subsequently called St. David's, and became the metropolis of Wales. He died at the age of 146, in the year 642. The waters of Bath "owe their warmth and salutary qualities to the benediction of this saint." Drayton says he lived in the valley of Ewias (*2 syl.*), between the hills of Hatterill, in Monmouthshire.

> Here, in an aged cell with moss and ivy grown,
> In which not to this day the sun hath ever shone,
> That reverend British saint in zealous ages past,
> To contemplation lived.
> *Drayton: Polyolbion*, iv. (1612).

St. David's Day, March 1. The leek worn by Welshmen on this day is in memory of a complete victory obtained by them over the Saxons (March 1, 640). This victory is ascribed "to the prayers of St. David," and his judicious adoption of a leek in the cap, that the Britons might readily recognize each other. The Saxons, having no badge, not unfrequently turned their swords against their own supporters.

David and Goliath (*1 Sam.* xvii.). Goliath, who defied the Hebrews and was slain by the stripling David, was descended from Arapha. Drayton published, in 1630, a poem so called.

¶ A parallel tale is told in Russian history. In the reign of Vladimir the Great, during one of his wars with the Petcheneguans, was a man of colossal stature, athletic and muscular. Proud of his great height and strength, he paced along the bank of the river Troubeie (which separated the opposing forces), loading the Russians with insult, provoking them with threats, and ridiculing their timidity. This imposing air was successful. The soldiers of Vladimir, awed by the gigantic figure of their adversary, submitted to his bravados; and, when the day of combat arrived, they were constrained to supplicate for a postponement. At length an old man approached Vladimir, and said, "My prince, I have five sons, four of whom are in the army. Valiant as they are, none of them is equal to the youngest, who possesses prodigious strength." The young man was sent for, and being set before the grand-duke, asked permission to make trial of his strength. A vigorous bull was irritated with red-hot irons, but the young man stopped it in its full career, threw it on the ground, and tore off its skin. This proof of strength inspired the greatest confidence. The hour of battle arrived. The two champions advanced between the camps, and the Petcheneguan could not restrain a contemptuous smile when he observed the diminutive stature of his adversary, who indeed was yet without a beard. Being, however, attacked with great impetuosity, the giant gave ground, was seized by the young Russian, and crushed to death. The Petcheneguans took to flight, were pursued, and utterly routed. The conqueror, who was only a carrier, was laden with honours, raised with his father to the rank of the high nobility,

and the place of combat was made the site of the city Pereislave, which soon rose to eminence in the government of Vladimir. N.B.—The young conqueror's name was Ivan Usmovitched, but was changed by Vladimir into Pereislave.—*Duncan: Russia*, vol. ii. pp. 201, 202 (Pereislave means "one who wins the victory"). (See FIERABRAS.)

David and Jonathan, inseparable friends. The allusion is to David the psalmist and Jonathan the son of Saul. David's lamentation at the death of Jonathan was never surpassed in pathos and beauty.—2 *Sam.* i. 19–27.

David Copperfield. (See COPPERFIELD, p. 233.)

Davideis, the chief poem of Cowley (1635). It is in four books. The quotation following is well known, and the last line is very felicitous:—

Begin, be bold, and venture to be wise;
He who defies this work from day to day
Does on a river's bank expectant stay,
Till the old stream that stopped him shall be gone,
Which runs, and as it runs, for ever shall run on.

Davie Debet, debt.

So ofte thy neighbours banquet in thy hall,
Till Davie Debet in thy parler stand,
And bids the[e] welcome to thine own decay.
Gascoigne: Magnum Vectigal, etc. (died 1775).

Davie of Stenhouse, a friend of Hobbie Elliott.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Davies (*John*), an old fisherman employed by Joshua Geddes the quaker. —*Sir W. Scott: Redgauntlet* (time, George III.).

Da'vus, a plain, uncouth servitor. A common name for a slave in Greek and Roman plays, as in the *Andria* of Terence.

His face made of brass, like a vice in a game,
His gesture like Davus, whom Terence doth name.
Tusser: Five Hundred Points of Good Husbandry, liv. (1557).

Davus sum, non Œ'dipus. I am a homely man, and do not understand hints, innuendoes, and riddles, like Œdipus. Œdipus was the Theban who expounded the riddle of the Sphinx, that puzzled all his countrymen. Davus was the stock name of a servant or slave in Latin comedies. The proverb is used by Terence, *Andria*, 1, 2, 23.

Davy, the varlet of justice Shallow, who so identifies himself with his master that he considers himself half host, half varlet. Thus when he seats Bardolph and Page at table, he tells them they must take "his" good will for their assurance of welcome.—*Shakespeare: 2 Henry IV.* (1598).

Daw (*Sir David*), a rich, dunderheaded baronet of Monmouthshire, without wit, words, or worth; but believing himself somebody, and fancying himself a sharp fellow, because his servants laugh at his good sayings, and his mother calls him a wag. Sir David pays his suit to Miss [Emily] Tempest; but as the affections of the young lady are fixed on Henry Woodville, the baron goes to the wall.—*Cumberland: The Wheel of Fortune* (1779).

Dawfyd, "the one-eyed" freebooter chief.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Dawkins (*Jack*), known by the sobriquet of the "Artful Dodger." He is one of Fagin's tools. Jack Dawkins is a young scamp of unmitigated villainy, and full of artifices; but of a cheery, buoyant temper.—*C. Dickens: Oliver Twist*, viii. (1837).

Dawson (*Bully*), a London sharper, bully, and debauchee of the seventeenth century. (See *Spectator*, No. 2.)

Bully Dawson kicked by half the town, and half the town kicked by Bully Dawson.—*C. Lamb.*

Dawson (*Jemmy*). Captain James Dawson was one of the eight officers belonging to the Manchester volunteers in the service of Charles Edward, the young pretender. He was a very amiable young man, engaged to a young lady of family and fortune, who went in her carriage to witness his execution for treason. When the body was drawn, *i.e.* embowelled, and the heart thrown into the fire, she exclaimed, "James Dawson!" and expired. Shenstone has made this the subject of a tragic ballad.

Young Dawson was a gallant youth,
A brighter never trod the plain;
And well he loved one charming maid,
And dearly was he loved again.
Shenstone: Jemmy Dawson (1745).

Dawson (*Phœbe*), "the pride of Lammas Fair," courted by all the smartest young men of the village, but caught "by the sparkling eyes" and ardent words of a tailor. Phœbe had by him a child before marriage, and after marriage he turned a "captious tyrant and a noisy sot." Poor Phœbe drooped, "pinched were her looks, as one who pined for bread," and in want and sickness she sank into an early tomb.

(This sketch is one of the best in Crabbe's *Parish Register*, 1807.)

Day (*Justice*), a pitiable hen-pecked husband, who always addresses his wife as "duck" or "duckie."

Mrs. Day, wife of the "justice," full of vulgar dignity, overbearing, and loud. She was formerly the kitchen-maid of her husband's father; but being raised from the kitchen to the parlour, became my lady paramount.

(In the comedy from which this farce is taken, "Mrs. Day" was the kitchen-maid in the family of colonel Careless, and went by the name of Gillian. In her exalted state she insisted on being addressed as "Your honour" or "Your ladyship.")

Margaret Woffington [1718–1760], in "Mrs. Day," made no scruple to disguise her beautiful face by drawing on it the lines of deformity, and to put on the tawdry habiliments and vulgar manners of an old hypocritical city vixen.—*Thomas Davies.*

Day (*Abel*), a puritanical prig, who can do nothing without Obadiah. This "downright ass" (act i. 1) aspires to the hand of the heiress Arabella.—*Knight: The Honest Thieves.*

(This farce is a mere *réchauffé* of *The Committee*, a comedy by the Hon. sir R. Howard (1670). The names of "Day," "Obadiah," and "Arabella" are the same.)

Day (*Ferquhard*), the absentee from the clan Chattan ranks at the conflict.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Day of the Barricades, May 12, 1588, when Henri de Guise returned to Paris in defiance of the king's order. The king sent for his Swiss guards; but the Parisians tore up the pavements, threw chains across the streets, and piled up barrels filled with earth and stones, behind which they shot down the Swiss as they paraded the streets. The king begged the duke to put an end to the conflict, and fled.

Another *Journée des Barricades* was August 27, 1688, the commencement of the Fronde war.

Another was June 27, 1830, the first day of the *grand semain* which drove Charles X. from the throne.

Another was February 24, 1848, when Affre, archbishop of Paris, was shot in his attempt to quell the insurrection.

Another was December 2, 1851, the day of the *coup d'état*, when Louis Napoleon made his appeal to the people for re-election to the presidency for ten years.

Day of the Cornsacks [*Journee des Farines*], January 3, 1591, when some of the partisans of Henri IV., disguised as millers, attempted to get possession of the barrier de St. Honoré (Paris), with the view of making themselves masters of the city. In this they failed.

Day of the Dupes, November 11, 1630. The dupes were Marie de Medicis, Anne of Austria, and Gaston duc d'Orléans, who were outwitted by cardinal Richelieu. The plotters had induced Louis XIII. to dismiss his obnoxious minister, whereupon the cardinal went at once to resign the seals of office; the king repented, re-established the cardinal, and he became more powerful than ever.

Days Recurrent in the Lives of Great Men.

BECKET. Tuesday was Becket's day. He was born on a Tuesday, and on a Tuesday was assassinated. He was baptized on a Tuesday, took his flight from Northampton on a Tuesday, withdrew to France on a Tuesday, had his vision of martyrdom on a Tuesday, returned to England on a Tuesday, his body was removed from the crypt to the shrine on a Tuesday, and on Tuesday (April 13, 1875) cardinal Manning consecrated the new church dedicated to St. Thomas à Becket.

CROMWELL'S day was September 3. On September 3, 1650, he won the battle of Dunbar; on September 3, 1651, he won the battle of Worcester; on September 3, 1658, he died.

DICKENS. His fatal day was June 9. He was in the terrible railway accident of June 9, 1861 (at Staplehurst), from which he never recovered; and he died June 9, 1870.

HAROLD'S day was October 14. It was his birthday, and also the day of his death. William the Conqueror was born on the same day, and, on October 14, 1066, won England by conquest.

HENRY VII. always regarded Saturday as his lucky day.

NAPOLEON'S day was August 15, his birthday; but his "lucky" day, like that of his nephew, Napoleon III., was the 2nd of the month. He was made consul for life on August 2, 1802; was crowned December 2, 1804; won his greatest battle, that of Austerlitz, for which he obtained the title of "Great," December 2, 1805; married the archduchess of Austria April 2, 1810; etc.

NAPOLEON III. The *coup d'état* was

December 2, 1851. Louis Napoleon was made emperor December 2, 1852; he opened, at Saarbrück, the Franco-German war August 2, 1870; and surrendered his sword to William of Prussia, September 2, 1870.

Dazzle, in *London Assurance*, by D. Boucicault (1841).

"Dazzle" and "lady Gay Spanker" "act themselves," and will never be dropped out of the list of acting plays.—*Percy Fitzgerald.*

De Bourgo (*William*), brother of the earl of Ulster and commander of the English forces that defeated Felim O'Connor (1315) at Athunree, in Connaught.

Why tho' fallen her brothers kerne [*Irish infantry*]
Beneath De Bourgo's battle stern.
Campbell: O'Connor's Child.

De Courcy, in a romance called *Women*, by the Rev. C. R. Maturin. An Irishman, made up of contradictions and improbabilities. He is in love with Zaira, a brilliant Italian, and also with her unknown daughter, called Eva Wentworth, a model of purity. Both women are blighted by his inconstancy. Eva dies, but Zaira lives to see De Courcy perish of remorse (1822).

De Gard, a noble, staid gentleman, newly lighted from his travels; brother of Oria'na, who "chases" Mi'rabel "the wild goose," and catches him.—*Fletcher: The Wild-Goose Chase* (1619).

De l'Epée (*Abbé*). Seeing a deaf-and-dumb lad abandoned in the streets of Paris, he rescued him, and brought him up under the name of Theodore. The foundling turned out to be Julio count of Harancour.

"In your opinion who is the greatest genius that France has ever produced?" "Science would decide for D'Alembert, and Nature [*would*] say Buffon; Wit and Taste [*would*] present Voltaire; and Sentiment plead for Rousseau; but Genius and Humanity cry out for De l'Epée, and him I call the best and greatest of human creatures."—*Holcroft: The Deaf and Dumb*, iii. 2 (1785).

De Profundis ("*out of the depths . . .*"), the first two words of *Psalm* cxxx. in the Roman Catholic Liturgy; sung when the dead are committed to the grave.

At eve, instead of bridal verse,
The *De Profundis* filled the air.
Longfellow: The Blind Girl.

De Valmont (*Count*), father of Florian and uncle of Geraldine. During his absence in the wars, he left his kinsman, the baron Longueville, guardian of his castle; but under the hope of coming into the property, the baron set fire to the castle, intending thereby to kill the wife and her infant boy. When De Valmont returned and knew his losses, he became a wayward recluse, querulous, despondent, frantic at times, and at times most melancholy. He adopted an infant "found in a forest," who turned out to be his son. His wife was ultimately found, and the villainy of Longueville was brought to light.—*W. Dimond: The Foundling of the Forest.*

Many "De Valmonts" I have witnessed in fifty-four years, but have never seen the equal of Joseph George Holman [1764–1817].—*Donaldson.*

Dead Pan, a poem by Mrs. Browning (1844), founded on the tradition that at the Crucifixion, when Jesus cried, "It is finished!" the oracles ceased, and a murmur was heard by mariners, "Great Pan is dead!"

Deaf and Dumb (*The*), a comedy by Thomas Holcroft. "The deaf and dumb" boy is Julio count of Harancour, a ward of M. Darlemont, who, in order to get possession of his ward's property, abandoned him when very young in the streets of Paris. Here he was rescued by the abbé De l'Epée, who brought him up under the name of Theodore. The boy being recognized by his old nurse and others, Darlemont confessed his crime, and Julio was restored to his rank and inheritance.—*Holcroft: The Deaf and Dumb* (1785).

Dean of St. Patrick (*The*), Jonathan Swift, who was appointed to the deanery in 1713, and retained it till his death (1667–1745).

Deans (*Douce Davie*), the cowherd at Edinburgh, noted for his religious peculiarities, his magnanimity in affection, and his eccentricities.

Mistress Rebecca Deans, Douce Davie's second wife.

Jeanie Deans, daughter of Douce Davie Deans, by his first wife. She marries Reuben Butler, the presbyterian minister. Jeanie Deans is a model of good sense, strong affection, resolution, disinterestedness. Her journey from Edinburgh to London is as interesting as that of *Elizabeth* from Siberia to Moscow.

Effie [*Euphemia*] *Deans*, daughter of Douce Davie Deans, by his second wife. She is betrayed by George [afterwards sir George] Staunton (called *Geordie Robertson*), and imprisoned for child-murder. Jeanie goes to the queen and sues for pardon, which is vouchsafed to her, and Staunton does what he can to

repair the mischief he had done by marrying Effie, who thus becomes lady Staunton. Soon after this sir George is shot by a gipsy-boy, who proves to be his own son, and Effie retires to a convent on the Continent. — *Sir W. Scott: Heart of Midlothian* (time, George II.).

(J. E. Millais has a picture of Effie Deans keeping tryst with George Staunton.)

*** The prototype of Jeanie Deans was Helen Walker, to whose memory sir W. Scott erected a tombstone in Irongray Churchyard (Kirkcudbright).

DEATH or **Mors.** So Tennyson calls sir Ironside the Red Knight of the Red Lands, who kept Lyonors (or Lionês) captive in Castle Perilous. The name "Mors," which is Latin, is very inconsistent with a purely British tale, and of course does not appear in the original story.—*Tennyson: Idylls* ("Gareth and Lynette"); *Sir T. Malory: History of Prince Arthur*, i. 134-137 (1470).

Death (*The Ferry of*). The ferry of the Irtish, leading to Siberia, is so called because it leads the Russian exile to political and almost certain physical death. To be "laid on the shelf" is to *cross the ferry of the Irtish.*

Death and Dr. Hornbook. A satirical poem by Burns. Death tells Burns that Dr. Hornbook, the apothecary, kills so many with his physic, that he has quite ruined his trade. He recites several instances, and then says—

> That's just a swatch o' Hornbook's way;
> Thus goes he on from day to day;
> Thus does he poison, kill, an' slay,
> An's weel paid for 't.

*** Hornbook was John Wilson, who was obliged to leave the county, migrated to Glasgow, and died in 1839.

Death and Music. Leopold I. of Germany (1650–1705), on his death-bed requested that the court musicians might be sent for, that he might die to the sounds of sweet music.

¶ Mirabeau's last words were, "Let me fall asleep to the sounds of delicious music."

N. B.—Sometimes the dying seem to hear sweet music. This, of course, is simply physical.

> Hark! they whisper, angels say,
> "Sister spirit, come away."

Death from Strange Causes.

ÆSCHYLUS was killed by the fall of a tortoise on his head from the claws of an eagle in the air.—*Pliny: Hist.* vii. 7.

AGATH'OCLES (4 *syl.*), tyrant of Sicily, was killed by a tooth-pick, at the age of 95.

ANACREON was choked by a grape-stone.—*Pliny: Hist.* vii. 7.

BASSUS (*Q. Lecanius*) died from the prick of a fine needle in his left thumb.

CHALCHAS, the soothsayer, died of laughter at the thought of his having outlived the time predicted for his death.

CHARLES VIII., conducting his queen into a tennis-court, struck his head against the lintel, and it caused his death.

FABIUS, the Roman prætor, was choked by a single goat-hair in the milk which he was drinking.—*Pliny: Hist.* vii. 7.

FREDERICK LEWIS, prince of Wales, died from the blow of a cricket-ball.

ITADACH died of thirst in the harvest-field, because (in observance of the rule of St. Patrick) he refused to drink a drop of anything.

LOUIS VI. met with his death from a pig running under his horse, and causing it to stumble.

MARGUTTE died of laughter on seeing a monkey trying to pull on a pair of his boots.

OTWAY, the poet, in a starving condition had a guinea given him; bought a loaf of bread, and died swallowing the first mouthful.

PHILOM'ENES (4 *syl.*) died of laughter at seeing an ass eating the figs provided for his own dessert.—*Valerius Maximus.*

PLACUT (*Phillipot*) dropped down dead while in the act of paying a bill.—*Bacaberry the Elder.*

QUENELAULT, a Norman physician of Montpellier, died from a slight wound made in his hand in the extraction of a splinter.

SAUFEIUS (*Spurius*) was choked supping up the albumen of a soft-boiled egg.

ZEUXIS, the painter, died of laughter at sight of a hag which he had just depicted.

Death Proof of Guilt. When combats and ordeals were appealed to, in the belief that "God would defend the right," the death of either party was considered a sure proof of guilt.

> Take hence that traitor from our sight,
> For, by his death, we do perceive his guilt.
> *Shakespeare: 2 Henry VI.* act ii. sc. 3 (1591).

Death Ride (*The*), the charge of the Light Brigade at Balaclava. (See under CHARGE, p. 195.)

Debatable Land (*The*), a tract of land between the Esk and the Sark. It

seems properly to belong to Scotland, but having been claimed by both crowns, was styled *The Debatable Land*. Sir Richard Graham bought of James I. of England a lease of this tract, and got it united to the county of Cumberland. As James ruled over both kingdoms, he was supremely indifferent to which the plot was annexed.

Deb'on, one of the companions of Brute. According to British fable, Devonshire is a corruption of "Debon's-share," or the share of country assigned to Debon.

Deborah Debbitch, governante at lady Peveril's.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dec'adi, plu. *dec'adis*, the holiday every tenth day, in substitution of the Sunday or sabbath, in the first French Revolution.

All décadi he labours in the corner of the Augustin cloister, and he calls that his holiday.—*The Atelier du Lys*, ii.

Dec'adists. Those who conformed to the dec'ade system of time introduced by Fabre d'Eglantine in 1793. So called because the year was divided into ten months, the week into ten days, and the month into thrice-ten days. Dec'ade is from the Greek word *deka*, ten.

There were 360 days in Mons. D'Eglantine's year, but there are 365 days in a solar year; so Mons. D'Eglantine called the five odd days *sans-culottides*, or holidays—a most clumsy contrivance. In fact, the decimal system may be useful perhaps in many calculations, but will not work in the laws of Nature.

Decameron (*The*), by Boccaccio (1350), a collection of tales (in Italian prose) supposed to be told by *ten* persons, seven gentlemen and three ladies who had retired to a pleasant retreat during a plague. Several of these tales have been a hunting-ground of poets and novelists; Chaucer, Shakespeare, Keats, Tennyson, and many others are indebted to them. G. Standfast and many others have published English versions, and one forms a volume of Bohn's *Library*.

Decem Scriptores, a collection of ten ancient chronicles on English history, edited by Twysden and John Selden. The names of the chroniclers are Simeon of Durham, John of Hexham, Richard of Hexham, Ailred of Rieval, Ralph de Diceto, John Brompton of Jorval, Gervase of Canterbury, Thomas Stubbs, William Thorn of Canterbury and Henry Knighton of Leicester.

Nearly 300 columns are occupied by the *Abbreviationes Chronicorum* of Ralph de Diceto, whose chronicles extend from 589 to 1148; and another chronicle brings the narrative down to 1199.

De'cius, friend of Antin'ous (4 *syl.*).—*Beaumont and Fletcher: Laws of Candy* (printed 1647).

Decline and Fall of the Roman Empire (*The*), by Gibbon (1776).

Decree of Fontainebleau, an edict of Napoleon I., ordering the destruction by fire of all English goods (dated October 18, 1810, from Fontainebleau).

Dec'uman Gate, one of the four gates in a Roman camp. It was the gate opposite the prætorian, and furthest from the enemy. Called *decuman* because the *tenth* legion was always posted near it. The other two gates (the *porta principālis dextra* and the *porta principālis sinistra*) were on the other sides of the square. If the *prætorian gate* was at the top of this page, the *decuman gate* would be at the bottom, the *porta dextra* on the right hand, and the *porta sinistra* on the left.

Dedlock (*Sir Leicester*), *bart.*, who has a general opinion that the world might get on without hills, but would be "totally done up" without Dedlocks. He loves lady Dedlock, and believes in her implicitly. Sir Leicester is honourable and truthful, but intensely prejudiced, immovably obstinate, and proud as "county" can make a man; but his pride has a most dreadful fall when the guilt of lady Dedlock becomes known.

Lady Dedlock, wife of sir Leicester, beautiful, cold, and apparently heartless; but she is weighed down with this terrible secret, that before marriage she had had a daughter by captain Hawdon. This daughter's name is Esther [Summerson], the heroine of the novel.

Volumnia Dedlock, cousin of sir Leicester. A "young" lady of 60, given to rouge, pearl-powder, and cosmetics. She has a habit of prying into the concerns of others.—*C. Dickens: Bleak House* (1853).

Dee's Spec'ulum, a mirror, which Dr. John Dee asserted was brought to him by the angels Raphael and Gabriel. At the death of the doctor it passed into the possession of the earl of Peterborough, at Drayton; then to lady Betty Germaine, by whom it was given to John last duke of Argyll. The duke's grandson (lord Frederick Campbell) gave it to Horace Walpole; and in 1842 it was sold, at the dispersion of the curiosities of Strawberry Hill, and bought by Mr. Smythe Pigott. At the sale of Mr.

Pigott's library, in 1853, it passed into the possession of the late lord Londesborough. A writer in *Notes and Queries* (p. 376, November 7, 1874) says, it "has now been for many years in the British Museum," where he saw it "some eighteen years ago."

(This magic speculum is a flat *polished mineral, like cannel coal*, of a circular form, fitted with a handle.)

Deerslayer (*The*), the title of a novel by J. F. Cooper, and the nickname of its hero (Natty Bumppo), a model uncivilized man, honourable, truthful, and brave, pure of heart and without reproach. He is introduced in five of Cooper's novels: *The Deerslayer*, *The Pathfinder*, *The Last of the Mohicans*, *The Pioneers*, and *The Prairie*. He is called "Hawk-eye" in *The Last of the Mohicans;* "Leather-stocking" in *The Pioneers;* and "The Trapper" in *The Prairie*, in which he dies.

The Delawares call me "Deerslayer;" but it is not so much because I am pretty fatal with the venison, as because that, while I kill so many bucks and does, I have never yet taken the life of a fellow-creature (chap. ii.).

N.B.—Deerslayer was first called "Straight-tongue," for his truthfulness; then "Pigeon," for his kindness of heart; then "Lap-ear," for his hound-like sagacity; then "Deerslayer," for his skill in tracking and slaying deer (chap. iv.). "Hawk-eye," so called by a dying red man or Mingo (chap. vii.).

Defarge (*Mons.*), keeper of a wine-shop in the Faubourge St. Antoine, in Paris. He is a bull-necked, good-humoured, but implacable-looking man.

Mde. Defarge, his wife. A dangerous woman, with great force of character; everlastingly knitting.

Mde. Defarge had a watchful eye, that seldom seemed to look at anything.—*C. Dickens: A Tale of Two Cities*, i. 5 (1859).

Defender of the Faith, the title first given to Henry VIII. by pope Leo X., for a volume against Luther, in defence of pardons, the papacy, and the seven sacraments. The original volume is in the Vatican, and contains this inscription in the king's handwriting: *Anglorum rex Henricus, Leoni X. mittit hoc opus et fidei testem et amicitiæ;* whereupon the pope (in the twelfth year of his reign) conferred upon Henry, by bull, the title "Fidei Defensor," and commanded all Christians so to address him. The original bull was preserved by sir Robert Cotton, and is signed by the pope, four bishop-cardinals, fifteen priest-cardinals, and eight deacon-cardinals. A complete copy of the bull, with its seals and signatures, may be seen in Selden's *Titles of Honour*, v. 53–57 (1672).

Defensætas, Devonshire.

Defoe writes *The History of the Plague of London* as if he had been a personal spectator, but he was only three years old at the time (1663–1731).

Deformed Transformed (*The*), a drama in two parts by lord Byron (1824).

Deggial, antichrist. The Mohammedan writers say he has but one eye and one eyebrow, and on his forehead is written CAFER ("infidel").

Chilled with terror, we concluded that the Deggial, with his exterminating angels, had sent forth their plagues on the earth.—*Beckford: Vathek* (1784).

Deheubarth, South Wales.—*Spenser: Faërie Queene*, iii. 2 (1590).

Dei Franchi, the brothers in Bouci-cault's drama, *The Corsican Brothers* (1848). One brother is a peaceful, amorous resident in a city; and the other is a stern, warlike huntsman of the mountains.

Deird'ri, an ancient Irish story similar to the *Dar-Thula* of Ossian. Conor king of Ulster puts to death by treachery the three sons of Usnach. This leads to a desolating war against Ulster, which terminates in the total destruction of Eman. This is one of the three tragic stories of the Irish, which are: (1) The death of the children of Touran (regarding Tuatha de Danans); (2) the death of the children of Lear or Lir, turned into swans by Aoife; (3) the death of the children of Usnach (a "Milesian" story).

Dei'ri (3 *syl.*), separated from Bernicia by Soemil, the sixth in descent from Woden. Deiri and Bernicia together constituted Northumbria.

Diera [*sic*] beareth thro' the spacious Yorkish hounds,
From Durham down along to the Lancastrian sounds...
And did the greater part of Cumberland contain.
Drayton: Polyolbion, xvi. (1613).

Dek'abrist, a Decembrist, from *Dekaber*, the Russian for December. It denotes those persons who suffered death or captivity for the part they took in the military conspiracy which broke out in St. Petersburg in December, 1825, on the accession of czar Nicholas to the throne.

Dela'da, the tooth of Buddha, preserved in the Malegawa temple at Kandy. The natives guard it with the greatest jealousy, from a belief that whoever possesses it acquires the right to govern Ceylon. When the English (in 1815) obtained possession of this palladium, the natives submitted without resistance.

Delaserre (*Captain Philip*), a friend of Harry Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Delec'table Mountains. A range of hills from the summits of which the Celestial City could be seen. These mountains were beautiful with woods, vineyards, fruits of all sorts, flowers, springs and fountains, etc.

Now there were on the tops of these mountains shepherds feeding their flocks. The pilgrims, therefore, went to them, and leaning on their staffs . . . they asked, "Whose delectable mountains are these, and whose be the sheep that feed upon them?" The shepherds answered, "These mountains are Emmanuel's land, . . and the sheep are His, and He laid down His life for them."—*Bunyan: Pilgrim's Progress*, i. (1678).

DE'LIA, Diana; so called from the island Delos, where she was born. Similarly, Apollo was called *Delius*. Milton says that Eve e'en

Delia's self
In gait surpassed and goddess-like deport,
Though not as she with bow and quiver armed.
Paradise Lost, ix. 338, etc. (1665).

De'lia, any female sweetheart. One of Virgil's shepherdesses. The lady-love of Tibullus. The Delia of Pope's *Satires* (i. 81) is the second lady Doloraine of Ledwell Park.

Slander or poison dread from Delia's rage;
Hard words or hanging, if your judge be Page.

∴ That is, judge Page of Middle Ashton.

De'lia, the lady-love of James Hammond's elegies, was Miss Dashwood, who died in 1779. She rejected his suit, and died unmarried. In one of the elegies the poet imagines himself married to her, and that they were living happily together till death, when pitying maids would tell of their wondrous loves.

Delia is the unknown somebody to whom Shenstone addressed his love-odes and *Pastoral Ballad*.

Delian King (*The*). Apollo or the sun is so called in the Orphic hymn.

Oft as the Delian king with Sirius holds
The central heavens.
Akenside: Hymn to the Naiads (1767).

Delight of Mankind (*The*), Titus the Roman emperor (A.D. 40, 79–81).

Titus indeed gave one short evening gleam,
More cordial felt, as in the midst it spread
Of storm and horror: "The Delight of Men."
Thomson: Liberty, iii. (1735).

Della Crusca School, originally applied in 1582 to a society in Florence, established to purify the national language and sift from it all its impurities; but applied in England to a brotherhood of poets (in the last quarter of the eighteenth century) under the leadership of Mrs. Piozzi. This school was conspicuous for affectation and high-flown panegyrics on each other. It was stamped out by Giffard, in *The Baviad*, in 1794, and *The Mæviad*, in 1796. Robert Merry, who signed himself *Della Crusca*, James Cobb a farce-writer, James Boswell (biographer of Dr. Johnson), O'Keefe, Morton, Reynolds, Holcroft, Sheridan, Colman the younger, Mrs. H. Cowley, and Mrs. Robinson were its best exponents.

Delphin Classics (*The*), a set of Latin classics edited in France for the use of the grand dauphin (son of Louis XIV.). Huet was chief editor, assisted by Montausier and Bossuet. They had thirty-nine scholars working under them. The indexes of these classics are very valuable.

Del'phine (2 *syl.*), the heroine and title of a novel by Mde. de Stäel. Delphine is a charming character, who has a faithless lover, and dies of a broken heart. This novel, like *Corinne*, was written during her banishment from France by Napoleon I., when she travelled in Switzerland and Italy. It is generally thought that "Delphine" was meant for the authoress herself (1802).

Delta [Δ] of *Blackwood* is D. M. Moir (1798–1815). B. Disraeli (lord Beaconsfield) also assumed this signature in 1837 and 1839.

Del'ville (2 *syl.*), one of the guardians of Cecilia. He is a man of wealth and great ostentation, with a haughty humility and condescending pride, especially in his intercourse with his social inferiors. —*Miss Burney: Cecilia* (1782).

Demands. *In full of all demands, as his lordship says.* His "lordship" is the marquis of Blandford; and the allusion is to Mr. Benson, the jeweller, who sent in a claim to the marquis for *interest* to a bill which had run more than twelve months. His lordship sent a cheque for the bill itself, and wrote on it, "In full of all demands." Mr. Benson accepted the bill, and sued for the interest, but was non-suited (1871).

Deme'tia, South Wales; the inhabitants are called Demetians.

Denevoir, the seat of the Demetian king.
Drayton: Polyolbion, v. (1612).

DEME'TRIUS, a young Athenian, to whom Egëus (3 *syl.*) promised his daughter Hermia in marriage. As Hermia loved Lysander, she refused to marry Demetrius, and fled from Athens

with Lysander. Demetrius went in quest of her, and was followed by Hel'ena, who doted on him. All four fell asleep, and "dreamed a dream" about the fairies. On waking, Demetrius became more reasonable. When Egēus found out how the case stood, he consented to the union of his daughter with Lysander.—*Shakespeare: Midsummer Night's Dream* (1592).

Deme'trius, in *The Poetaster*, by Ben Jonson, is meant for John Marston, who died 1633.

Deme'trius (4 *syl.*), son of king Antig'onus, in love with Celia, *alias* Enan'thê.—*Beaumont and Fletcher: The Humorous Lieutenant* (printed 1647).

Deme'trius, a citizen of Greece during the reign of Alexius Comnēnus.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Demiurgus, that mysterious agent which, according to Plato, made the world and all that it contains. The Logos of St. John's Gospel (ch. i. 1).

Democ'ritos (in Latin *Democritus*), the laughing or scoffing philosopher; the friar Bacon of his age. To "dine with Democritos" is to go without dinner.

People think that we [*authors*] often dine with Democritos, but there they are mistaken. There is not one of the fraternity who is not welcome to some good table.—*Lesage: Gil Blas*, xii. 7 (1735).

Democritus Junior, Robert Burton, author of *The Anatomy of Melancholy* (1621).

Demod'ocos (in Latin *Demodocus*), bard of Alcin'ous (4 *syl.*) king of the Phæa'cians.

> Such as the wise Demodicos once told
> In solemn songs at king Alcinous' feast,
> While sad Ulysses' soul and all the rest
> Are held, with his melodious harmony,
> In willing chains and sweet captivity.
> *Milton: Vacation Exercise* (1627).

Dem'ogor'gon, tyrant of the elves and fays, whose very name inspired terror; hence Milton speaks of "the dreaded name of Demogorgon" (*Paradise Lost*, ii. 965). Spenser says he "dwells in the deep abyss where the three fatal sisters dwell" (*Faërie Queene*, iv. 2); but Ariosto says he inhabited a splendid palace on the Himalaya Mountains. Mentioned by Statius in the *Thebaid*, iv. 516. Shelley so calls eternity in *Prometheus Unbound.*

He's the first-begotten of Beëlzebub, with a face as terrible as Demogorgon.—*Dryden: The Spanish Fryar*, v. 2 (1680).

Demonology and Witchcraft (*Letters on*), by sir Walter Scott (1830).

Demoph'oon (4 *syl.*) was brought up by Demêter, who anointed him with ambrosia and plunged him every night into the fire. One day, his mother, out of curiosity, watched the proceeding, and was horror-struck; whereupon Demêter told her that her foolish curiosity had robbed her son of immortal youth.

¶ This story is also told of Isis.—*Plutarch: De Isid. et Osirid.*, xvi. 357.

¶ A similar story is told of Achillês. His mother Thet'is was taking similar precautions to render him immortal, when his father Pe'leus (2 *syl.*) interfered.—*Apollonius Rhodius: Argonautic Exp.*, iv. 866.

Demosthenes (*Son of*). (See RULERS OF THE WORLD.)

The High-born Demosthenes, William the Silent, prince of Orange (born 1533, assassinated 1584).

The high-born Demosthenes electrified large assemblies by his indignant invectives against the Spanish Philip (1560).—*Motley: The Dutch Republic*, part iii. 2.

Demosthenes of the Pulpit. Dr. T. Rennell, dean of Westminster, was so called by William Pitt (1753–1840).

Dendin (*Peter*), an old man, who had settled more disputes than all the magistrates of Poitiers, though he was no judge. His plan was to wait till the litigants were thoroughly sick of their contention, and longed to end their disputes; then would he interpose, and his judgment could not fail to be acceptable.

Tenot Dendin, son of the above, but, unlike his father, he always tried to crush quarrels in the bud; consequently, he never succeeded in settling a single dispute submitted to his judgment.—*Rabelais: Pantagruel*, iii. 41 (1545).

(Racine has introduced the same name in his comedy called *Les Plaideurs* (1669), and Lafontaine in his *Fables*, 1668.)

Dennet (*Father*), an old peasant at the Lists of St. George.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Dennis the hangman, one of the ringleaders of the "No Popery riots;" the other two were Hugh servant of the Maypole inn, and the half-witted Barnaby Rudge. Dennis was cheerful enough when he "turned off" others; but when he himself ascended the gibbet he showed a most grovelling and craven spirit.—*Dickens: Barnaby Rudge* (1841).

Dennis (*John*), "the best abused man in English literature." Swift lampooned

him; Pope assailed him in the *Essay on Criticism;* and finally, he was "damned to everlasting fame" in the *Dunciad.* He is called "Zo'ilus" (1657–1735).

Dennison (*Jenny*), attendant on Miss Edith Bellenden. She marries Cuddie Headrigg.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Dent de Lait (*Une*), a prejudice. After M. Béralde has been running down Dr. Purgon as a humbug, Argan replies, "C'est que vous avez, mon frère, une dent de lait contre lui."—*Molière: Le Malade Imaginaire,* iii. 3 (1673).

D'Éon de Beaumont (*Le chevalier*), a person notorious for the ambiguity of his sex; said to be the son of an advocate. His face was pretty, without beard, moustache, or whiskers. Louis XV. sent him as a woman to Russia on a secret mission, and he presented himself to the czarina as a woman (1756). In the Seven Years' War he was appointed captain of dragoons. In 1777 he assumed the dress of a woman again, which he maintained till death (1728–1810).

Derbend (*The Iron Gates of*), called the "Albanicæ Portæ," or the "Caspian's Gate." Iron gates, which closed the defile of Derbend. There is still *debris* of a great wall, which once ran from the Black Sea to the Caspian. It is said that Alexander founded Derbend on the west coast of the Caspian, and that Khosru *the Great* fortified it. Haroun-al-Raschid often resided there. Its ancient name was Albāna, and hence the province Schirvan was called Albania.

N.B.—The gates called *Albaniæ Pylæ* were not the "Caspian's Gate," but "Trajan's Gate" or "Kopula Derbend."

Derby (*Earl of*), third son of the earl of Lancaster, and near kinsman of Edward III. His name was Henry Plantagenet, and he died 1362. Henry Plantagenet, earl of Derby, was sent to protect Guienne, and was noted for his humanity no less than for his bravery. He defeated the comte de l'Isle at Bergerac, reduced Perigord, took the castle of Auberoche, in Gascony, overthrew 10,000 French with only 1000, taking prisoners nine earls and nearly all the barons, knights, and squires (1345). Next year he took the fortresses of Monsegur, Monsepat, Villefranche, Miremont, Tennins, Damassen, Aiguilon, and Reole.

> That most deserving earl of Derby, we prefer
> Henry's third valiant son, the earl of Lancaster,
> That only Mars of men.
> *Drayton: Polyolbion,* xviii. (1613).

Derby (*Countess of*), Charlotte de la Tremouille, countess of Derby and queen of Man.

Philip earl of Derby, king of Man, son of the countess.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Derce'to, Derce'tis, or **Derce** (*2 syl.*), a deity adored at Ascălon. She was a beautiful woman, who had a natural daughter, and was so ashamed that she threw herself into a lake and was metamorphosed in the lower parts into a fish; hence the Syrians of Ascalon abstained from fish as a food. Her infant became the famous Semirămis, who registered her mother among the deities. She is sometimes confounded with the god Dagon.—*Diodōrus Siculus: Bibliothēkê; Lucian: Dialogues, etc.,* 2; *Pliny,* ix. 13.

Dermat O'Dyna [OF THE BRIGHT FACE], one of the bravest of Fingal's heroes. He figures in most of the chief events of that mythical period. The princess Grania, daughter of king Cormac Mac Art, to whom Fingal was to be betrothed, fell in love with him and persuaded him to elope with her. Fingal's "pursuit" of the runaways, and the series of adventures which befell the parties, form one of the best and weirdest of old Celtic romances. Numerous dolmens and other remains still exist in Ireland bearing the names of these two lovers. (See DIARMID)—*Old Celtic Romances,* translated by P. W. Joyce (1879).

Deronda (*Daniel*), a novel by "George Eliot" (Mrs. J. W. Cross, *née* Marian Evans), (1876).

Der'rick, hangman in the first half of the seventeenth century. The crane for hoisting goods is called a derrick, from this hangman.

Derrick (*Tom*), quarter-master of the pirate's vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Derry-Down Triangle (*The*), lord Castlereagh; afterwards marquis of Londonderry; so called by William Hone. The first word is a pun on the title, the second refers to his lordship's oratory, a triangle being the most feeble, monotonous, and unmusical of all musical instruments. Tom Moore compares the

oratory of lord Castlereagh to "water spouting from a pump."

Q. Why is a pump like viscount Castlereagh?
A. Because it is a slender thing of wood,
That up and down its awkward arm doth sway,
And coolly spout, and spout, and spout away,
In one weak, washy, everlasting flood.
Thomas Moore.

Dervise ["*a poor man*"], a sort of religious friar or mendicant among the Mohammedans.

Desborough (*Colonel*), one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Desdemo'na, daughter of Brabantio a Venetian senator, in love with Othello the Moor (general of the Venetian army). The Moor loves her intensely, and marries her; but Iago, by artful villainy, induces him to believe that she loves Cassio too well. After a violent conflict between love and jealousy, Othello smothers her with a bolster, and then stabs himself.—*Shakespeare: Othello* (1611).

The soft simplicity of Desdemona, confident of merit and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are proofs of Shakespeare's skill in human nature.—*Dr. Johnson.*

Desert Fairy (*The*). This fairy was guarded by two lions, which could be pacified only by a cake made of millet, sugar-candy, and crocodiles' eggs. The Desert Fairy said to Allfair, "I swear by my coif you shall marry the Yellow Dwarf, or I will burn my crutch."—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Deserted Daughter (*The*), a comedy by Holcroft. Joanna was the daughter of Mordent; but her mother died, and Mordent married lady Anne. In order to do so he ignored his daughter and had her brought up by strangers, intending to apprentice her to some trade. Item, a money-lender, acting on the advice of Mordent, lodges the girl with Mrs. Enfield, a crimp, where Lennox is introduced to her, and obtains Mordent's consent to run away with her. In the interim Cheveril sees her, falls in love with her, and determines to marry her. Mordent repents, takes the girl home, a knowledges her to be his daughter, and she becomes the wife of the gallant young Cheveril (1784).

(This comedy has been recast, and called *The Steward.*)

Deserted Village (*The*), a descriptive poem in heroic verse, with rhymes, by Goldsmith (1770). The poet has his eye chiefly on Lissoy, in Kilkenny West (Ireland), its landscapes and characters. Here his father was pastor. He calls the village Auburn, but tells us it was the seat of his youth, every spot of which was dear and familiar to him. He describes the pastor, the schoolmaster, the ale-house; then tells us that luxury has killed all the simple pleasures of village life, but asks the friends of truth to judge how wide the limits "between a splendid and a happy land." Now the man of wealth and pride

Takes up a space that many poor supplied:
Space for his lake, his parks' extended bounds,
Space for his horses, equipage, and hounds.
Goldsmith (1770).

Some think Springfield, in Essex, is the place referred to.

A traveller, whom Washington Irving accepts as an authority, identified Lissoy's ale-house, with the sign of the Three Pigeons swinging over the door-way, as "that house where nutbrown draughts inspired," and where once the signpost caught the passing eye."—*Redway, in Notes and Queries,* October 12, 1878.

Dr. Goldsmith composed his *Deserted Village* whilst residing at a farm-house nearly opposite the church here (*i.e. Springfield*). Joseph Strutt, the engraver and antiquary, was born here in 1749, and died 1802.—*Lewis: Topographical Dictionary of England* (article "Springfield," 1831).

Deserter (*The*), a musical drama by Dibdin (1770). Henry, a soldier, is engaged to Louisa, but during his absence some rumours of gallantry to his disadvantage reach the village; and, to test his love, Louisa in pretence goes with Simkin as if to be married. Henry sees the procession, is told it is Louisa's wedding-day, and in a fit of desperation gives himself up as a deserter, and is condemned to death. Louisa goes to the king, explains the whole affair, and returns with his pardon as the muffled drums begin to beat.

Desmas or **Dismas.** The repentant thief is called Desmas in *The Story of Joseph of Arimathea;* but Dismas in the apocryphal *Gospel of Nicodemus.* Longfellow, in *The Golden Legend,* calls him Dumachus. The impenitent thief is called Gesmas, but Longfellow calls him Titus.

Imparibus meritis pendent tria corpora ramis:
Dismas et *Gesmas,* media est Divina Potestas;
Alta petit Dismas, infelix infima Gesmas:
Nos et res nostras conservet Summa Potestas.

Of differing merits from three trees incline
Dismas and Gesmas and the Power Divine;
Dismas repents, Gesmas no pardon craves,
The Power Divine by death the sinner saves.

Desmonds of Kilmallock (Limerick). The legend is that the last powerful head of this family, who perished in the reign of queen Elizabeth, still keeps his state under the waters of

lough Gur; that every seventh year he reappears fully armed, rides round the lake early in the morning, and will ultimately return in the flesh to claim his own again. (See BARBAROSSA, p. 88.)—*Sir W. Scott: Fortunes of Nigel.*

Despair (*Giant*) lived in Doubting Castle. He took Christian and Hopeful captives for sleeping on his grounds, and locked them in a dark dungeon from Wednesday to Saturday, without "one bit of bread, or drop of drink, or ray of light." By the advice of his wife, Diffidence, the giant beat them soundly "with a crab-tree cudgel." On Saturday night Christian remembered he had a key in his bosom, called "Promise," which would open any lock in Doubting Castle. So he opened the dungeon door, and they both made their escape with speed.—*Bunyan: Pilgrim's Progress*, i. (1678).

Despairing Shepherd (*The*), a ballad by Rowe, in ridicule of the courtship of Addison with the countess dowager of Warwick. Addison married the lady, but it was a grand mistake.

Deucal'idon, the sea which washes the north coast of Scotland.

Till thro' the sleepy main to Thuly I have gone,
And seen the frozen isles, the cold Deucalidon.
Drayton: Polyolbion, i. (1612).

Deucalidon'ian Ocean, the sea which washes the northern side of Ireland.—*Richard of Cirencester: Hist.*, i. 8 (1762).

Deuce is in Him (*The*), a farce by George Colman, senior. The person referred to is colonel Tamper, under which name the plot of the farce is given (1762).

Deuga'la, says Ossian, "was covered with the light of beauty, but her heart was the house of pride."

Deuteronomy, the Greek name of the fifth book of the Old Testament. The word means, "the Law repeated." And the book is so called because "Moses" therein summarizes the principal laws which he had already given.

The Jews call it *The Book of the Words*, or *These be the Words* (see ch. i. 1).

Devereux, a novel by lord Lytton (1820).

DEVIL (*The*), Olivier Ledain, the tool of Louis XI., and once the king's barber. He was called *Le Diable* because he was as much feared as the prince of evil, was as fond of making mischief, and was far more disliked. Olivier was executed in 1484.

Devil (*The*). The noted public-house so called was No. 2, Fleet Street. In 1788 it was purchased by the bank firm and formed part of "Child's Place." The original "Apollo" (of the Apollo Club, held here under the presidency of Ben Jonson) is still preserved in Child's bank.

N.B.—When the lawyers in the neighbourhood went to dinner, they hung a notice on their doors, "Gone to the Devil," that those who wanted them might know where to find them.

Dined to-day with Dr. Garth and Mr. Addison at the Devil tavern, near Temple Bar, and Garth treated.—*Swift: Letter to Stella.*

The Chief of the Devils in Dr. Faust, part i., are these nine: Lucifer, Beelzebub, Astaroth, Zathanas, Anubis, Dithgranus, Drachus, Belial, and Ketele.

According to Dantê, they are Scarmiglione (or *hair-tugger*), Alichino (*the deceiver*), Calcobrina (*grace-scoffer*), Caynazzo (*the evil one*), Barbarccia (*choleric*), Libicocco (*unbridled desire*), Dragnignazzo (*dragon's venom*), Ciriato Sannuto (*boar-armed*), Grafficane (*scratch-dog*), Farfarello (*prater*), and Rubicante (*furious*).

Milton calls them Satan, Moloch, Belial, Mammon, Peor or Chemos, Baalim, Astoreth or Astarte (3 *syl.*), Thammuz, Dagon, Rimmon, Osiris, Iris, and Orus.—*Paradise Lost*, bk. i. 376–490.

The French Devil, Jean Bart, an intrepid French sailor, born at Dunkirk (1650–1702).

The White Devil. George Castriot, surnamed "Scanderbeg," was called by the Turks "The White Devil of Wallachia" (1404–1467).

Devil (*The Printer's*). Aldus Manutius, a printer in Venice to the holy Church and the doge, employed a negro boy to help him in his office. This little black boy was believed to be an imp of Satan, and went by the name of the "printer's devil." In order to protect him from persecution, and confute a foolish superstition, Manutius made a public exhibition of the boy; and announced that "any one who doubted him to be flesh and blood might come forward and pinch him."

Devil (*Robert the*), of Normandy; so called because his father was said to have been an incubus or fiend in the disguise of a knight (1028–1035).

¶ Robert François Damiens is also called *Robert le Diable*, for his attempt to assassinate Louis XV. (1714–1757).

Devil (*Son of the*), Ezzeli'no, chief of the Gibelins, governor of Vicenza. He was so called for his infamous cruelties (1215–1259).

Devil Dick, Richard Porson, the critic (1759–1808).

Devil Outwitted (*The*). (See PATRICK AND THE SERPENT.)

Devil upon Two Sticks (*The*), by W. Coombe (1790). An English version of *Le Diable Boiteux*, by Lesage (1707). The plot of this humorous satirical tale is borrowed from the Spanish *El Diabolo Cojuelo* by Gueva'ra (1635). Asmode'us (*le diable boiteux*) perches don Cle'ofas on the steeple of St. Salvador', and, stretching out his hand, the roofs of all the houses open, and expose to him what is being done privately in every dwelling.

Devil on Two Sticks (*The*), a farce by S. Foote; a satire on the medical profession.

Devil to Pay (*The*), a farce by C. Coffey. Sir John Loverule has a termagant wife—and Zackel Jobson a patient Grissel. Two spirits named Nadir and Ab'ishog transform these two wives for a time, so that the termagant is given to Jobson, and the patient wife to sir John. When my lady tries her tricks on Jobson, he takes his strap to her and soon reduces her to obedience. After she is well reformed, the two are restored to their original husbands, and the shrew becomes an obedient, modest wife (died 1745).

The Devil to Pay was long a favourite, chiefly for the character of "Nell" [*the cobbler's wife*], which made the fortunes of several actresses.—*Chambers: English Literature*, ii. 151.

Devil's Age (*The*). A wealthy man once promised to give a poor gentleman and his wife a large sum of money if at a given time they could tell him the devil's age. When the time came, the gentleman, at his wife's suggestion, plunged first into a barrel of honey and then into a barrel of feathers, and walked on all-fours. Presently, up came his Satanic majesty, and said, "*X and x* years have I lived," naming the exact number, "yet never saw I an animal like this." The gentleman had heard enough, and was able to answer the question without difficulty. — *Rev. W. Webster: Basque Legends*, 58 (1877).

Devil's Arrows, three remarkable "druidical" stones, near Boroughbridge, in Yorkshire. Probably these stones simply mark the boundary of some property or jurisdiction.

Devil's Bridge (*The*), mentioned by Longfellow, in the *Golden Legend*, is the bridge over the falls of the Reuss, in the canton of the Uri, in Switzerland.

Devil's Chalice (*The*). A wealthy man gave a poor farmer a large sum of money on this condition: at the end of a twelvemonth he was either to say "of what the devil made his chalice," or else give his head to the devil. The poor farmer, as the time came round, hid himself in the cross-roads, and presently the witches assembled from all sides. Said one witch to another, "You know that Farmer So-and-so has sold his head to the devil, for he will never know of what the devil makes his chalice. In fact, I don't know myself." "Don't you?" said the other; "why, of the parings of finger-nails trimmed on Sundays." The farmer was overjoyed, and when the time came round was quite ready with his answer.—*Rev. W. Webster: Basque Legends*, 71 (1877).

Devil's Current (*The*). Part of the current of the Bosphŏrus is so called from its great rapidity.

Devil's Den, a cromlech in Preschute, near Marlborough.

Devil's Dyke (*The*). The most celebrated is the enormous rampart thrown up by Probus on the bank of the Rhine, with a vain hope of warding off the Alamanni. The dyke a little later was utilized by the Alamanni as a wall of defence.

Dyke is used to signify a rampart and also an excavation. (See DEVIL'S DYKE, BRIGHTON.)

Devil's Dyke (*The*), otherwise called Grim's Dyke. This Dyke ran from Newmarket into Lincolnshire, and was designed to separate Mercia from the East Angles. Part of the southern boundary of Mercia (from Hampshire to the mouth of the Severn) was called "Woden's Dyke," the present Wan's Dyke.

Because my depth and breadth so strangely doth exceed
Men's low and wretched thoughts, they constantly decreed
That by the devil's help I needs must raisèd be,
Wherefore the "Devil's Ditch" they basely namèd me.
Drayton: Polyolbion, xxii. (1622).

Devil's Dyke, Brighton (*The*). One day, as St. Cuthman was walking over the South Downs, and thinking to himself how completely he had rescued the

whole country from paganism, he was accosted by his sable majesty in person. "Ha, ha!" said the prince of darkness; "so you think by these churches and convents to put me and mine to your ban; do you? Poor fool! why, this very night will I swamp the whole land with the sea." "Forewarned is forearmed," thought St. Cuthman, and hied him to sister Cecilia, superior of a convent which then stood on the spot of the present Dyke House. "Sister," said the saint, "I love you well. This night, for the grace of God, keep lights burning at the convent windows from midnight to daybreak, and let masses be said by the holy sisterhood." At sundown came the devil with pickaxe and spade, mattock and shovel, and set to work in right good earnest to dig a dyke which should let the waters of the sea into the downs. "Fire and brimstone!" he exclaimed, as a sound of voices rose and fell in sacred song—"Fire and brimstone! What's the matter with me?" Shoulders, feet, wrists, loins, all seemed paralyzed. Down went mattock and spade, pickaxe and shovel, and just at that moment the lights at the convent windows burst forth, and the cock, mistaking the blaze for daybreak, began to crow most lustily. Off flew the devil, and never again returned to complete his work. The small digging he effected still remains in witness of the truth of this legend of the "Devil's Dyke."

Devil's Frying-Pan (*The*), a Cornish mine worked by the ancient Romans. According to a very primitive notion, precious stones are produced from condensed dew hardened by the sun. This mine was the frying-pan where the dew was thus converted and hardened.

Devil's Kettle (*The*), one of the Icelandic geysers, about fifty paces from the great geyser. It is provoked by throwing into the opening clods of grass, when it belches forth a magnificent column of boiling water, very dangerous to bystanders.

Devil's Parliament (*The*), the parliament assembled by Henry VI. at Coventry, in 1459. So called because it passed attainders on the duke of York and his chief supporters.

Devil's Throat (*The*). Cromer Bay is so called, because it is so dangerous to navigation.

Devil's Wall (*The*), the wall separating England from Scotland. So called from its great durability.

Devon.

On Granby's Cheek might bid new glories rise,
And point a purer beam from Devon's eyes.
Sheridan's "Portrait"—addressed to Mrs. Crewe.

Mary Isabella marchioness of Granby, and Georgina duchess of Devonshire, two reigning beauties of their time. Of the latter the anecdote is told of a dustman, who cried out, "Lord love you, my lady! let me light my pipe at your eyes." Sheridan refers to the brilliancy of her eyes.

Devonshire, according to historic fable, is a corruption of "Debon's-share." This Debon was one of the companions of Bute, a descendant of Æne'as. He chased the giant Coulin till he came to a pit eight leagues across. Trying to leap this chasm, the giant fell backwards and lost his life.

. . . that ample pit, yet far renowned
For the great leap which Debon did compel
Coulin to make, being eight lugs of ground,
Into the which retourning back he fell . . .
And Debon's share was that is Devonshire.
Spenser: Faërie Queene, ii. 10 (1590).

De'vorgoil (*Lady Jane*), a friend of the Hazelwood family.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dewlap (*Dick*), an anecdote-teller, whose success depended more upon his physiognomy than his wit. His chin and his paunch were his most telling points.

I found that the merit of his wit was founded upon the shaking of a fat paunch, and the tossing up of a pair of rosy jowls.—*R. Steele.*

Dhu (*Evan*), of Lochiel, a Highland chief, in the army of Montrose.

Mhich-Connel Dhu, or M'Ilduy, a Highland chief, in the army of Montrose. —*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Dhu'ldul, the famous horse of Ali, son-in-law of Mahomet.

Dhu'l Karnein [*the knotty point*], the forty-seventh proposition of the first book of Euclid, ascribed by some to Pythagoras.

∴ We are also told that Dhu'l Karnein was a mysterious some-one of whom the Jews required information respecting Mahomet. (See "Cow," Sale's *Korân*, note.)

Dhu'l Karnein ("*the two-horned*"), a true believer according to the Mohammedan legend, who built the wall to prevent the incursions of Gog and Magog.—*Al Korân*, xviii.

Commentators say the wall was built in this manner: The workmen dug till they found water; and having

laid the foundation of stone and melted brass, they built the superstructure of large pieces of iron, between which they packed wood and coal, till the whole equalled the height of the mountains [*of Armenia*]. Then, setting fire to the combustibles, and by the use of bellows, they made the iron red hot, and poured molten brass over to fill up the interstices.—*Sale: Al Korân.*

Dhu'lnun, the surname of Jonah; so called because he was *swallowed by a fish.*

Remember Dhu'lnun, when he departed in wrath, and thought that we could not exercise our power over him.—*Al Korân,* xxi.

Diable Boiteux (*Le*), by Lesage, a tale in French prose (1707). W. Coombe published, in 1790, an English version called *The Devil upon Two Sticks* (*q.v.*).

Diafoirus (*Thomas*), son of Dr. Diafoirus. He is a young medical milksop, to whom Argan has promised his daughter Angelique in marriage. Diafoirus pays his compliments in cut-and-dried speeches, and on one occasion, being interrupted in his remarks, says, "Madame, vous m'avez interrompu dans le milieu de ma période, et cela m'a troublé la mémoire." His father says, "Thomas, réservez cela pour une autre fois." Angelique loves Cléante (2 *syl.*), and Thomas Diafoirus goes to the wall.

Il n'a jamais eu l'imagination bien vive, ni ce feu d'esprit qu'on remarque dans quelques uns, . . . Lorsqu'il était petit, il n'a jamais été ce qu'on appelle mièvre et éveille; on le voyait toujours doux, paisible, et taciturne, ne disant jamais mot, et ne jouant jamais à tous ces petits jeux que l'on nomme enfantins.—*Molière: Malade Imaginaire,* ii. 6 (1673).

Dialogues of the Dead, by George lord Lyttelton (1760–1765).

Diamond, one of three brothers, sons of the fairy Agapê. Though very strong, he was slain in single fight by Cam'balo. His brothers were Pri'amond and Tri'amond.—*Spenser: Faërie Queene,* iv. (1596).

Diamond and Newton. (See NEWTON AND HIS DOG.)

Diamond Jousts, nine jousts instituted by Arthur, and so called because a diamond was the prize. These nine diamonds were all won by sir Launcelot, who presented them to the queen; but Guinevere, in a tiff, flung them into the river which ran by the palace.—*Tennyson: Idylls of the King* ("Elaine").

Diamond Sword, a magic sword given by the god Syren to the king of the Gold Mines.

She gave him a sword made of one entire diamond, that gave as great lustre as the sun.—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Diamonds. The largest in the world—

Carats (uncut).	*(cut).*	*Name.*	*Possessor.*
1680	*	Braganza	King of Portugal
—	367	——	Rajah of Mattan (Borneo)
—	254	Star of the South	——
—	194	Orloff	Czar of Russia
—	139½	Florentine	Emp. of Austria
—	138½	——	King of Portugal
410	136¾	Pitt	King of Prussia
793⅛	106 1/10	Koh-i-noor	Queen of England
—	86	Shah	Czar of Russia
—	82½	Pigott	Messrs. Rundell and Bridge
—	78	Nassac	Lord Westminster
112	67½	Blue	——
—	53	Sancy	Czar of Russia
88½	44½	Dudley	Earl of Dudley
—	40	Pacha of Egypt	Khedive of Egypt

∴ For particulars, see each under its name. (See also STEWART DIAMOND.)

DIANA, heroine and title of a pastoral by Montemayor, imitated from the *Daphnis and Chloe* of Longos (fourth century).

Dian'a, daughter of the widow of Florence with whom Hel'ena lodged on her way to the shrine of St. Jacques le Grand. Count Bertram wantonly loved her; but the modest girl made this attachment the means of bringing about a reconciliation between Bertram and his wife Helena.—*Shakespeare: All's Well that Ends Well* (1598).

Diana Vernon, beloved by Francis Osbaldistone.—*Sir W. Scott: Rob Roy* (1818).

Dian'a de Lascours, daughter of Ralph and Louise de Lascours, and sister of Martha, *alias* Ogaril'a. Diana was betrothed to Horace de Brienne, whom she resigns to Martha.—*Stirling: The Orphan of the Frozen Sea* (1856).

Dian'a the Inexorable. (1) She slew Ori'on with one of her arrows, for daring to make love to her. (2) She changed Actæon into a stag and set her own dogs on him to worry him to death; because he chanced to look upon her while bathing. (3) She shot with her arrows the six sons and six daughters of Niobê; because the fond mother said she was happier than Latōna, who had only two children.

Dianæ non movenda numina.
Horace: Epode, xvii.

Diana the Second of Salmantin, a pastoral romance by Gil Polo.

"We will preserve that book," said the curé, "as carefully as if Apollo himself had been its author."—*Cervantes: Don Quixote,* I. i. 6 (1605).

Diana of the Stage, Mrs. Anne Bracegirdle (1663–1748).

Dian'a's Foresters, "minions of the moon," "Diana's knights," etc., highwaymen.

Marry, then, sweet wag, when thou art king, let not us that are "squires of the night's body," be called *thieves* . . . let us be "Diana's foresters," "Gentlemen of the shade," "minions of the moon."—*Shakespeare: 1 Henry IV.* act i. sc. 2 (1597).

Diana's Livery (*To wear*), to be a virgin.

One twelve-moons more she'll wear Diana's livery;
This . . . hath she vowed.
Shakespeare: Pericles Prince of Tyre, act ii. sc. 5 (1608).

Diana's Power and Functions.

Terrat, lustrat, agit, Proserpina, Luna, Diana,
Ima, Suprema, feras, sceptro, fulgore, sagitta.

Diano'ra, wife of Gilberto of Friu'li, but amorously loved by Ansaldo. In order to rid herself of his importunities, she vowed never to yield to his suit till he could "make her garden at midwinter as gay with flowers as it was in summer" (meaning *never*). Ansaldo, by the aid of a magician, accomplished the appointed task; but when the lady told him her husband insisted on her keeping her promise, Ansaldo, not to be outdone in generosity, declined to take advantage of his claim, and from that day forth was the firm and honourable friend of Gilberto.—*Boccaccio: Decameron,* x. 5.

¶ The *Franklin's Tale* of Chaucer is substantially the same story. (See DORIGEN, p. 294.)

Diarmaid, noted for his "beauty spot," which he covered up with his cap; for if any woman chanced to see it, she would instantly fall in love with him.—*Campbell: Tales of the West Highlands* ("Diarmaid and Grainne").

Diaries. A diary is a register of daily occurrences. Of printed diaries the following are celebrated: The *Diary and Letters* of Mde. D'Arblay, which contains some good sketches of the manners and customs of her own time, with notices of George III., Dr. Johnson, Burke, Reynolds, and others, published posthumously.

The Diary and Correspondence of John Evelyn, published posthumously in 1818. It contains an excellent account of the Great Fire of London, in 1666, and much most interesting gossip about the manners, customs, dress, and court of Charles II.

Sam. Pepys's Diary, written in shorthand, and being deciphered by the Rev. John Smith, was published in 1825. Pepys lived 1632–1703; and his diary is quaint, domestic, and most interesting.

The Diary and Correspondence of Henry Crabb Robinson, who lived 1775–1867. Published posthumously 1869.

Diav'olo (*Fra*), Michele Pozza, insurgent of Calabria (1760–1806).—*Auber: Fra Diavolo* (libretto by Scribe, 1836).

Dibble (*Davie*), gardener at Monkbarns.—*Sir W. Scott: The Antiquary* (time, George III.).

Dibu'tades (4 *syl.*), a potter of Sicyon, whose daughter traced on the wall her lover's shadow, cast there by the light of a lamp. This, it is said, is the origin of portrait-painting. The father applied the same process to his pottery, and this, it is said, is the origin of sculpture in relief.

Will the arts ever have a lovelier origin than that fair daughter of Dibutades tracing the beloved shadow on the wall?—*Ouida: Ariadné,* i. 6.

Dicæ'a, daughter of Jove, the "accusing angel" of classic mythology.

Forth stepped the just Dicæa, full of rage.
Phineas Fletcher: The Purple Island, vi. (1633).

Diccon the Bedlamite, a half-mad mendicant, both knave and thief. A specimen of the metre and spelling will be seen by part of Diccon's speech—

Many a myle have I walked, divers and sundry wa'es,
And many a good man's house have I bin at in my dais:
Many a gossip's cup in my tyme have I tasted,
And many a broche and spyt have I both turned and basted . . .
When I saw it booted nit, out at doores I hyed mee,
And caught a slyp of bacon when I saw none spyed mee,
Which I intend not far hence, unless my purpose fayle,
Shall serve for a shoing horne to draw on two pots of ale.
Diccon the Bedlamite (1552).

Dicil'la, one of Logistilla's handmaids, noted for her chastity.—*Ariosto: Orlando Furioso* (1516).

Dick, ostler at the Seven Stars inn, York.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dick, called "The Devil's Dick of Hellgarth;" a falconer and follower of the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Dick (*Mr.*), an amiable, half-witted man, devoted to David's "aunt," Miss Betsey Trotwood, who thinks him a prodigious genius. Mr. Dick is especially mad on the subject of Charles I.—*Dickens. David Copperfield* (1849).

Dick Amlet, the son of Mrs. Amlet, a rich, vulgar tradeswoman. Dick assumes the airs of a fine gentleman, and calls himself colonel Shapely, in which character he gets introduced to Corinna, the daughter of Gripe, a rich scrivener. Just as he is about to elope, his mother makes her appearance, and the deceit is

laid bare; but Mrs. Amlet promises to give her son £10,000, and so the wedding is adjusted. Dick is a regular scamp, and wholly without principle; but being a dashing young blade, with a handsome person, he is admired by the ladies.—*Vanbrugh: The Confederacy* (1695).

John Palmer was the "Dick Amlet," and John Bannister the roguish servant, "Brass."—*James Smith* (1790).

Dick Shakebag, a highwayman in the gang of captain Colepepper (the Alsatian bully).—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dickens. Shakespeare, in *The Merry Wives of Windsor*, says, "I cannot tell what the dickens his name is" (act iii. sc. 2).

A man accidentally caught hold of a hot horse-shoe, and in exclamation named three celebrated British authors: "Dickens, Howit[t] Burns!"

Dickson (*Thomas*), farmer at Douglasdale.

Charles Dickson, son of the above, killed in the church.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Dictator of Letters, François Marie Arouet de Voltaire, called the "Great Pan" (1694–1778).

Dictionary (*A Living*). Wilhelm Leibnitz (1646–1716) was so called by George I.

¶ Longīnus was called "The Living Cyclopædia" (213–273).

¶ Daniel Huet, chief editor of the *Delphine Classics*, was called a *Porcus Literarum* for his unlimited knowledge (1630–1721).

Diddler (*Jeremy*), an artful swindler; a clever, seedy vagabond, who borrows money or obtains credit by his songs, witticisms, or other expedients.—*Kenney: Raising the Wind.*

Diderick, the German form of Theodorick, king of the Goths. As Arthur is the centre of British romance and Charlemagne of French romance, so Diderick is the central figure of the German minnesingers.

Didier (*Henri*), the lover of Julie Lesurques (2 *syl.*); a gentleman in feeling and conduct, who remains loyal to his *fiancée* through all her troubles.—*Stirling: The Courier of Lyons* (1852).

Dido, queen of Carthage, fell in love with Æne'as, who (fleeing from Troy) was stranded on the Carthaginian coast. After a time Minerva insisted that the fugitive should leave Carthage, and found a city in Latium. Dido, vexed and slighted, kills herself with a sword given her by Ænēas. According to Virgil, she destroyed herself on a funeral pile. (See ÆNEAS.)

*** Ovid, in his *Herotdes* (4 *syl.*), has a letter supposed to be written by Dido to Æneas, reminding him of all she had done for him, and imploring him to remain. As this is in Latin verse, of course it was not the composition of Dido.

(There are English tragedies on queen Dido, as *Dido Queen of Carthage*, by Nash and Marlowe (1594); *Dido and Æneas*, by D'Urfey (1721); the opera of *Dido and Æneas*, by Purcell (1657). There are also *Dido*, an opera, by Marmontel (1703); *Didon Abbandonata*, by Metastasio (1724).)

*** For Porson's pun on Dido, see *Dictionary of Phrase and Fable*, p. 392.

Die Young (*Whom the Gods love*).—*Byron: Don Juan*, iv. 12 (1824).

ὃν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.
Menander: Fragments, 48 ("Meineka").

And what excelleth but what dieth young?
Drummond (1585–1649).

The ripest fruit first falls.
Shakespeare: Richard II. act ii. sc. 1.

Die'go, the sexton to Lopez the "Spanish curate."—*Fletcher: The Spanish Curate* (1622).

Die'go (*Don*), a man of 60, who saw a country maiden named Leonora, whom he liked, and intended to marry if her temper was as amiable as her face was pretty. He obtained leave of her parents to bring her home and place her under a duenna for three months, and then either return her to them spotless, or to make her his wife. At the expiration of the time, he went to settle the marriage contract; and, to make all things sure, locked up the house, giving the keys to Ursula; but to the outer door he attached a huge padlock, and put the key in his pocket. Leander, being in love with Leonora, laughed at locksmiths and duennas, and Diego (2 *syl.*) found them about to elope. Being a wise man, he not only consented to their union, but gave Leonora a handsome marriage portion.—*Bickerstaff: The Padlock* (1768).

Diet of Performers.

BRAHAM sang on *bottled porter.*

CATLEY (*Miss*) took *linseed tea and madeira.*

COOKE (*G. F.*) drank everything.

HENDERSON, *gum arabic and sherry.*

INCLEDON sang on *madeira.*

JORDAN (*Mrs.*) drank *calves'-foot jelly and sherry.*

KEAN (*C.*) took *beef-tea* for breakfast, and preferred a *rump-steak* for dinner.

KEAN (*Edm.*), EMERY, and REEVE drank *cold brandy-and-water.*

KEMBLE (*John*) took *opium.*

LEWIS, *mulled wine* and *oysters.*

MACREADY used to eat the *lean of mutton-chops* when he acted, and subsequently lived almost wholly on a vegetable diet.

OXBERRY drank *tea.*

RUSSELL (*Henry*) took a *boiled egg.*

SMITH (*W.*) drank *coffee.*

WOOD (*Mrs.*) sang on *draught porter.*

WRENCH and HARLEY took *no* refreshment during a performance.—*W. C. Russell: Representative Actors*, 272.

Gladstone, an egg beaten up in sherry

Die'trich (2 *syl.*). So Theod'oric *the Great* is called by the German minnesingers. In the terrible broil stirred up by queen Kriemhild in the banquet-hall of Etzel, Dietrich interfered, and succeeded in capturing Hagan and the Burgundian king Gunther. These he handed over to the queen, who cut off both their heads with her own hands.—*The Nibelungen Lied* (thirteenth century).

Dietrich (*John*), a labourer's son of Pomerania. He spent twelve years under ground, where he met Elizabeth Krabbin, daughter of the minister of his own village, Rambin. One day, walking together, they heard a cock crow, and an irresistible desire came over both of them to visit the upper earth. John so frightened the elves by a toad, that they yielded to his wish, and gave him hoards of wealth, with part of which he bought half the island of Rügen. He married Elizabeth, and became the founder of a very powerful family.—*Keightley: Fairy Mythology.* (See TANNHÄUSER.)

Dieu et Mon Droit, the parole of Richard I. at the battle of Gisors (1198).

Diggery, one of the house-servants at Strawberry Hall. Being stage-struck, he inoculates his fellow-servants (Cymon and Wat) with the same taste. In the same house is an heiress named Kitty Sprightly (a ward of sir Gilbert Pumpkin), also stage-struck. Diggery's favourite character was "Alexander the Great," the son of "Almon." One day, playing *Romeo and Juliet*, he turned the oven into the balcony, but, being rung for, the girl acting "Juliet" was nearly roasted alive. (See DIGGORY.)—*Jackman: All the World's a Stage* (1777).

Digges (*Miss Maria*), a friend of lady Penfeather; a visitor at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.). "Digges" (1 *syl.*).

Diggon [Davie], a shepherd in the *Shepheарde's Calendar*, by Spenser. He tells Hobbinol that he drove his sheep into foreign lands, hoping to find better pasture; but he was amazed at the luxury and profligacy of the shepherds whom he saw there, and the wretched condition of the flocks. He refers to the Roman Catholic clergy, and their abandoned mode of life. Diggon also tells Hobbinol a long story about Roffin (*the bishop of Rochester*) and his watchful dog Lauder catching a wolf in sheep's clothing in the fold.—*Ecl.* ix. (September, 1572 or 1578).

Diggory, a barn labourer, employed on state occasions for butler and footman by Mr. and Mrs. Hardcastle. He is both awkward and familiar, laughs at his master's jokes and talks to his master's guests while serving. (See DIGGERY.)—*Goldsmith: She Stoops to Conquer* (1773).

Diggory (*Father*), one of the monks of St. Botolph's Priory.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Dimanche (*Mons.*), a dun. Mons. Dimanche (2 *syl.*), a tradesman, applies to don Juan for money. Don Juan treats him with all imaginable courtesy; but every time he attempts to revert to business interrupts him with some such question as, *Comment se porte madame Dimanche?* or *Et votre petite fille Claudine, comment se porte-t-elle?* or *Le petit Colin, fait-il toujours bien du bruit avec son tambour?* or *Et votre petit chien Brusquet, gronde-t-il toujours aussi fort . . .?* and, after a time, he says he is very sorry, but he must say good-bye for the present; and he leaves Mons. without his once stating the object of his call. (See SHUFFLETON.)—*Molière: Don Juan, etc.* (1665).

Din (*The*), the practical part of Islam, containing the ritual and moral laws.

DINAH [Friendly], daughter of sir Thomas Friendly. She loves Edward Blushington, "the bashful man," and becomes engaged to him.—*Moncrieff: The Bashful Man.*

Dinah, daughter of Sandie Lawson, landlord of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Dinah (*Aunt*) leaves her nephew, Walter Shandy, £1000. This sum of money, in Walter's eye, will suffice to carry out all the wild schemes and extravagant fancies that enter into his head. —*Sterne: Tristram Shandy* (1759).

Dinah, in *Uncle Tom's Cabin*, by Mrs. Beecher Stowe (1850). She is the cook in St. Clair's household.

Dinant', a gentleman who once loved and still pretends to love Lamîra, the wife of Champernel.—*Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Dinarza'de (4 *syl.*), sister of Scheherazadê sultana of Persia. Dinarzadê was instructed by her sister to wake her every morning an hour before daybreak, and say, "Sister, relate to me one of those delightful stories you know," or "Finish before daybreak the story you began yesterday." The sultan got interested in these tales, and revoked the cruel determination he had made of strangling at daybreak the wife he had married the preceding night.

Dinas Emrys or "Fort of Ambrose" (*i.e.* Merlin), on the Brith, a part of Snowdon. When Vortigern built this fort, whatever was constructed during the day was swallowed up in the earth during the night. Merlin (then called Ambrose or Embres-Guletic) discovered the cause to be "two serpents at the bottom of a pool below the foundation of the works." These serpents were incessantly struggling with each other; one was white, and the other red. The white serpent at first prevailed, but ultimately the red one chased the other out of the pool. The red serpent, he said, meant the Britons, and the white one the Saxons. At first the Saxons (or *white serpent*) prevailed, but in the end "our people" (*the red serpent*) "shall chase the Saxon race beyond the sea."—*Nennius: History of the Britons* (842).

> And from the top of Brith, so high and wondrous steep,
> Where Dinas Emris stood, showed where the serpents fought
> The white that tore the red, for whence the prophet taught
> The Britons' sad decay.
> *Drayton: Polyolbion*, x. (1612).

Dine with Democritos (*To*), to be choused out of your dinner.

¶ A "Barmecide feast" is no feast at all. The allusion is to Barmecide, who invited Schacâbac to dine with him, and set before him only empty plates and dishes, pretending that the "viands" were most excellent. (See p. 90.)

Dine with duke Humphrey (*To*), to have no dinner to go to. The duke referred to was the son of Henry IV., murdered at St. Edmundsbury, and buried at St. Alban's. It was generally thought that he was buried in the nave of St. Paul's Cathedral; but the monument supposed to be erected to the duke was in reality that of John Beauchamp. Loungers, who were asked if they were not going home to dinner, and those who tarried in St. Paul's after the general crowd had left, were supposed to be so busy looking for the duke's monument that they disregarded the dinner hour.

Dine with Mahomet (*To*), to die. Similar to the classic phrase, "To sup with Pluto."

Dine (or **Sup**) **with sir Thomas Gresham,** to have no dinner or supper to go to. At one time the Royal Exchange was the common lounging-place of idlers and vagabonds.

> Tho' little coin thy purseless pockets line,
> Yet with great company thou'rt taken up;
> For often with duke Humphrey thou dost dine,
> And often with sir Thomas Gresham sup.
> *Hayman: Epigram on a Loafer* (1628).

Dine with the Cross-Legged Knights (*To*), to have no dinner to go to. Lawyers at one time made appointments with their clients at the Round Church, and here a host of dinnerless vagabonds loitered about all day, in the hope of picking up a few pence for little services.

Diner-Out of the First Water, the Rev. Sidney Smith; so called by the *Quarterly Review* (1769–1845).

Din'evawr (3 *syl.*) or DINAS VAWR ["*great palace*"], the residence of the king of South Wales, built by Rhodri Mawr.

> I was the guest of Rhy's at Dinevawr,
> And there the tidings found me, that our sire
> Was gathered to his fathers.
> *Southey: Madoc*, i. 3 (1805).

Dingle (*Old Dick of the*), friend of Hobbie Elliott of the Heugh-foot Farm.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Dingley Dell, the home of old Wardle, etc., and the scene of Tupman's love-advances with the "fair Miss

Rachel."—*Dickens: The Pickwick Papers* (1836).

Dingwall (*Davie*), the attorney at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Dinias and Dercyllis (*The Wanderings, Adventures, and Loves of*), an old Greek novel, the basis of the romance of Antonius Diog'enês, in twenty-four books and entitled *Incredible Things beyond Thule* [*Ta Huper Thoulen Apista*], a store-house from which subsequent writers have borrowed largely. The work is not extant, but Photius gives an outline of its contents.

Dinmont (*Dandie, i.e.* Andrew), an eccentric and humorous store farmer at Charlie's Hope. He is called "The Fighting Dinmont of Liddesdale."

Ailie Dinmont, wife of Dandie Dinmont.—*Sir W. Scott: Guy Mannering* (time, George II.).

(This novel has been dramatized by Daniel Terry.)

Dinner Bell (*The*). Burke was so called from his custom of speaking so long as to interfere with the dinner of the members (1729–1797).

Dinnerless (*The*) are said to sit at a "Barmecide feast;" to "dine with duke Humphrey;" "to dine with sir Thomas Gresham;" to "dine with Democritos." Their *hosts* are said to be *cross-legged knights.* (See each article.)

Diocle'tian, the king and father of Erastus, who was placed under the charge of the "seven wise masters" (*Italian version*).

In the *French* version, the father is called "Dolop'athos."

Diog'enes (4 *syl.*), the negro slave of the cynic philosopher Michael Agelastês (4 *syl.*).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Diogenes' Lanthorne, a satire in verse on London life by S. Rowlands, in 1607.

> I'll search the city, where, if I can see
> An honest man, he shall gae with me.

Di'omede (3 *syl.*) fed his horses on human flesh, and he was himself eaten by his horse, being thrown to it by Herculês.

Dion (*Lord*), father of Euphra'sia. Euphrasia is in love with Philaster, heir to the crown of Messi'na. Disguised as a page, Euphrasia assumes the name of Bellario and enters the service of Philaster.—*Fletcher: Philaster*, or *Love Lies a-bleeding* (1620).

¶ There is considerable resemblance between "Euphrasia" and "Viola," in Shakespeare's *Twelfth Night* (1614).

Dionæ'an Cæsar, Julius Cæsar, who claimed descent from Venus, called Diône from her mother. Æne'as was son of *Venus* and Anchisês.

> Ecce, Dionæi processit Cæsaris astrum.
> *Virgil: Eclogues*, ix. 47.

Dio'ne (3 *syl.*), mother of Aphrodîtê (*Venus*), Zeus or Jove being the father. Venus herself is sometimes called Diône.

> Oh bear . . . thy treasures to the green recess,
> Where young Dionê strays; with sweetest airs
> Entice her forth to lend her angel form
> For Beauty's honoured image.
> *Akenside: Pleasures of Imagination*, i. (1744).

Dionys'ia, wife of Cleon governor of Tarsus. Periclês prince of Tyre commits to her charge his infant daughter Mari'na, supposed to be motherless. When 14 years old, Dionysia, out of jealousy, employs a man to murder her foster-child, and the people of Tarsus, hearing thereof, set fire to her house, and both Dionysia and Cleon are burnt to death in the flames.—*Shakespeare: Pericles Prince of Tyre* (1608).

Dionys'ius, tyrant of Syracuse, dethroned Evander, and imprisoned him in a dungeon deep in a huge rock, intending to starve him to death. But Euphrasia, having gained access to him, fed him from her own breast. Timoleon invaded Syracuse, and Dionysius, seeking safety in a tomb, saw there Evander the deposed king, and was about to kill him, when Euphrasia rushed forward, struck the tyrant to the heart, and he fell dead at her feet.—*Murphy: The Grecian Daughter* (1772).

N.B.—In this tragedy there are several gross historical errors. In act i. the author tells us it was Dionysius the Elder who was dethroned, and went in exile to Corinth; but the elder Dionysius died in Syracuse, at the age of 63, and it was the *younger* Dionysius who was dethroned by Timoleon, and went to Corinth. In act v. he makes Euphrasia kill the tyrant in Syracuse, whereas he was allowed to leave Sicily, and retired to Corinth, where he spent his time in riotous living, etc.

Dionys'ius [THE ELDER] was appointed sole general of the Syracusian

army, and then king by the voice of the senate. Damon "the Pythagore'an" opposed the appointment, and even tried to stab "the tyrant," but was arrested and condemned to death. The incidents whereby he was saved are to be found under the article DA'MON, p. 258.

(*Damon and Pythias*, a drama by R. Edwards (1571), and another by John Banim, in 1825.)

Dionys'ius [THE YOUNGER], being banished from Syracuse, went to Corinth and turned schoolmaster.

> Corinth's pedagogue hath now
> Transferred his byword [*tyrant*] to thy brow.
> *Byron: Ode t Napoleon.*

Dionysius the Areop'agite (5 *syl.*) was one of the judges of the Areopagite when St. Paul appeared before this tribunal. Certain writings, fabricated by the neo-platonicians in the fifth century, were falsely ascribed to him. The *Isido'rian Decretals* is a somewhat similar forgery by Mentz, who lived in the ninth century, or three hundred years after Isidore.

> The error of those doctrines so vicious
> Of the old Areopagite Dionysius.
> *Longfellow: The Golden Legend.*

Dionysius's Ear, a cave in a rock, 72 feet high, 27 feet broad, and 219 feet deep, the entrance of which "resembled the shape of an ear." It was used as a guard-room or prison; and the sentinel could hear the slightest whisper of the prisoners within.

Dioscu'ri [*sons of Zeus*], Castor and Pollux. Generally, but incorrectly, accented on the second syllable.

Dioti'ma, the priestess of Mantineia in Plato's *Symposium*, the teacher of Soc'ratês. Her opinions on life, its nature, origin, end, and aim, form the nucleus of the dialogue. Socratês died of hemlock.

> Beneath an emerald plane
> Sits Diotima, teaching him that died
> Of hemlock.
> *Tennyson: The Princess*, iii.

Diplomatists (*Prince of*), Charles Maurice Talleyrand de Périgord (1754–1838).

Dipsas, a serpent, so called because those bitten by it suffered from intolerable thirst. (Greek, *dipsa*, "thirst.") Milton refers to it in *Paradise Lost*, x. 526 (1665).

Dipsodes (2 *syl.*), the people of Dipsody, ruled over by king Anarchus, and subjugated by prince Pantag'ruel (bk. ii. 28). Pantagruel afterwards colonized their country with nine thousand million men from Utopia (or to speak more exactly, 9,876,543,210 men), besides women, children, workmen, professors, and peasant labourers (bk. iii. 1).—*Rabelais: Pantag'ruel* (1545).

Dip'sody, the country of the Dipsodes (2 *syl.*), *q.v.*

Dircæ'an Swan, Pindar; so called from Dircê, a fountain in the neighbourhood of Thebes, the poet's birthplace (B.C. 518–442).

Dirge in Cymbeline, a beautiful ode by Collins. It begins thus—

> To fair Fidele's grassy tombs.

Dirk Hatteraick. (See HATTERAICK.)

Dirlos or **D'Yrlos** (*Count*), a paladin, the embodiment of valour, generosity, and truth. He was sent by Charlemagne to the East, where he conquered Aliar'dê, a Moorish prince. On his return, he found his young wife betrothed to Celi'nos (another of Charlemagne's peers). The matter was put right by the king, who gave a grand feast on the occasion.

Dirt. "If dirt were trumps, what a capital hand you would hold!" said by Sydney Smith to an untidy card-player. Sometimes, but erroneously, ascribed to C. Lamb.

¶ We are told that it was said to J. Wolff, the missionary, and that he made answer, "Dirt, dirt! call you this dirt? What would you say if you saw my feet?"

Dirt is sometimes defined as "matter in the wrong place;" but this is absurd. A jewel may be dropped in a field or street, and is "matter in the wrong place," but certainly not *dirt*.

Dirty Lane, now called Abingdon Street, Westminster.

Dirty Linen. Napoleon I. said, "Il faut laver sa linge en famille."

Disastrous Peace (*The*), the peace signed at Cateau-Cambrésis, by which Henri II. renounced all claim to Gen'oa, Naples, Mil'an, and Corsica (1559).

Dis'mas, the penitent thief; Gesmas, the impenitent one. (See DESMAS, p. 273.)

> Imparibus meritis pendent tria corpora ramis:
> Dismas et Gesmas, media est Divina Potestas;
> Alta petit Dismas, infelix infima Gesmas;
> Nos et res nostras conservet Summa Potestas,
> Hos versus dicas, ne tu furto tua perdas.
> *A Latin Charm*

Disney Professor, a chair in the University of Cambridge, founded by John Disney, Esq., of The Hyde, Ingatestone, for Archæology (1851).

Disowned (*The*), a novel by lord Lytton (1828).

Dispensary (*The*), a poem in six cantos by sir S. Garth (1690). In defence of an edict passed by the College of Physicians in 1687, requiring medical men to give their services gratuitously to the poor.

Distaffi'na, the troth-plight wife of general Bombastês; but Artaxaminous, king of Utopia, promised her "half a crown" if she would forsake the general for himself—a temptation too great to be resisted. When the general found himself jilted, he retired from the world, hung up his boots on the branch of a tree, and dared any one to remove them. The king cut the boots down, and the general cut the king down. Fusbos, coming up at this crisis, laid the general prostrate. At the close of the burlesque all the dead men jump up and join the dance, promising "to die again to-morrow," if the audience desires it.—*Rhodes: Bombastes Furioso* (1790).

Falling on one knee, he put both hands on his heart and rolled up his eyes, much after the manner of Bombastes Furioso making love to Distaffina.—*Sargent.*

Distaff's Day (*St.*), January 7; so called because the Christmas festivities terminate on "Twelfth Day," and on the day following the women used to return to their distaffs or daily occupations.

∴ Also called *Rock Day*, "rock" being another name for a distaff.

Distressed Mother (*The*), a tragedy by Ambrose Philips (1712). The "distressed mother" is Androm'achê, Hector's wife. (See ANDROMACHE, p. 43.)

Ditchley (*Gaffer*), one of the miners employed by sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dithyrambic Poetry (*Father of*), Arïon of Lesbos (fl. B.C. 625).

Ditton (*Thomas*), footman of the Rev. Mr. Staunton, of Willingham Rectory.—*Sir W. Scott; Heart of Midlothian* (time, George II.).

Divan (*The*), the supreme council and court of justice of the caliphs. The abbassides (3 *syl.*) always sat in person in this court to aid in the redress of wrongs. It was called a "divan" from the benches covered with cushions on which the members sat.—*D'Herbelot: Bibliothèque Orientale*, 298.

Dive [*deev*], a demon in Persian mythology. In the mogul's palace at Lahore, there used to be several pictures of these dives (1 *syl.*), with long horns, staring eyes, shaggy hair, great fangs, ugly paws, long tails, and other horrible deformities. I remember seeing them exhibited at King's College in one of the *soirées* given there after the Indian Mutiny.

Diver (*Colonel*), editor of the *New York Rowdy Journal*, in America. His air was that of a man oppressed by a sense of his own greatness, and his physiognomy was a map of cunning and conceit.—*Dickens: Martin Chuzzlewit* (1844).

Diversions of Purley (*The*), ἐπεα πτεροεντα (pronounced *epe-ap'tero-en'ta*) by J. Hornē Tooke (1786, 1805). Called Purley from William Tooke, who lived at Purley (Reading), a great benefactor of the author. The idea developed in this treatise is that all words were originally objective. Thus to *harrow* (to torment) is from the farmer's harrow, which is the Greek word ἀρόω and Latin *aro*. Many are on'omat'o-poet'ic, *i.e.* words expressive of natural sounds, as *roar*, *hiss*, etc.

Di'ves (2 *syl.*), the name popularly given to the "rich man" in our Lord's parable of the rich man and Lazarus; in Latin, *Divês et Lazarus.—Luke* xvi.

Divide and Govern, a maxim of Machiavelli of Florence (1469–1527).

Divi'na Comme'dia, the first poem of note ever written in the Italian language. It is an epic by Danté Alighie'ri, and is divided into three parts: Inferno (1300), Purgatory (1308), and Paradise (1311). Danté called it a *comedy*, because the ending is happy; and his countrymen added the word *divine* from admiration of the poem. The poet depicts a vision, in which he is conducted, first by Virgil (*human reason*) through hell and purgatory; and then by Beatrice (*revelation*) and finally by St. Bernard through the several heavens, where he beholds the Triune God.

"Hell" is represented as a funnel-shaped hollow, formed of gradually contracting circles, the lowest and smallest

of which is the earth's centre. (See INFERNO.)

"Purgatory" is a mountain rising solitarily from the ocean on that side of the earth which is opposite to us. It is divided into terraces, and its top is the terrestrial paradise. (See PURGATORY.)

From this "top" the poet ascends through the seven planetary heavens, the fixed stars, and the "primum mobilé," to the empyre'an or seat of God. (See PARADISE.)

English translations, in verse, of Dante's famous epics: Boyd, 1785; Caley (in tertiary rhymes, like the original), 1851-53; Carey (blank verse, *good*), 1814; Dayman, 1865; Ford, 1871; Longfellow, 1870; George Musgrave, *The Inferno* (in Spenserian verse, *good*), 1893; Mrs. Oliphant, 1877; Pollock (blank verse), 1854; Rossetti (*The Inferno*), 1865; Wright (triple rhyme, *good*), 1853, etc. *Dr. John Carlyle translated into prose the "Inferno," with excellent notes.*

Divine. Raphael, the painter, was called *Il Divino* (1483–1520).

Luis Moralês, a Spanish painter, was called *El Divino* (1509–1586).

Ferdinand de Herre'ra, a Spanish poet (1516–1595).

Divine (*John the*), supposed to be John the evangelist.

One great objection is this: In the Fourth Gospel he author does not name himself; in the Revelation he does so several times.

Another objection is that the vocabulary and swing of sentences in the Greek of the two books are very different. This would be felt especially if a person were to read them both in one and the same day.

Divine Doctor (*The*), Jean de Ruysbroek, the mystic (1294–1381).

Divine Emblems, the chief work of Francis Quarles, once immensely popular. He wrote several sacred poems.

Divine Legation (*The*), by bishop Warburton (1738). To prove that the Pentateuch must have been inspired and revealed, "because (unlike other religious systems) it is silent on the subject of a future state."

Divine Right of Kings. The dogma that *Kings can do no wrong* is based on a dictim of Hincmar archbishop of Rheims, viz. that "kings are subject to no man so long as they rule by God's law."—*Hincmar's Works*, i. 693.

Divine Speaker (*The*). Tyr'tamos, usually known as Theophrastos ("divine speaker"), was so called by Aristotle (B.C. 370–287).

Divining Rod, a forked branch of hazel, suspended between the balls of the thumbs. The inclination of this rod indicates the presence of water-springs and precious metals.

> Now to rivulets from the mountains
> Point the rods of fortune-tellers.
> *Longfellow: Drinking Song.*

∴ Jacques Aymar of Crôle was the most famous of all diviners. He lived in the latter half of the seventeenth century and the beginning of the eighteenth. His marvellous faculty attracted the attention of Europe. M. Chauvin, M.D., and M. Garnier, M.D., published carefully written accounts of his wonderful powers, and both were eye-witnesses thereof. (See S. Baring-Gould's *Myths of the Middle Ages.*)

Divinity. There are four professors of divinity at Cambridge, and three at Oxford. Those at *Cambridge* are the Hul'sean, the Margaret, the Norrisian, and the Regius. Those at *Oxford* are the Margaret, the Regius, and one for Ecclesiastical History.

Divi'no Lodov'ico, Ariosto, author of *Orlando Furioso* (1474–1533).

Dix'ie's Land, the land of milk and honey to American niggers. Dixie was a slave-holder of Manhattan Island, who removed his slaves to the Southern States, where they had to work harder and fare worse; so that they were always sighing for their old home, which they called "Dixie's Land." Imagination and distance soon advanced this island into a sort of Delectable Country or Land of Beulah.

Dixon, servant to Mr. Richard Vere (1 *syl.*).—*Sir W. Scott: The Black Dwarf* (time, Anne).

Dizzy, a nickname of Benjamin Disraeli, earl of Beaconsfield (1805–1881).

Dja'bal, son of Youssof, a sheikh, saved by Maä'ni in the great massacre of the sheikhs by the Knights Hospitallers in the Spo'radês. (See DRUSES, p. 302.)

Djin'nestan', the realm of the djinn or genii of Oriental mythology.

Dobbin (*Captain* afterwards *Colonel*), son of sir William Dobbin, a London tradesman. Uncouth, awkward, and tall, with huge feet; but faithful and loving, with a large heart and most delicate appreciation. He is a prince of a fellow, is proud, fond of captain George Osborne from boyhood to death, and adores Amelia, George's wife. When she has been a widow for some ten years, he marries her.—*Thackeray: Vanity Fair* (1848).

Dobbins (*Humphrey*), the confidential servant of sir Robert Bramble of Blackberry Hall, in the county of Kent. A blunt old retainer, most devoted to his master. Under a rough exterior he concealed a heart brimful of kindness, and so tender that a word would melt it.—*Colman, Jun.: The Poor Gentleman* (1802).

Dobu'ni, called *Bodu'ni* by Dio; the people of Gloucestershire and Oxfordshire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Doctor (*The*), a romance by Southey. The doctor's name is Dove, and his horse "Nobbs."

Doctor (*The Admirable*), Roger Bacon (1214–1292).

The Angelic Doctor, Thomas Aqui'nas (1224–1274), "fifth doctor of the Church."

The Authentic Doctor, Gregory of Rimini (*–1357).

The Divine Doctor, Jean Ruysbroek (1294–1381).

The Dulcifluous Doctor, Antonio Andreas (*–1320).

The Ecstatic Doctor, Jean Ruysbroek (1294–1381).

The Eloquent Doctor, Peter Aureolus, archbishop of Aix (fourteenth century).

The Evangelical Doctor, J. Wycliffe (1324–1384).

The Illuminated Doctor, Raymond Lully (1235–1315), or *Most Enlightened Doctor.*

The Invincible Doctor, William Occam (1276–1347).

The Irrefragable Doctor, Alexander Hales (*–1245).

The Mellifluous Doctor, St. Bernard (1091–1153).

The Most Christian Doctor, Jean de Gerson (1363–1429).

The Most Methodical Doctor, John Bassol (*–1347).

The Most Profound Doctor, Ægidius de Colonna (1247–1316).

The Most Resolute Doctor, Durand de St. Pourçain (1267–1332).

The Perspicuous Doctor, Walter Burley (fourteenth century).

The Profound Doctor, Thomas Bradwardine (*–1349).

The Scholastic Doctor, Anselm of Laon (1050–1117).

The Seraphic Doctor, St. Bonaventura (1221–1274).

The Singular Doctor, William Occam (1276–1347).

The Solemn Doctor, Henry Goethals (1227–1293).

The Solid Doctor, Richard Middleton (*–1304).

The Subtle Doctor, Duns Scotus (1265–1308), or *Most Subtle Doctor.*

The Thorough Doctor, William Varro (thirteenth century).

The Universal Doctor, Alain de Lille (1114–1203); and Thomas Aquinas (1224–1274).

The Venerable Doctor, William de Champeaux (*–1126).

The Well-founded Doctor, Ægidius Romanus (1247–1316).

The Wise Doctor, John Herman Wessel (1409–1489).

The Wonderful Doctor, Roger Bacon (1214–1292).

Dr. Slop. (See SLOP.)

Dr. Squintum. (See SQUINTUM.)

Doctor's Tale (*The*), in Chaucer's *Canterbury Tales*, is the Roman story of Virginius given by Livy. This story is told in French in the *Roman de la Rose*, ii. 74, and by Gower in his *Confessio Amantis*, vii. It has furnished the subject of a host of tragedies: for example, in *French*, Mairét (1628); Leclerc (1645); Campestron (1683); Chabanon (1769); Laharpe (1786); Leblanc de Guillet (1786); Guiraud (1827); Latour St. Ybars (1845). In *Italian*, Alfieri (1784); in *German*, Lessing (1775); and in *English*, Knowles (1829).

Doctor's Wife (*The*), a novel by Miss Braddon, adapted from *Madame Bovary*, a French novel.

Doctors of the Church. The *Greek* Church recognizes four doctors, viz. St. Athanāsius, St. Basil, St. Gregory of Nyssa, and St. John Chrysostom. The *Latin* Church recognizes St. Augustin, St. Jerome, St. Ambrose, and St. Gregory *the Great.*

(For all other doctors, see under the proper name or nickname.)

Dodger (*The Artful*), the sobriquet of Jack Dawkins, an artful, thievish young scamp, in the boy crew of Fagin the Jew villain.—*Dickens: Oliver Twist*, viii. (1837).

Dodgson, a voluble and crafty lawyer, who tries to bring up a second candidate in the interest of the "Blue Lambs," the rival faction of the "Green Lions."—*Tom Taylor: The Contested Election* (1860).

Dodington, whom Thomson invokes in his *Summer*, is George Bubb Dodington, lord Melcomb-Regis, a British statesman. Churchill and Pope ridiculed him, while Hogarth introduced him in his picture called the "Orders of Periwigs."

Dod'ipoll (*Dr.*), any man of weak intellect, a dotard. Hence the proverb, *Wise as Dr. Dodipoll*, meaning "not wise at all."

Dodman or **Doddiman.** A snail is so called in Norfolk and Suffolk.

"I'm a regular dodman, I am," said Mr. Peggotty—by which he meant "snail."—*Dickens: David Copperfield*, vii. (1849).

Doddiman, doddiman, put out your horns,
For here comes a thief to steal your corns.
Common Popular Rhyme in Norfolk.

Dodon or rather **Dodoens** (*Rembert*), a Dutch botanist (1517–1585), physician to the emperors Maximilian II. and Randolph II. His works are *Frumentorum et Leguminum Historia; Florum Historia; Purgantium Radicum et Herbarum Historia; Stirpium Historia;* all included under the general title of "The History of Plants."

Of these most helpful herbs yet tell we but a few,
To those unnumbered sorts, of simples here that grew,
Which justly to set down e'en Dodon short doth fall.
Drayton: Polyolbion, xiii. (1613).

Dodo'na (in Epīros), famous for the most ancient oracle in Greece. The responses were made by an old woman called a *pigeon*, because the Greek word *pelīæ* means either "old women" or "pigeons." According to fable, Zeus gave his daughter Thēbê two black pigeons endowed with the gift of human speech: one flew into Libya, and gave the responses in the temple of Ammon; the other into Epiros, where it gave the responses in Dodo'na.

N.B.—We are told that the priestess of Dodona derived her answers from the cooing of the sacred doves, the rustling of the sacred trees, the bubbling of the sacred fountain, and the tinkling of bells or pieces of metal suspended among the branches of the trees.

And Dodona's oak swang lonely
Henceforth to the tempest only.
Mrs. Browning: Dead Pan, 17.

Dods (*Meg*), landlady of the Clachan, or Mowbery Arms inn at St. Ronan's Old Town. The inn was once the manse, and Meg Dods reigned there despotically, but her wines were good and her cuisine excellent. This is one of the best low comic characters in the whole range of fiction.

She had hair of a brindled colour, betwixt black and grey, which was apt to escape in elf-locks from under her mutch when she was thrown into violent agitation; long skinny hands terminated by stout talons, grey eyes, thin lips, a robust person, a broad though fat chest, capital wind, and a voice that could match a choir of fishwomen.—*Sir W. Scott: St. Ronan's Well*, i. (time, George III.).

N.B.—So good a housewife was this eccentric landlady, that a cookery-book has been published bearing her name; the authoress is Mrs. Johnstone, a Scotchwoman.

Dodson, a young farmer, called upon by Death on his wedding-day. Death told him he must quit his Susan, and go with him. "With you!" the hapless husband cried; "young as I am, and unprepared?" Death then told him he would not disturb him yet, but would call again after giving him three warnings. When he was 80 years of age, Death called again. "So soon returned?" old Dodson cried. "You know you promised me three warnings." Death then told him that as he was "lame and deaf and blind," he had received his three warnings.—*Mrs. Thrale* [Piozzi]: *The Three Warnings.*

Dodson and Fogg (*Messrs.*), two unprincipled lawyers, who undertake on speculation to bring an action against Mr. Pickwick for "breach of promise," and file accordingly the famous suit of "Bardell *v.* Pickwick."—*Dickens: The Pickwick Papers* (1836).

Doe (*John*) and *Richard Roe*, substitutional names for plaintiff and defendant in an action of ejectment. Abolished in 1852.

Doeg, Saul's herdsman, who told him that the priest Abim'elech had supplied David with food; whereupon the king sent him to kill Abimelech, and Doeg slew priests to the number of four score and five (1 *Samuel* xxii. 18). In pt. ii. of the satire called *Absalom and Achitophel* (1682), Elkaneh Settle is called Doeg, because he "fell upon" Dryden with his pen, but was only a "herdsman or driver of asses."

Doeg, tho' without knowing how or why,
Made still a blundering kind of melody . . .
Let him rail on . . .
[But] if he jumbles to one line of sense,
Indict him of a capital offence.
Tate: Absalom and Achitophel, ii. 411–449.

Dog (*Agrippa's*). Cornelius Agrippa had a dog which was generally suspected of being a spirit incarnate.

Arthur's Dog, "Cavall."

Dog of Belgrade, the camp-suttler, was named "Clumsey."

Of Bloomfield's *Farmer's Boy*, "Trowneer."

Lord Byron's Dog, "Boatswain." It was buried in the garden of Newstead Abbey.

Dog of Catherine de Medicis, "Phœbê," a lap-dog.

Of Chaucer's *Nun's Priest's Tale*, "Colle," "Gerland," and "Talbot."

Cuthullin's Dog was named "Luath," a swift-footed hound.

In *Don Quixote*, "Barcino," "Buton," and "Towzer."

Dora's Dog, "Jip."—*Dickens: David Copperfield.*

Douglas's Dog, "Luffra."—*Sir W. Scott: Lady of the Lake.*

Of *Elizabeth queen of Bohemia*, "Apollon."

Erigonê's Dog was "Mœra." Erigonê is the constellation *Virgo*, and Mœra the star called *Canis*.

Eurytion's Dog (herdsman of Geryon), "Orthros." It had two heads.

Fingal's Dog was named "Bran."

Geryon's Dogs. One was "Gargittos" and the other "Orthros." The latter was brother of Cerbĕros, but it had only two heads. Herculês killed both of them.

Hogarth's Pug, "Trump."

Landseer's Dog, "Brutus." Introduced by the great animal-painter in his picture called "The Invader of the Larder."

Llewellyn's Dog was named "Gelert;" it was a greyhound. (See GELERT.)

Lord Lurgan's Dog was named "Master M'Grath," from an orphan boy who reared it. This dog won three Waterloo cups, and was presented at court by the express desire of queen Victoria, the very year it died. It was a sporting greyhound (1866–1871, died Christmas Day).

Maria's Dog, "Silvio."—*Sterne: Sentimental Journey.*

Marlow's, "Bungey."

Newton's (*Sir Isaac*), "Diamond." (See NEWTON AND HIS DOG.)

Dog of Montargis. This was a dog named "Dragon," belonging to Aubri de Montdidier, a captain in the French army. Aubri was murdered in the forest of Bondy by his friend, lieutenant Macaire, in the same regiment. After its master's death, the dog showed such a strange aversion to Macaire, that suspicion was aroused against him. Some say he was pitted against the dog, and confessed the crime. Others say a sash was found on him, and the sword-knot was recognized by Ursula as her own work and gift to Aubri. This Macaire then confessed the crime, and his accomplice, lieutenant Landry, trying to escape, was seized by the dog and bitten to death. This story was dramatized in French by Pixérécourt (1814), and rendered into English.

¶ Hesiod, the Greek poet, was murdered by the sons of Ganictor, and the body thrown into the sea. When washed ashore, the poet's dog discovered the murderers, and they were put to death.

Orion's Dogs; one was named "Arctoph'onos" and the other "Pto-ophagos."

Pope's Dog was called "Bounce."

Punch's Dog, "Toby."

Richard II.'s greyhound, "Mathe," forsook Richard, and attached itself to Bolingbroke.—*Shakespeare: Henry IV.*

Roderick the Goth's Dog was called "Theron."

Prince Rupert's Dog was called "Boy." He was killed in the battle of Marston Moor.

Sir W. Scott's Dogs. His deer-hound was "Maida." His jet-black greyhound was "Hamlet." He had also two Dandy Dinmont terriers.

Dog of the Seven Sleepers, "Katmîr." It spoke with a human voice,

In *Sleary's circus*, the performing dog is called "Merryleys."—*Dickens: Hard Times.*

Tristan's Dog was called "Leon." (For Actæon's fifty dogs, see *Dictionary of Phrase and Fable*, p. 364.)

Dog. The famous *mount St. Bernard* dog which saved forty human beings, was named "Barry." The stuffed skin of this noble creature is preserved in the museum at Berne.

Dog (*The*), Diogĕnês the cynic (B.C. 412–323). When Alexander encountered him, the young Macedonian king introduced himself with the words, "I am Alexander, surnamed 'the Great.'" To which the philosopher replied, "And I am Diogĕnês, surnamed 'the Dog.'" The Athenians raised to his memory a pillar of Parian marble, surmounted with a dog, and bearing the following inscription :—

"Say, dog, what guard you in that tomb?"
A dog. "His name?" Diogenês. "From far?"
Sinôpê. "He who made a tub his home?"
The same; now dead, among the stars a star. E.C.B.

The Thracian Dog, Zo'ïlus the grammarian ; so called for his snarling, captious criticisms on Homer, Plato, and Iso'cratês. Contemporary with Philip of Macedon.

Dog at Kew. Pope gave a dog to Frederick prince of Wales, and had two lines engraved on the collar—

I am his Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

Dog enclosed in a Nutshell (*The*) was named "Tonton."

Dog's Nose, gin and beer.

"He is not certain whether he did not twice a week, for 20 years, taste *dog's nose*, which your committee find, upon inquiry, to be compounded of warm porter, moist sugar, gin, and nutmeg."—*Dickens: Pickwick*, ch. xxxiii.

Cold as a dog's nose.

There sprung a leak in Noah's ark,
Which made the dog begin to bark;
Noah took his nose to stop the hole,
And hence his nose is always cold.
Notes and Queries, February 4, 1871.

Dogs were supposed by the ancient Gaels to be sensible of their masters' death, however far they might be separated.

The mother of Culmin remains in the hall . . . his dogs are howling in their place. . . . "Art thou fallen, my fair-headed son, in Erin's dismal war?"—*Ossian: Temora*, v.

Dogs. The two sisters of Zobei'dê (3 *syl.*) were turned into little black dogs for casting Zobeidê and "the prince" into the sea. (See ZOBEIDE.)

Dogs mentioned by Authors.

In *Auton's Ballads*, "Hector" (young Bekie).

In the *Odyssey* of Homer mention is made of the dog "Argus."

Shakespeare names several dogs: Thus we have, in the Induction of *Taming of the Shrew*, mention made of "Belman," "Clowder," "Echo," and "Merryman." In *The Tempest*, of "Fury," "Mountain," "Silver," and "Tyrant." In the *Two Gentlemen of Verona*, of the dog "Crab."

The dog Tray, i.e. Trag = runner (*British*).

Non sibi, sed domino venătur ver-tragus acer
Illæsum leporem qui tibi dente feret.
Martial.

("Ver-tragus," *i.e. ver-tray*, "very swift." And many others.)

Dogs of War, Famine, Sword, and Fire.

Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leashed in like hounds, should Famine, Sword, and Fire
Crouch for employment.
Shakespeare: King Henry V. 1 chorus (1599).

Dog-headed Tribes (of India), mentioned in the Italian romance of *Gueri'no Meschi'no.*

Dog-rose (Greek, *kuno-rodon*). So called because it was supposed to cure the bite of mad dogs.

A morsu vero [*i.e. of a mad dog*] unicum remedium oraculo quodam nuper repertum, radix sylvestris rosæ quæ [*nunc*] *cynorrhodos* appellatur.—*Pliny: Hist. Nat.*, viii. 63; see also xxv. 6.

Dogberry and Verges, two ignorant conceited constables, who greatly confound their words. Dogberry calls "assembly" *dissembly*; "treason" he calls *perjury*; "calumny" he calls *burglary*; "condemnation," *redemption*; "respect," *suspect*. When Conrade says, "Away! you are an ass;" Dogberry tells the town clerk to write him down "an ass." "Masters," he says to the officials, "remember I am an ass." "Oh that I had been writ down an ass!" (act iv. sc. 2). —*Shakespeare: Much Ado about Nothing* (1600).

Dogget, wardour at the castle of Garde Dolourеuse.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Dogget's Coat and Badge, the great prize in the Thames rowing-match, given on the 1st of August every year. So called from Thomas Dogget, an actor of Drury Lane, who signalized the accession of George I. to the throne by giving annually a waterman's coat and badge to the winner of the race. The Fishmongers' Company add a guinea to the prize.

Doiley (*Abraham*), a citizen and retired slop-seller. He was a charity boy, wholly without education, but made £80,000 in trade, and was determined to have "a larned skollard for his son-in-law." He speaks of *jomtry* [geometry], *joklate, jogrify, Al Mater, pinny-forty*, and *antikary doctors*; talks of *Scratchi* [Gracchi], *Horsi* [Horatii], a *study of horses*, and so on. Being resolved to judge between the rival scholarship of an Oxford pedant and a captain in the army, he gets both to speak Greek before him. Gradus, the scholar, quotes two lines of Greek, in which the word *panta* occurs four times. "Pantry!" cries the old slop-seller; "you can't impose upon me. I know *pantry* is not Greek." The captain tries English fustian, and when Gradus maintains that the words are English, "Out upon you for a jackanapes!" cries the old man; "as if I di'n't know my own mother-tongue!" and gives his verdict in favour of the captain.

Elizabeth Doiley, daughter of the old slop-seller, in love with captain Granger. She and her cousin Charlotte induce the Oxford scholar to dress like a *beau* to please the ladies. By so doing he disgusts the old man, who exclaims, "Oh that I should ever have been such a dolt as to take thee for a man of larnen'!" So the captain wins the race at a canter.—*Mrs. Cowley: Who's the Dupe?*

Dolabella, a friend of Mark Antony, in love with Cleopatra. Handsome, valiant, young, and "looked as he were laid for nature's bait to catch weak woman's eyes."—*Dryden: All for Love*, iv. 1 (1670).

Doll Common, a young woman in league with Subtle the alchemist, and with Face his ally.—*Ben Jonson: The Alchemist* (1610).

Mrs. Pritchard [1711-1768] could pass from "lady Macbeth" to "Doll Common."—*Leigh Hunt.*

Doll Tearsheet, a "bona-roba." This virago is cast into prison with Dame Quickly (hostess of a tavern in East-cheap), for the death of a man that they and Pistol had beaten.—*Shakespeare: 2 Henry IV.* (1598).

Dollallolla (*Queen*), wife of king Arthur, very fond of stiff punch, but scorning "vulgar sips of brandy, gin, and rum." She is the enemy of Tom Thumb, and opposes his marriage with her daughter Huncamunca; but when Noodle announces that the red cow has devoured the pigmy giant-queller, she kills the messenger for his ill tidings, and is herself killed by Frizaletta. Queen Dollallolla is jealous of the giantess Glundalca, at whom his majesty casts "sheep's eyes."—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Dolla Murrey, a character in Crabbe's *Borough.* She died playing cards.

"A vole! a vole!" she cried; "'tis fairly won."
This said, she gently with a single sigh
Died.

Crabbe: Borough (1810).

Dolly of the Chop-house (Queen's Head Passage, Paternoster Row and Newgate Street, London). Her celebrity arose from the excellency of her provisions, attendance, accommodation, and service. The name is that of the old cook of the establishment.

The broth reviving, and the bread was fair,
The small beer grateful and as pepper strong,
The beef-steaks tender, and the pot-herbs young.

Dolly Trull. Captain Macheath says she was "so taken up with stealing hearts, she left herself no time to steal anything else."—*Gay: The Beggar's Opera*, ii. 1 (1727).

Dolly Varden, daughter of Gabriel Varden, locksmith. She was loved to distraction by Joe Willet, Hugh of the Maypole inn, and Simon Tappertit. Dolly dressed in the Watteau style, and was lively, pretty, and bewitching.—*Dickens: Barnaby Rudge* (1841).

Dolman, a light-blue loose-fitting jacket, braided across the front with black silk frogs, and embroidered from the cuffs almost to the shoulders with gold lace of three rows interwoven. It is used as the summer jacket of the Algerian native troops. The winter jacket is called a "pelisse."

Dol'on, "a man of subtle wit and wicked mind," father of Guizor (groom of Pollentê the Saracen, lord of "Parlous Bridge"). Sir Ar'tegal, with scant ceremony, knocks the life out of Guizor, for demanding of him "passage-penny" for crossing the bridge. Soon afterwards, Brit'omart and Talus rest in Dolon's castle for the night, and Dolon, mistaking Britomart for sir Artegal, sets upon her in the middle of the night, but is overmastered. He now runs with his two surviving sons to the bridge, to prevent the passage of Britomart and Talus; but Britomart runs one of them through with her spear, and knocks the other into the river.—*Spenser: Faërie Queene*, v. 6 (1596).

Dol'on and Ulysses. Dolon undertook to enter the Greek camp and bring back to Hector an exact account of everything. Accordingly he put on a wolf's skin and prowled about the camp on all-fours. Ulysses saw through the disguise, and said to Diomed, "Yonder man is from the host . . . we'll let him pass a few paces, and then pounce on him unexpectedly." They soon caught the fellow, and having "pumped" out of him all about the Trojan plans, and the arrival of Rhesus, Diomed smote him with his falchion on the mid-neck and slew him. This is the subject of bk. x. of the *Iliad*, and therefore this book is called "Dolonia" ("the deeds of Dolon") or "Dŏlophon'ia" ("Dolon's murder").

Full of cunning, like Ulysses' whistle
When he allured poor Dolon.

Byron: Don Juan, xiii. 105 (1824).

Dolopa'tos, the Sicilian king, who placed his son Lucien under the charge of "seven wise masters." When grown to man's estate, Lucien's stepmother made improper advances to him, which he repulsed; and she accused him to the king of insulting her. By astrology the prince discovered that if he could tide over seven days his life would be saved; so the wise masters amused the king with

seven tales, and the king relented. The prince himself then told a tale which embodied his own history; the eyes of the king were opened, and the queen was condemned to death.—*Sandabar's Parables* (French version).

Dombey (*Mr.*), a purse-proud, self-contained London merchant, living in Portland Place, Bryanstone Square, with offices in the City. His god was wealth; and his one ambition was to have a son, that the firm might be known as "Dombey and Son." When Paul was born, his ambition was attained, his whole heart was in the boy, and the loss of the mother was but a small matter. The boy's death turned his heart to stone, and he treated his daughter Florence not only with utter indifference, but as an actual interloper. Mr. Dombey married a second time; but his wife eloped with his manager, James Carker, and the proud spirit of the merchant was brought low.

Paul Dombey, son of Mr. Dombey; a delicate, sensitive little boy, quite unequal to the great things expected of him. He was sent to Dr. Blimber's school, but soon gave way under the strain of school discipline. In his short life he won the love of all who knew him, and his sister Florence was especially attached to him. His death is beautifully told. During his last days he was haunted by the sea, and was always wondering what the wild waves were saying.

Florence Dombey, Mr. Dombey's daughter; a pretty, amiable, motherless child, who incurred her father's hatred because she lived and thrived while her younger brother, Paul, dwindled and died. Florence hungered to be loved, but her father had no love to bestow on her. She married Walter Gay, and when Mr. Dombey was broken in spirit by the elopement of his second wife, his grandchildren were the solace of his old age.—*Dickens: Dombey and Son* (1846).

Dom-Daniel originally meant a public school for magic, established at Tunis; but what is generally understood by the word is that immense establishment, near Tunis, under the "roots of the ocean," established by Hal-il-Mau'graby, and completed by his son. There were four entrances to it, each of which had a staircase of 4000 steps; and magicians, gnomes, and sorcerers of every sort were expected to do homage there at least once a year to Zatanaï [Satan]. Dom-Daniel was utterly destroyed by prince Habed-il-Rouman, son of the caliph of Syria. — *Continuation of the Arabian Nights* ("History of Maugraby").

Southey has made the destruction of Dom-Daniel the subject of his *Thalaba* —in fact, Thalaba takes the office of Habed-il-Rouman; but the general incidents of the two tales have no other resemblance to each other.

Domestic Poet (*The*), William Cowper (1731–1800).

Domestic Poultry, in Dryden's *Hind and Panther*, mean the Roman Catholic clergy; so called from an establishment of priests in the private chapel of Whitehall. The nuns are termed "sister partlet with the hooded head" (1687).

Dom'ine Stekan (corruption of *Dominus tecum*, "the Lord be with thee"). A witch, being asked how she contrived to kill all the children of a certain family in infancy, replied, "Easily enough. When the infant sneezes, nobody says, 'Domine stekan,' and then I become mistress of the child."—*Rev. W. Webster: Basque Legends*, 73 (1877).

Dominick, the "Spanish fryar," a kind of ecclesiastical Falstaff. A most immoral, licentious Dominican, who for money would prostitute even the Church and Holy Scriptures. Dominick helped Lorenzo in his amour with Elvi'ra the wife of Gomez.

He is a huge, fat, religious gentleman . . . big enough to be a pope. His gills are as rosy as a turkey-cock's. His big belly walks in state before him, like a harbinger; and his gouty legs come limping after it. Never was such a tun of devotion seen.—*Dryden: The Spanish Fryar*, ii. 3 (1680).

Dominie Sampson; his Christian name is Abel. He is the tutor at Ellangowan House, very poor, very modest, and crammed with Latin quotations. His constant exclamation is "Prodigious!"

Dominie Sampson is a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dom'inique (3 *syl.*), the gossiping old footman of the Franvals, who fancies himself quite fit to keep a secret. He is, however, a really faithful retainer of the family.—*Holcroft: The Deaf and Dumb* (1785).

Domitian a Marksman. The emperor Domitian was so cunning a marksman, that if a boy at a good distance off held up his hand and

spread out his fingers, he could shoot through the spaces without touching the boy's hand or any one of his fingers. (See TELL, for many similar marksmen.) —*Peacham: Complete Gentleman* (1627).

Domizia, a noble lady of Florence, greatly embittered against the republic for its base ingratitude to her two brothers, Porzio and Berto, whose death she hoped to revenge.

I am a daughter of the Traversari,
Sister of Porzio and Berto both . . .
I knew that Florence, that could doubt their faith,
Must needs mistrust a stranger's; holding back
Reward from them, must hold back his reward.
R. Browning: Luria, iii.

Don Alphonso, son of a rich banker. In love with Victoria, the daughter of don Scipio; but Victoria marries don Fernando. Lorenzo, who went by the name of Victoria for a time, and is the person don Alphonso meant to marry, espouses don Cæsar.—*O'Keefe: Castle of Andalusia* (1798).

Don Juan. (See JUAN.)

Don Quixote, a satirical romance, in ridicule of the tales of chivalry, by Cervantes (3 *syl.*), a Spaniard. Part i. in 1605; part ii. in 1615.

English translations: Duffield, 1881; Jarvis (*good*), 1742; Motteux, 1719; Skelton (the first, *good*), 1612-1620; Smollett, 1755; Wilmot, 1774; etc.
Dramatized, in 1696, by Durfey, and in 1716 by Fielding. Converted into an opera by Macfarren in 1846.

Don Sebastian. (See SEBASTIAN.)

For other "dons," see the proper name.

Donacha dhu na Dunaigh, the Highland robber near Roseneath.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Donald, the Scotch steward of Mr. Mordent. Honest, plain-spoken, faithful, and unflinching in his duty.—*Holcroft: The Deserted Daughter* (1785, altered into *The Steward*).

Donald, an old domestic of MacAulay, the Highland chief.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Donald of the Hammer, son of the laird of Invernahyle of the West Highlands of Scotland. When Green Colin assassinated the laird and his household, the infant Donald was saved by his foster-nurse, and afterwards brought up by her husband, a blacksmith. He became so strong that he could work for hours with two fore-hammers, one in each hand, and was therefore called *Donuil nan Ord*. When he was 21 he marched with a few adherents against Green Colin, and slew him; by which means he recovered his paternal inheritance.

Donald of the smithy, the "son of the hammer,"
Filled the banks of Lochawe with mourning and clamour.
Quoted by sir Walter Scott, in *Tales of a Grandfather*, i. 39.

Donar, same as **Thor** (*q.v.*), the god of thunder among the ancient Teutons.

Donation of Pepin. When Pepin conquered Ataulf (Adolphus), the exarchate of Ravenna fell into his hands. Pepin gave the pope both the ex-archate and the republic of Rome; and this munificent gift is the world-famous "Donation of Pepin," on which rested the whole fabric of the temporal power of the popes (A.D. 755). Victor Emmanuel, king of Italy, dispossessed the pope of his temporal sovereignty, and added the papal states to the united kingdom of Italy, over which he reigned (1870).

Dondasch', an Oriental giant, contemporary with Seth, to whose service he was attached. He needed no weapons, because he could destroy anything by his muscular force.

Don'egild (3 *syl.*), the wicked mother of Alla king of Northumberland. Hating Custance because she was a Christian, Donegild set her adrift with her infant son. When Alla returned from Scotland, and discovered this act of cruelty, he put his mother to death; then going to Rome on a pilgrimage, met his wife and child, who had been brought there a little time previously.—*Chaucer: Canterbury Tales* ("The Man of Law's Tale," 1388).

Don'et, the first grammar put into the hands of scholars. It was that of Dona'tus the grammarian, who taught in Rome in the fourth century, and was the preceptor of St. Jerome. When "Graunde Amour" was sent to study under lady Gramer, she taught him, as he says—

First my donet, and then my accedence.
Hawes: The Pastime of Plesure, v. (time, Henry VII.)

Doni'ca, only child of the lord of Ar'kinlow (an elderly man). Young Eb'erhard loved her, and the Finnish maiden was betrothed to him. Walking one evening by the lake, Donica heard the sound of the death-spectre, and fell lifeless in the arms of her lover. Presently the dead maiden received a supernatural vitality, but her cheeks were

wan, her lips livid, her eyes lustreless, and her lap-dog howled when it saw her. Eberhard still resolved to marry her, and to church they went. But when he took Donica's hand into his own it was cold and clammy; the demon fled from her, and the body dropped a corpse at the feet of the bridegroom.—*Southey: Donica* (a Finnish ballad).

Donnerhu'gel (*Rudolph*), one of the Swiss deputies to Charles "the Bold," duke of Burgundy. He was cousin of the sons of Arnold Biederman the landamman of Unterwalden (*alias* count Arnold of Geierstein).

Theodore Donnerhugel, uncle of Rudolph. He was page to the former baron of Arnheim [*Arn hime*].—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Donnithorne (*Arthur*), in love with Hetty Sorrel. In George Eliot's novel of *Adam Bede* (1859).

Donovan, lord Rosebery's celebrated horse, was named from "Donovan," the hero of Edna Lyall's novel so called.

Do'ny, Florimel's dwarf.—*Spenser: Faërie Queene*, iii. 5 and iv. 2 (1590, 1596).

Donzel del Fe'bo (*El*), *the Knight of the Sun*, a Spanish romance in *The Mirror of Knighthood*. He was "most excellently fair," and a "great wanderer;" hence he is alluded to as "that wandering knight so fair."

Doo'lin of Mayence (2 *syl.*), the hero and title of an old French romance of chivalry. He was ancestor of Ogier the Dane. His sword was called *Marveilleuse* ("wonderful").

Doomsday Sedgwick, William Sedgwick, a fanatical "prophet" during the Commonwealth. He pretended that the time of doomsday had been revealed to him in a vision. And, going into the garden of sir Francis Russell, he denounced a party of gentlemen playing at bowls; and bade them prepare for the day of doom, which was at hand.

Doorm, an earl who tried to make Enid his handmaid; and "smote her on the cheek" because she would not welcome him. Whereupon her husband, count Geraint, started up and slew the "russet-bearded earl."—*Tennyson: Idylls of the King* ("Enid").

Door-Opener (*The*), Cratês, the Theban; so called because he used to go round Athens early of a morning, and rebuke the people for their late rising.

Dora [Spenlow], a pretty, warm-hearted little doll of a woman, with no practical views of the duties of life or the value of money. She was the "child-wife" of David Copperfield; and loved to sit by him and hold his pens while he wrote. She died, and David then married Agnes Wickfield. Dora's great pet was a dog called "Jip," which died at the same time as its mistress.—*Dickens: David Copperfield* (1849).

(One of the *Idylls* of lord Tennyson, published in 1842, is called "Dora.")

Dora'do (*El*), a land of exhaustless wealth; a golden illusion. Orella'na, lieutenant of Pizarro, asserted that he had discovered a "gold country" between the Orino'co and the Am'azon, in South America. Sir Walter Raleigh twice visited Guia'na as the spot indicated, and published highly coloured accounts of its enormous wealth. (See EL DORADO, p. 318.)

Dorali'ce (4 *syl.*), a lady beloved by Rodomont, but who married Mandricardo.—*Ariosto: Orlando Furioso* (1516).

Dor'alis, the lady-love of Rodomont king of Sarza and Algiers. She eloped with Mandricardo king of Tartary.—*Bojardo: Orlando Innamorato* (1495); and *Ariosto: Orlando Furioso* (1516).

Dorante (2 *syl.*), a name introduced into three of Molière's comedies. In *Les Fâcheux* he is a courtier devoted to the chase (1661). In *La Critique l'école des Femmes* he is a chevalier (1662). In *Le Bourgeois Gentilhomme* he is a count in love with the marchioness Dorimène (3 *syl.*) (1670).

Doras'tus and Faunia, the hero and heroine of a popular romance by Robert Greene, published in 1588, under the title of *Pandosto and the Triumph of Time*. On this "history" Shakespeare founded his *Winter's Tale*.

Why, sir William, it is a romance, a novel, a pleasanter history by half than the loves of Dorastus and Faunia. —*Bickerstaff: Love in a Village*, iii. 1.

Dorax, the assumed name of don Alonzo of Alcazar, when he deserted Sebastian king of Portugal, turned renegade, and joined the emperor of Barbary. The cause of his desertion was because Sebastian gave to Henri'quez the lady Violante (4 *syl.*), betrothed to himself. The quarrel between Sebastian and Dorax is a masterly imitation of the quarrel and

reconciliation of Brutus and Cassius in Shakespeare's *Julius Cæsar*.—*Dryden: Don Sebastian* (1690).

Like "Dorax" in the play, I submitted, "tho' with swelling heart."—*Sir W. Scott.*

N.B.—This quotation is not exact. It occurs in the "quarrel." Sebastian says to Dorax, "Confess, proud spirit, that better he [*Henriquez*] deserved my love than thou." To this Dorax replies—

I must grant,
Yes, I must grant, but with a swelling soul,
Henriquez had your love with more desert;
For you he fought and died; I fought against you.
Drayton: Don Sebastian (1690).

Dorcas, servant to squire Ingoldsby.—*Sir W. Scott: Redgauntlet* (time, George III.).

Dorcas, an old domestic at Cumnore Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Dorcas Society, a society for supplying the poor with clothing; so called from Dorcas, who "made clothes for the poor," mentioned in *Acts* ix. 39.

Doric Land, Greece, of which Doris was a part.

Thro' all the bounds
Of Doric land.
Milton: Paradise Lost, i. 519 (1665).

Doric Reed, pastoral poetry, simple and unornamented poetry; so called because everything Doric was remarkable for its chaste simplicity.

Doricourt, the *fiancé* of Letitia Hardy. A man of the world and the rage of the London season; he is, however, both a gentleman and a man of honour. He had made the "grand tour," and considered English beauties insipid.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Montague Talbot [1778–1831].
He reigns o'er comedy supreme . . .
None show for light and airy sport,
So exquisite as Doricourt.
Crofton Croker.

*** *Doricourt* is one of the *dramatis personæ* of *The Way of the World*, by Congreve (1700).

Do'ridon, a lovely swain, nature's "chiefest work," more beautiful than Narcissus, Ganimede, or Adonis.—*Browne: Britannia's Pastorals* (1613).

Do'rigen, a lady of high family, who married Arvir'agus out of pity. (See ARVIRAGUS, p. 66.)

Dor'imant, a genteel, witty libertine. The original of this character was the earl of Rochester.—*Etherege: The Man of Mode* or *Sir Fopling Flutter* (1676).

The Dorimants and the lady Touchwoods, in their own sphere, do not offend my moral sense; in fact, they do not appeal to it at all.—*C. Lamb.*

(The "lady Touchwood" in Congreve's *Double Dealer*, not the "lady Frances Touchwood" in Mrs. Cowley's *Belle's Stratagem*, which is quite another character.)

Dor'imène (3 *syl.*), daughter of Alcantor, beloved by Sganarelle (3 *syl.*) and Lycaste (2 *syl.*). She loved "le jeu, les visites, les assemblés, les cadeaux, et les promenades, en un mot toutes le choses de plaisir," and wished to marry to get free from the trammels of her home. She says to Sganarelle (a man of 63), whom she promises to marry, "Nous n'aurons jamais aucun démêlé ensemble; et je ne vous contraindrai point dans vos actions, comme j'espère que vous ne me contraindrez point dans les mienne."—*Molière: Le Mariage Forcé* (1664).

(She had been introduced previously as the wife of Sganarelle, in the comedy of *Le Cocu Imaginaire*, 1660.)

Dorimène, the marchioness, in the *Bourgeois Gentilhomme*, by Molière (1670).

Dorin'da, the charming daughter of lady Bountiful; in love with Aimwell. She is sprightly and light-hearted, but good and virtuous also.—*Farquhar: The Beaux' Stratagem* (1707).

Dorine' (2 *syl.*), attendant of Mariane (daughter of Orgon). She ridicules the folly of the family, but serves it faithfully.—*Molière: Le Tartuffe* (1664).

D'Orme'o, prime minister of Victor Amade'us (4 *syl.*), and also of his son and successor Charles Emmanuel king of Sardinia. He took his colour from the king he served; hence under the tortuous, deceitful Victor, his policy was marked with crude rascality and duplicity; but under the truthful, single-minded Charles Emmanuel, he became straightforward and honest.—*R. Browning: King Victor and King Charles, etc.*

Dormer (*Captain*), benevolent, truthful, and courageous, candid and warm-hearted. He was engaged to Louisa Travers; but the lady was told that he was false and had married another, so she gave her hand to lord Davenant.

Marianne Dormer, sister of the captain. She married lord Davenant, who called himself Mr. Brooke; but he forsook her in three months, giving out that he was dead. Marianne, supposing herself to be a widow, married his lordship's

son.—*Cumberland: The Mysterious Husband* (1783).

Dormer (*Caroline*), the orphan daughter of a London merchant, who was once very wealthy; but he became bankrupt and died, leaving his daughter £200 a year. This annuity, however, she loses through the knavery of her man of business. When reduced to penury, her old lover, Henry Morland (supposed to have perished at sea), makes his appearance and marries her, by which she becomes the lady Duberly.—*Colman: The Heir-at-Law* (1797).

Dornton (*Mr.*), a great banker, who adores his son Harry. He tries to be stern with him when he sees him going the road to ruin, but is melted by a kind word.

Joseph Munden [1758–1832] was the original representative of "Old Dornton" and a host of other characters.—*Memoir* (1832).

Harry Dornton, son of the above. A noble-hearted fellow, spoilt by over-indulgence. He becomes a regular rake, loses money at Newmarket, and goes post-speed on the road to ruin, led astray by Jack Milford. So great is his extravagance, that his father becomes a bankrupt; but Sulky (his partner in the bank) comes to the rescue. Harry marries Sophia Freelove, and both father and son are saved from ruin.—*Holcroft: The Road to Ruin* (1792).

Dorober'nia, Canterbury.

DOROTHE'A, of Andalusi'a, daughter of Cleonardo (an opulent vassal of the duke Ricardo). She was married to don Fernando, the duke's younger son, who deserted her for Lucinda (the daughter of an opulent gentleman), engaged to Cardenio, her equal in rank and fortune. When the wedding day arrived, Lucinda fell into a swoon, a letter informed the bridegroom that she was already married to Cardenio, and next day she took refuge in a convent. Dorothea also left her home, dressed in boy's clothes, and concealed herself in the Sierra Morena or Brown Mountain. Now, it so happened that Dorothea, Cardenio, and don Quixote's party happened to be staying at the Crescent inn, and don Fernando, who had abducted Lucinda from the convent, halted at the same place. Here he found his wife Dorothea, and Lucinda her husband Cardenio. All these misfortunes thus came to an end, and the parties mated with their respective spouses.—*Cervantes: Don Quixote*, I. iv. (1605).

Dorothe'a, sister of Mons. Thomas. —*Fletcher: Mons. Thomas* (1619).

Dorothe'a, the "virgin martyr," attended by Angelo, an angel in the semblance of a page, first presented to Dorothea as a beggar-boy, to whom she gave alms.—*Massinger: The Virgin Martyr* (1622).

Dorothe'a, the heroine of Goethe's poem entitled *Hermann and Dorothea* (1797).

Dorothea Brooke, the heroine of *Middlemarch*, a novel by "George Eliot" (Mrs. J. W. Cross, 1872).

Dor'otheus (3 *syl.*), the man who spent all his life in endeavouring to elucidate the meaning of one single word in Homer.

Dor'othy (*Old*), the housekeeper of Simon Glover and his daughter "the fair maid of Perth."—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Dor'othy, charwoman of Old Trapbois the miser and his daughter Martha. —*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dorriforth, a young handsome catholic priest (afterwards lord Elmwood). He was the gardener of Miss Milner, the heroine of the novel, who falls in love with Dorriforth. Miss Milner has a quick tongue and warm heart, but is for ever on the verge of wrong-doing; Dorriforth is grave and inexorable.—*Mrs. Inchbald: A Simple Story* (1791).

Dorrillon (*Sir William*), a rich Indian merchant and a widower. He had one daughter, placed under the care of Mr. and Miss Norberry. When this daughter (Maria) was grown to womanhood, sir William returned to England, and, wishing to learn the character of Maria, presented himself under the assumed name of Mr. Mandred. He found his daughter a fashionable young lady, found of pleasure, dress, and play, but affectionate and good-hearted. He was enabled to extricate her from some money difficulties, won her heart, revealed himself as her father, and reclaimed her.

Miss [*Maria*] *Dorrillon*, daughter of sir William; gay, fashionable, light-hearted, highly accomplished, and very beautiful. "Brought up without a

mother's care or father's caution," she had some excuse for her waywardness and frivolity. Sir George Evelyn was her admirer, whom for a time she teased to the very top of her bent; then she married, loved, and reformed.—*Mrs. Inchbald: Wives as they Were and Maids as they Are* (1797).

D'Osborn (*Count*), governor of the Giant's Mount Fortress. The countess Marie consented to marry him, because he promised to obtain the acquittal of Ernest de Fridberg ("the State prisoner"); but he never kept his promise. It was by this man's treachery that Ernest was a prisoner, for he kept back the evidence of general Bavois, declaring him innocent. He next employed persons to strangle him, but this attempt was thwarted. His villainy being brought to light, he was ordered by the king to execution.—*Stirling: The State Prisoner* (1847).

Do'son, a promise-maker and promise-breaker. Antig'onos (grandson of Demetrios *the besieger*) was so called.

Dot. (See PEERYBINGLE.)

Do-the-boys Hall, a Yorkshire school, where boys were taken-in and done-for by Mr. Squeers, an arrogant, conceited, puffing, overbearing, and ignorant schoolmaster, who fleeced, beat, and starved the boys, but taught them nothing.—*Dickens: Nicholas Nickleby* (1838).

The original of Dotheboys Hall is still in existence at Bowes, some five miles from Barnard Castle. The King's Head inn at Barnard Castle is spoken of in *Nicholas Nickleby* by Newman Noggs.—*Notes and Queries*, April 2, 1875.

Doto, Nysê, and Neri'nê, the three nereids who guarded the fleet of Vasco da Gama. When the treacherous pilot had run the ship in which Vasco was sailing on a sunken rock, these sea-nymphs lifted up the prow and turned it round.—*Camoens: Lusiad*, ii. (1569).

Douban, the physician, cured a Greek king of leprosy by some drug concealed in a racket-handle. The king gave Douban such great rewards that the envy of his nobles was excited, and his vizier suggested that a man like Douban was very dangerous to be near the throne. The fears of the weak king being aroused, he ordered Douban to be put to death. When the physician saw there was no remedy, he gave the king a book, saying, "On the sixth leaf the king will find something affecting his life." The king, finding the leaves stick, moistened his finger with his mouth, and by so doing poisoned himself. "Tyrant!" exclaimed Douban, "those who abuse their power merit death."—*Arabian Nights* ("The Greek King and the Physician").

Douban, physician of the emperor Alexius.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Double Dealer (*The*). "The double dealer" is Maskwell, who pretends love to lady Touchwood and professes friendship to Mellefont (2 *syl.*), in order to betray them both. The other characters of the comedy also deal doubly: Thus lady Froth pretends to love her husband, but coquets with Mr. Brisk; and lady Pliant pretends to be chaste as Diana, but has a liaison with Careless. On the other hand, Brisk pretends to entertain friendship for lord Froth, but makes love to his wife; and Ned Careless pretends to respect and honour lord Pliant, but bamboozles him in a similar way.—*Congreve* (1700).

Double-headed Mount (*The*), Parnassus, in Greece; so called from its two chief summits, Tithŏrĕo and Lycorēa.

Double Lines (in Lloyd's books), a technical word for losses and accidents.

One morning the subscribers were reading the "double lines," and among the losses was the total wreck of this identical ship.—*Old and New London*, i. 513.

Doublefee (*Old Jacob*), a money-lender, who accommodates the duke of Buckingham with loans.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Doubting Castle, the castle of giant Despair, into which Christian and Hopeful were thrust; but from which they escaped by means of the key called "Promise."—*Bunyan: Pilgrim's Progress*, i. (1678).

Dougal, turn-key at Glasgow Tolbooth. He is an adherent of Rob Roy.—*Sir W. Scott: Rob Roy* (time, George I.).

DOUGLAS, divided into *The Black Douglases* and *The Red Douglases.*

I. THE BLACK DOUGLASES (or senior branch). Each of these is called "The Black Douglas."

The Hardy, William de Douglas, defender of Berwick (died 1302).

The Good sir James, eldest son of "The Hardy." Friend of Bruce. Killed by the Moors in Spain, 1330.

England's Scourge and Scotland's Bulwark, William Douglas, knight of Liddesdale. Taken at Neville's Cross, and

killed by William first earl of Douglas, in 1353.

The Flower of Chivalry, William de Douglas, natural son of "The Good sir James" (died 1384).

James second earl of Douglas overthrew Hotspur. Died at Otterburn, 1388. This is the Douglas of the old ballad of *Chevy Chase*.

Archibald the Grim, Archibald Douglas, natural son of "The Good sir James" (died *).

The Black Douglas, William lord of Nithsdale (murdered by the earl of Clifford, 1390).

Tineman (the loser), Archibald fourth earl, who lost the battles of Homildon, Shrewsbury, and Verneuil, in the last of which he was killed (1424).

William Douglas, eighth earl, stabbed by James II., and then despatched with a battle-axe by sir Patrick Gray, at Stirling, February 13, 1452. Sir Walter Scott alludes to this in *The Lady of the Lake*.

James Douglas, ninth and last earl (died 1488). With him the senior branch closes.

II. THE RED DOUGLASES, a collateral branch.

Bell-the-Cat, the great earl of Angus. He is introduced by Scott in *Marmion*. His two sons fell in the battle of Flodden Field. He died in a monastery, 1514.

Archibald Douglas, sixth earl of Angus, and grandson of "Bell-the-Cat." James Bothwell, one of the family, forms the most interesting part of Scott's *Lady of the Lake*. He was the grandfather of Darnley, husband of Mary queen of Scots. He died 1560.

James Douglas, earl of Morton, younger brother of the seventh earl of Angus. He took part in the murder of Rizzio, and was executed by the instrument called "the maiden" (1530–1581).

The "Black Douglas," introduced by sir W. Scott in *Castle Dangerous*, is "The Gud schyr James." This was also the Douglas which was such a terror to the English that the women used to frighten their unruly children by saying they would "make the Black Douglas take them." He first appears in *Castle Dangerous* as "Knight of the Tomb." The following nursery rhyme refers to him:—

> Hush ye, hush ye, little pet ye;
> Hush ye, hush ye, do not fret ye:
> The Black Douglas shall not get thee.
> *Sir W. Scott: Tales of a Grandfather*, i. 6.

Douglas, a tragedy by J. Home (1757). Young Norval, having saved the life of lord Randolph, is given a commission in the army. Lady Randolph hears of the exploit, and discovers that the youth is her own son by her first husband, lord Douglas. Glenalvon, who hates the new favourite, persuades lord Randolph that his wife is too intimate with the young upstart, and the two surprise them in familiar intercourse in a wood. The youth, being attacked, slays Glenalvon; but is in turn slain by lord Randolph, who then learns that the young man was lady Randolph's son. Lady Randolph, in distraction, rushes up a precipice and throws herself down headlong, and lord Randolph goes to the war then raging between Scotland and Denmark.

Home was a Scotch minister, but the publication of a drama so offended the Presbytery, that he found it expedient to leave the ministry.

Douglas (*Archibald earl of*), father-in-law of prince Robert, eldest son of Robert III. of Scotland.

Margery of Douglas, the earl's daughter, and wife of prince Robert duke of Rothsay. The duke was betrothed to Elizabeth daughter of the earl of March, but the engagement was broken off by intrigue.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Douglas (*Clara*), the heroine of lord Lytton's comedy called *Money* (1840).

Douglas (*George*), nephew of the regent Murray of Scotland, and grandson of the lady of Lochleven. George Douglas was devoted to Mary queen of Scots. —*Sir W. Scott: The Abbot* (time, Elizabeth).

Douglas and the Bloody Heart. The heart of Bruce was entrusted to Douglas to carry to Jerusalem. Landing in Spain, he stopped to aid the Castilians against the Moors, and in the heat of battle cast the "heart," enshrined in a golden coffer, into the very thickest of the foe, saying, "The heart or death!" On he dashed, fearless of danger, to regain the coffer, but perished in the attempt. The family thenceforth adopted the "bloody heart" as their armorial device.

Douglas Larder (*The*). When the "Good sir James" Douglas, in 1306, took his castle by a *coup de main* from the English, he caused all the barrels containing flour, meal, wheat, and malt, to be knocked in pieces and their contents to be thrown on the floor; he then staved in all the hogsheads of wine and ale upon

this mass. To this he flung the dead bodies slain and some dead horses. The English called this disgusting mess "The Douglas Larder." He then set fire to the castle and took refuge in the hills, for he said "he loved far better to hear the lark sing than the mouse cheep."

¶ *Wallace's Larder* is a similar phrase. In the dungeon of Ardrossan, Ayrshire (surprised by him in the reign of Edward I.), he had the dead bodies of the garrison thrown together in a heap.

Douglas Tragedy (*The*), a ballad printed in Scott's *Border Minstrelsy*. Lord William elopes with Margaret Douglas; but being pursued by her father and brothers, they fight, and the two are left dead on the road. William, wounded, just reaches home to die, and during the night Margaret does also.

Douloureuse Garde (*La*), a castle in Berwick-upon-Tweed, won by sir Launcelot du Lac, in one of the most terrific adventures related in romance. In memory of this event, the name of the castle was changed into *La Joyeuse Garde* or *La Garde Joyeuse*.

Dousterswivel (*Herman*), a German schemer, who obtains money under the promise of finding hidden wealth by a divining-rod.—*Sir W. Scott: The Antiquary* (time, George III.).

The incident of looking for treasure in the church is copied from one which Lilly mentions, who went with David Ramsay to search for hid treasure in Westminster Abbey.—See *Old and New London*, i. 129.

Dove (*Dr.*), the hero of Southey's novel called *The Doctor* (1834).

Dove (*Sir Benjamin*), of Cropley Castle, Cornwall. A little, peaking, puling creature, desperately hen-pecked by a second wife; but madam overshot the mark, and the knight was roused to assert and maintain the mastery.

That very clever actor Cherry [1769-1812] appeared in "sir Benjamin Dove," and showed himself a master of his profession.—*Boaden*.

Lady Dove, twice married, first to Mr. Searcher, king's messenger, and next to sir Benjamin Dove. She had a *tendresse* for Mr. Paterson. Lady Dove was a terrible termagant, and, when scolding failed, used to lament for "poor dear dead Searcher, who——," etc., etc. She pulled her bow somewhat too tight, and sir Benjamin asserted his independence.

Sophia Dove, daughter of sir Benjamin. She loved Robert Belfield, but was engaged to marry the elder brother Andrew. When, however, the wedding day arrived, Andrew was found to be a married man, and the younger brother became the bridegroom.—*Cumberland: The Brothers* (1769).

Dowlas (*Daniel*), a chandler of Gosport, who trades in "coals, cloth, herrings, linen, candles, eggs, sugar, treacle, tea, and brickdust." This vulgar and illiterate petty shopkeeper is raised to the peerage under the title of "The right hon. Daniel Dowlas, baron Duberly." But scarcely has he entered on his honours, when the "heir-at-law," supposed to have been lost at sea, makes his appearance in the person of Henry Morland. The "heir" settles on Daniel Dowlas an annuity.

Deborah Dowlas, wife of Daniel, and for a short time lady Duberly. She assumes quite the airs and *ton* of gentility, and tells her husband "as he is a pear, he ought to behave as sich."

Dick Dowlas, the son, apprenticed to an attorney at Castleton. A wild young scamp, who can "shoot wild ducks, fling a bar, play at cricket, make punch, catch gudgeons, and dance." His mother says, "he is the sweetest-tempered youth when he has everything his own way." He comes into a fortune of £15,000 a year, and gives Dr. Pangloss £300 a year to tutorize him. Dick Dowlas falls in love with Cicely Homespun, and marries her. —*Colman: Heir-at-Law* (1797).

Miss Pope asked me about the dress. I answered, "It should be black bombazeen . . ." I proved to her that not only "Deborah Dowlas," but all the rest of the *dramatis personæ* ought to be in mourning. . . . The three "Dowlases" as relatives of the deceased lord Duberly; "Henry Morland" as the heir-at-law; "Dr. Pangloss" as a clergyman; "Caroline Dormer" for the loss of her father; and "Kenrick" as a servant of the Dormer family.—*James Smith*.

Dowlas (*Old Dame*), housekeeper to the duke of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dowling (*Captain*), a great drunkard, who dies in his cups.—*Crabbe: Borough*, xvi. (1810).

Downer (*Billy*), an occasional porter and shoeblack, a diffuser of knowledge, a philosopher, a citizen of the world, and an "unfinished gentleman."—*Selby: The Unfinished Gentleman* (1841).

Downing Professor, in the University of Cambridge. So called from sir George Downing, bart., who founded the law professorship in 1800.

Dowsabel, daughter of Cassemen

(3 *syl.*), a knight of Arden; a ballad by M. Drayton (1593).

> Old Chaucer doth of Topaz tell,
> Mad Rabelais of Pantagruel,
> A later third of Dowsabel.
> *Drayton: Nymphidia.*

Drac, a sort of fairy in human form, whose abode is the caverns of rivers. Sometimes these dracs will float like golden cups along a stream to entice bathers; but when the bather attempts to catch at them, the drac draws him under water.—*South of France Mythology.*

Dra'chenfels (*"dragon rocks"*), so called from the dragon killed there by Siegfried, the hero of the *Nibelungen Lied.*

Dragon (*A*), the device on the royal banner of the old British kings. The leader was called the *pendragon.* Geoffrey of Monmouth says, "When Aure'lius was king, there appeared a star at Winchester of wonderful magnitude and brightness, darting forth a ray, at the end of which was a flame in form of a dragon." Uther ordered two golden dragons to be made, one of which he presented to Winchester, and the other he carried with him as a royal standard. Tennyson says that Arthur's helmet had for crest a golden dragon.

> . . . they saw
> The dragon of the great pendragonship,
> That crowned the state pavilion of the king.
> *Tennyson: Guinevere.*

Dragon (*The*), one of the masques at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Dragon (*The Red*), the personification of "the devil," as the enemy of man.—*P. Fletcher: The Purple Island,* ix. (1633).

Dragon of Wantley (*i.e.* Warncliff, in Yorkshire), a skit on the old metrical romances, especially on the old rhyming legend of sir Bevis. The ballad describes the dragon, its outrages, the flight of the inhabitants, the knight choosing his armour, the damsel, the fight, and the victory. The hero is called "More, of More Hall" (*q.v.*).—*Percy: Reliques,* III. iii. 13.

(H. Carey has a burlesque called *The Dragon of Wantley,* and calls the hero "Moore, of Moore Hall," 1697–1743.)

Dragon's Hill (Berkshire). The legend says it is here that St. George killed the dragon; but the place assigned for this achievement in the ballad given in Percy's *Reliques* is "Sylênê, in Libya." Another legend gives Berytus (*Beyrut*) as the place of this encounter.

(In regard to Dragon Hill, according to Saxon annals, it was here that Cedric (founder of the West Saxons) slew Naud the pendragon, with 5000 men.)

Dragon's Teeth. The tale of Jason and Æêtês is a repetition of that of Cadmus.

In the tale of CADMUS, we are told the fountain of Arei'a (3 *syl.*) was guarded by a fierce dragon. Cadmus killed the dragon, and sowed its teeth in the earth. From these teeth sprang up armed men called "Sparti," among whom he flung stones; and the armed men fell foul of each other, till all were slain excepting five.

∴ In the tale of JASON, we are told that, having slain the dragon which kept watch over the golden fleece, he sowed its teeth in the ground, and armed men sprang up. Jason cast a stone into the midst of them; whereupon, the men attacked each other, and were all slain.

Dragons.

AHRIMAN, the dragon slain by Mithra.—*Persian Mythology.*

COLEIN. (See p. 225.)

DAHAK, the three-headed dragon slain by Thraetana-Yaçna.—*Persian.*

FAFNIS, the dragon slain by Sigurd.

GRENDEL, the dragon slain by Beowulf, the Anglo-Saxon hero.

LA GARGOUILLE, the dragon which ravaged the Seine, slain by St. Romain of Rouen.

PYTHON, the dragon slain by Apollo.—*Greek Mythology.*

TARASQUE (2 *syl.*), the dragon slain at Aix-la-Chapelle by St. Martha.

ZOHAK, the dragon slain by Feridun.

N.B.—Numerous dragons have no special name. Many are denoted Red, White, Black, Great, etc.

Drama. The earliest European drama since the fall of the Western empire appeared in the middle of the fifteenth century. It is called *La Celestina,* and is divided into twenty-one acts. The first act, which runs through fifty pages, was composed by Rodrigo Cota; the other twenty are ascribed to Fernando de Rojas. The whole was published in 1510.

The earliest English drama is entitled *Ralph Roister Doister,* a comedy by Nicholas Udal (before 1551, because mentioned by T. Wilson, in his *Rule of Reason,* which appeared in 1551).

The second English drama was *Gammer*

Gurton's Needle, by Mr. S., Master of Arts. Warton, in his *History of English Poetry* (iv. 32), gives 1551 as the date of this comedy; and Wright, in his *Historia Histrionica*, says it appeared in the reign of Edward VI., who died 1553. It is generally ascribed to bishop Still, but he was only eight years old in 1551.

Father of the French Drama, Etienne Jodelle (1532–1573).

Father of the Modern German Drama, Andrēos Greif (1616-1664).

Father of the Greek Drama, Thespis (sixth century B.C.).

Father of the Spanish Drama, Lopê de Vega (1562–1635).

Drama of Exiles (*The*), a poem by Mrs. Browning (1844). The "exiles" are Adam and Eve from Paradise, and the poem depicts the anguish of Eve when driven into the wilderness, "And must I leave thee, Paradise?"

Drap, one of queen Mab's maids of honour.—*Drayton: Nymphidia.*

Dra'pier's Letters, a series of letters written by dean Swift, and signed "M. D. Drapier," advising the Irish not to take the copper money coined by William Wood, to whom George I. had given a patent. These letters (1724) stamped out this infamous job, and caused the patent to be cancelled. The patent was obtained by the duchess of Kendal (mistress of the king), who was to share the profits.

> Can we the Drapier then forget?
> Is not our nation in his debt?
> 'Twas he that writ the "Drapier's Letters."
> *Dean Swift: Verses on his own death.*

Drawcan'sir, a bragging, blustering bully, who took part in a battle, and killed every one on both sides, "sparing neither friend nor foe."—*Villiers duke of Buckingham: The Rehearsal* (1671).

> Juan, who was a little superficial,
> And not in literature a great Drawcansir.
> *Byron: Don Juan*, xi. 51 (1824).

At length my enemy appeared, and I went forward some yards like a Drawcansir, but found myself seized with a panic as Paris was when he presented himself to fight with Menelaus.—*Lesage: Gil Blas*, vii. 1 (1735).

Dream Authorship. It is said that Coleridge wrote his *Kubla Khan* from his recollection of a dream.

¶ Condillac (says Cabanis) concluded in his dreams the reasonings left incomplete at bed-time.

Dreams. Amongst the ancient Gaels the leader of the army was often determined by dreams or visions in the night. The different candidates retired "each to his hill of ghosts," to pass the night, and he to whom a vision appeared was appointed the leader.

Selma's king [*Fingal*] looked around. In his presence we rose in arms. But who should lift the shield—for all had claimed the war? The night came down. We strode in silence, each to his hill of ghosts, that spirits might descend in our dreams to mark us for the field. We struck the shield of the dead. We raised the hum of songs. We called thrice the ghosts of our fathers. We laid us down for dreams.—*Ossian: Cathlin of Clutha.*

Dreams. The Indians believe all dreams to be revelations, sometimes made by the familiar genius, and sometimes by the "inner or divine soul." An Indian, having dreamt that his finger was cut off; had it really cut off the next day—*Charlevoix: Journal of a Voyage to North America.*

Dream'er (*The Immortal*), John Bunyan, whose *Pilgrim's Progress* is said by him to be a dream (1628–1688).

¶ The pretence of a dream was one of the most common devices of mediæval romance, as, for example, the *Romance of the Rose* and *Piers Plowman*, both in the fourteenth century.

Dreary (*Wat*), *alias* BROWN WILL, one of Macheath's gang of thieves. He is described by Peachum as "an irregular dog, with an underhand way of disposing of his goods" (act i. sc. 1).—*Gay: The Beggar's Opera* (1727).

Drink used by actors, orators, etc.—
BRAHAM, bottled porter.
CATLEY (*Miss*), linseed tea and madeira.
COOKE (*G. F.*), everything drinkable.
EMERY, brandy-and-water (cold).
GLADSTONE (*W. E.*), an egg beaten up in sherry.
HENDERSON, gum arabic and sherry.
INCLEDON, madeira.
JORDAN (*Mrs.*), calves'-foot jelly dissolved in warm sherry.
KEAN (*Edmund*), beef-tea for breakfast, cold brandy.
LEWIS, mulled wine (with oysters).
OXBERRY, tea.
SMITH (*William*), coffee.
WOOD (*Mrs.*), draught porter.
∴ J. Kemble took opium.

Drink. "*I drink the air,*" says Ariel, meaning "I will fly with great speed."

In *Henry IV.* we have "devour the way," meaning the same thing.

"*Drink to me only with thine eyes,*" one of Ben Jonson's *fifteen lyrics* (1616). (See FOREST, *The.*)

Dri'ver, clerk to Mr. Pleydell, advocate, Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Driver of Europe. The duc de Choiseul, minister of Louis XV., was so called by the empress of Russia, because he had spies all over Europe, and ruled by them all the political cabals.

Dro'gio, probably Nova Scotia and Newfoundland. A Venetian voyager named Antonio Zeno (fourteenth century) so called a country which he discovered. It was said to lie south-west of Estotiland (*Labrador*), but neither Estotiland nor Drogio are recognized by modern geographers, and both are supposed to be wholly, or in a great measure, hypothetical.

Dro'mio (*The Brothers*), two brothers, twins, so much alike that even their nearest friends and masters knew not one from the other. They were the servants of two masters, also twins and the exact facsimiles of each other. The masters were Antiph'olus of Ephesus and Antipholus of Syracuse.—*Shakespeare: Comedy of Errors* (1503).

(The *Comedy of Errors* is borrowed from the *Menæchmi* of Plautus.)

Dronsdaughter (*Tronda*), the old serving-woman of the Yellowleys.—*Sir W. Scott: The Pirate* (time, William III.).

Drood (*Edwin*), the hero of a novel called *The Mystery of Edwin Drood*, by Dickens. Only eight numbers appeared, which were published in 1870, the year of the author's death.

Drop Serene (*Gutta Serēna*). It was once thought that this sort of blindness was an incurable extinction of vision by a transparent watery humour distilling on the optic nerve. It caused total blindness, but made no visible change in the eye. It is now known that this sort of blindness arises from obstruction in the capillary nerve-vessels, and in some cases at least is curable. Milton, speaking of his own blindness, expresses a doubt whether it arose from the *Gutta Serena* or the *suffusion of a cataract.*

So thick a "drop serene" hath quenched their orbs,
Or dim "suffusion" veiled.
Milton: Paradise Lost, iii. 25 (1665).

Dropping Well, near the Nyde, Yorkshire.

. . . men "Dropping Well" it call,
Because out of a rock it still in drops doth fall;
Near to the foot whereof it makes a little pon [*depository*],
Which in as little space converteth wood to stone.
Drayton: Polyolbion, xxviii. (1622).

Drudgeit (*Peter*), clerk to lord Bladderskate.—*Sir W. Scott: Redgauntlet* (time, George III.).

Drugger (*Abel*), a seller of tobacco; artless and gullible in the extreme. He was building a new house, and came to Subtle "the alchemist," to know on which side to set the shop-door, how to dispose the shelves so as to ensure most luck, on what days he might trust his customers, and when it would be unlucky for him so to do.—*Ben Jonson: The Alchemist* (1610).

Thomas Weston was "Abel Drugger" himself [1727–1776], but David Garrick was fond of the part also [1716–1779].—*Dibdin: History of the Stage.*

(*The Alchemist* was cut down into a two-act farce, called *The Tobacconist*, by Francis Gentleman, in 1780.)

Drugget, a rich London haberdasher, who has married one of his daughters to sir Charles Racket. Drugget is "very fond of his garden," but his taste goes no further than a suburban tea-garden, with leaden images, cockney fountains, trees cut into the shapes of animals, and other similar abominations. He is very headstrong, very passionate, and very fond of flattery.

Mrs. Drugget, wife of the above. She knows her husband's foibles, and, like a wise woman, never rubs the hair the wrong way.—*Murphy: Three Weeks after Marriage* (1776).

Druid (*The*), the pseudonym of Henry Dixon, sportsman and sporting writer. One of his books, called *Steeplechasing*, appeared in the *Gentleman's Magazine.* His last work was called *The Saddle and Surloin.*

∴ Collins calls James Thomson (author of *The Seasons*) a druid, meaning a pastoral British poet or "Nature's High Priest."

In yonder grave a Druid lies.
Collins (1746).

Druid (*Dr.*), a man of North Wales, 65 years of age, the travelling tutor of lord Abberville, who was only 23. The doctor is a pedant and antiquary, choleric in temper, and immensely bigoted, wholly without any knowledge of the human heart, or indeed any practical knowledge at all.

"Money and trade, I scorn 'em both; . . . I have traced the Oxus and the Po, traversed the Riphæan Mountains, and pierced into the inmost tesarts of Kilmuc Tartary. . . . I have followed the ravages of Kouli Chan with rapturous delight. There is a land of wonders; finely depopulated; gloriously laid waste; fields without a hoof to tread 'em; fruits without a hand to gather 'em; with such a catalogue of pats,

peetles, serpents, scorpions, caterpillars, toads, and putterflies! Oh, 'tis a recreating contremplation indeed to a philosophic mind!"—*Cumberland: The Fashionable Lover* (1780).

Druid Money, a promise to pay on the Greek Kalends. Patricius says, "Druidæ pecuniam mutuo accipiebant in posteriore vita reddituri."

Like money by the Druids borrowed,
In th' other world to be restorëd.
S. Butler: Hudibras, iii. 1 (1678).

¶ Purchas tells us of certain priests of Pekin, "who barter with the people upon bills of exchange, to be paid in heaven a hundredfold."—*Pilgrims*, iii. 2.

Drum (*Jack*). *Jack Drum's entertainment* is giving a guest the cold shoulder. Shakespeare calls it "John Drum's entertainment" (*All's Well, etc.*, act iii. sc. 6); and Holinshed speaks of "Tom Drum his entertaynement, which is to hale a man in by the heade, and thrust him out by both the shoulders."

In faith, good gentlemen, I think we shall be forced to give you right John Drum's entertainment.—Introduction to *Jack Drum's Entertainment* (1601).

Drummle (*Bentley*) **and Startop,** two young men who read with Mr. Pocket. Drummle was a surly, ill-conditioned fellow, who married Estella, Miss Havisham's adopted daughter, wasted all her money, and left her a penniless widow.—*Dickens: Great Expectations* (1860).

Drunk. The seven phases of drunkenness are: (1) Ape-drunk, when men make fools of themselves in their cups; (2) Lion-drunk, when men want to fight with every one; (3) Swine-drunk, when men puke, etc.; (4) Sleep-drunk, when men get heavy and sleepy in their cups; (5) Martin-drunk, when men become boastful in their cups; (6) Goat-drunk, when men become amorous; (7) Fox-drunk, when men become crafty in their cups.

Drunken Parliament, a Scotch parliament assembled at Edinburgh, January 1, 1661.

It was a mad, warring time, full of extravagance; and no wonder it was so, when the men of affairs were almost perpetually drunk.—*Burnet: His Own Time* (1723-34).

Druon "the Stern," one of the four knights who attacked Britomart and sir Scudamore (3 *syl.*).

The warlike dame [*Britomart*] was on her part assaid
By Claribel and Blandamour at one;
While Paridel and Druon fiercely laid
On Scudamore, both his professëd fone [*foes*].
Spenser: Faërie Quene, iv. 9 (1596).

Dru'ry Lane (London), takes its name from the Drury family. Drury House stood on the site of the present Olympic Theatre.

Druses (*Return of the*). The Druses, a semi-Mohammedan sect of Syria, being attacked by Osman, take refuge in one of the Spor'adês, and place themselves under the protection of the knights of Rhodes. These knights slay their sheiks and oppress the fugitives. In the sheik massacre, Dja'bal is saved by Maä'ni, and entertains the idea of revenging his people and leading them back to Syria. To this end he gives out that he is Hakeem, the incarnate god, returned to earth, and soon becomes the leader of the exiled Druses. A plot is formed to murder the prefect of the isle, and to betray the island to Venice, if Venice will supply a convoy for their return. An'eal (2 *syl.*), a young woman, stabs the prefect, and dies of bitter disappointment when she discovers that Djabal is a mere impostor. Djabal stabs himself when his imposition is made public, but Loys (2 *syl.*), a Breton count, leads the exiles back to Lebanon.—*R. Browning: The Return of the Druses.*

N.B.—Historically, the Druses, to the number of 160,000 or 200,000, settled in Syria, between Djebail and Saïde, but their original seat was Egypt. They quitted Egypt from persecution, led by Dára'zi or Durzi, from whom the name Druse (1 *syl.*) is derived. The founder of the sect was the hakêm B'amr-ellah (eleventh century), believed to be incarnate deity, and the last prophet who communicated between God and man. From this founder the head of the sect was called the *hakêm*, his residence being Deir-el-Kamar. During the thirteenth or fourteenth century the Druses were banished from Syria, and lived in exile in some of the Sporidês, but were led back to Syria early in the fifteenth century by count Loys de Deux, a new convert. Since 1588 they have been tributaries of the sultan.

What say you does this wizard style himself—
Hakeem Biamrallah, the Third Fatimite?
What is this jargon? He the insane prophet,
Dead near three hundred years?
R. Browning: The Return of the Druses.

Dryas or DRYAD, a wood-nymph, whose life was bound up with that of her tree. (Greek, δρυάς, δρυάδος.)

"The quickening power of the soul, like Martha, "is busy about many things," or like "a Dryas living in a tree."—*Sir J. Davies: Immortality of the Soul*, xii.

Dry-as-Dust (*The Rev. Doctor*), an

hypothetical person whom sir W. Scott makes use of to introduce some of his novels by means of prefatory letters. The word is a synonym for a dull, prosy, plodding historian, with great show of learning, but very little attractive grace.

Dryden of Germany (*The*), Martin Opitz, sometimes called "The Father of German Poetry" (1597–1639).

Dryeesdale (*Jasper*), the old steward at Lochleven Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Dry'ope (3 *syl.*), daughter of king Dryops, beloved by Apollo. Apollo, having changed himself into a tortoise, was taken by Dryopê into her lap, and became the father of Amphis'sos. Ovid says that Dryopê was changed into a lotus (*Met.*, x. 331).

Duar'te (3 *syl.*), the vainglorious son of Guiomar.—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Dubosc, the great thief, who robs the night-mail from Lyons, and murders the courier. He bears such a strong likeness to Joseph Lesurques (act i. sc. 1) that their identity is mistaken.—*Stirling: The Courier of Lyons* (1852).

Dubourg (*Mons.*), a merchant at Bordeaux, and agent there of Osbaldistone of London.

Clement Dubourg, son of the Bordeaux merchant, one of the clerks of Osbaldistone, merchant.—*Sir W. Scott: Rob Roy* (time, George I.).

Dubric (*St.*) or St. Dubricius, archbishop of the City of Legions (*Caerleon-upon-Usk;* Newport is the only part left). He set the crown on the head of Arthur, when only 15 years of age. Geoffrey says (*British History*, ix. 12), "This prelate, who was primate of Britain, was so eminent for his piety, that he could cure any sick person by his prayers." St. Dubric abdicated and lived a hermit, leaving David his successor. Tennyson introduces him in his *Coming of Arthur*, *Enid*, etc.

> St. Dubric, whose report old Carleon yet doth carry.
> *Drayton: Polyolbion*, xxiv. (1622).

> To whom arrived, by Dubric the high saint,
> Chief of the Church in Britain, and before
> The stateliest of her altar-shrines, the king
> That morn was married.
> *Tennyson: The Coming of Arthur.*

Duchess May (*The Rhyme of the*), a poem by Mrs. Browning (1841). "Full of passion and incident."

Duchess Street (Portman Square). So called from Margaret duchess of Portland. (See DUKE STREET.)

Duchesse de la Valière, a tragedy by lord Lyton (1830).

Ducho'mar was in love with Morna, daughter of Cormac king of Ireland. Out of jealousy, he slew Câthba, his more successful rival, went to announce his death to Morna, and then asked her to marry him. She replied she had no love for him, and asked him for his sword. "He gave the sword to her tears," and she stabbed him to the heart. Duchômar begged the maiden to pluck the sword from his breast that he might die; and when she approached him for the purpose, "he seized the sword from her, and slew her."

> "Duchômar, most gloomy of men; dark are thy brows and terrible; red are thy rolling eyes . . . I love thee not," said Morna; "hard is thy heart of rock, and dark is thy terrible brow."—*Ossian: Fingal*, i.

Duchran (*The laird of*), a friend of baron Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Ducking-Pond Row (London), now called "Grafton Street."

Duck Lane (London), a row near Smithfield, once famous for second-hand books. It has given way to city improvements.

> Scotists and Thomists now in peace remain,
> Amidst their kindred cobwebs in Duck Lane.
> *Pope: Essay on Criticism* (1711).

Du Croisy and his friend La Grange are desirous to marry two young ladies whose heads are turned by novels. The silly girls fancy the manners of these gentlemen too unaffected and easy to be aristocratic; so the gentlemen send to them their valets, as "the viscount de Jodelet," and "the marquis of Mascarille." The girls are delighted with their titled visitors; but when the game has gone far enough, the masters enter and unmask the trick. By this means the girls are taught a useful lesson, without being subjected to any fatal consequences.—*Molière: Les Précieuses Ridicules* (1659).

Dudley, a young artist; a disguise assumed by Harry Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dudley (*Captain*), a poor English officer, of strict honour, good family, and many accomplishments. He has served his country for thirty years, but can scarcely provide bread for his family.

Charles Dudley, son of captain Dudley.

High-minded, virtuous, generous, poor, and proud. He falls in love with his cousin Charlotte Rusport, but forbears proposing to her, because he is poor and she is rich. His grandfather's will is in time brought to light, by which he becomes the heir of a noble fortune, and he then marries his cousin.

Louisa Dudley, daughter of captain Dudley. Young, fair, tall, fresh, and lovely. She is courted by Belcour the rich West Indian, to whom ultimately she is married.—*Cumberland: The West Indian* (1771).

Dudley Diamond (*The*). In 1868 a black shepherd named Swartzboy brought to his master, Nie Kirk, this diamond, and received for it £400, with which he drank himself to death. Nie Kirk sold it for £12,000; and the earl of Dudley gave Messrs. Hunt and Roskell £30,000 for it. It weighed in the rough 88½ carats, but cut into a heart shape it weighs 44½ carats. It is triangular in shape, and of great brilliancy.

∴ This magnificent diamond, that called the "Stewart" (*q.v.*), and the "Twin," have all been discovered in Africa since 1868.

Dudu, one of the three beauties of the harem, into which Juan, by the sultana's order, had been admitted in female attire. Next day, the sultana, out of jealousy, ordered that both Dudù and Juan should be stitched in a sack and cast into the sea; but, by the connivance of Baba, the chief eunuch, they effected their escape.—*Byron: Don Juan.*

> A kind of sleeping Venus seemed Dudù . . .
> But she was pensive more than melancholy . . .
> The strangest thing was, beauteous, she was holy,
> Unconscious, albeit turned of quick seventeen.
> *Don Juan:* canto vi. 42–44 (1824).

Duenna (*The*), a comic opera by Sheridan (1773). Margaret, the duenna, is placed in charge of Louisa, the daughter of don Jerome. Louisa is in love with don Antonio, a poor nobleman of Seville; but her father resolves to give her in marriage to Isaac Mendoza, a rich Portuguese Jew. As Louisa will not consent to her father's arrangement, he locks her up in her chamber and turns the duenna out of doors; but in his impetuous rage he in reality turns his daughter out, and locks up the duenna. Isaac arrives, is introduced to the lady, elopes with her, and is duly married. Louisa flees to the convent of St. Catharine, and writes to her father for his consent to her marriage to the man of her choice; and don Jerome, supposing she means the Jew, gives it freely, and she marries Antonio. When they meet at breakfast at the old man's house, he finds that Isaac has married the duenna, Louisa has married Antonio, and his son has married Clara; but the old man is reconciled, and says, "I am an obstinate old fellow, when I'm in the wrong, but you shall all find me steady in the right."

Duessa [*false faith*] is the personification of the papacy. She meets the Red Cross Knight in the society of Sansfoy [*infidelity*], and when the knight slays Sansfoy, she turns to flight. Being overtaken, she says her name is Fidessa (*true faith*), deceives the knight, and conducts him to the palace of Lucif'era, where he encounters Sansjoy (canto 2). Duessa dresses the wounds of the Red Cross Knight, but places Sansjoy under the care of Escula'pius in the infernal regions (canto 4). The Red Cross Knight leaves the palace of Lucifera, and Duessa induces him to drink of the "Enervating Fountain;" Orgoglio then attacks him, and would have slain him if Duessa had not promised to be his bride. Having cast the Red Cross Knight into a dungeon, Orgoglio dresses his bride in most gorgeous array, puts on her head "a triple crown" (*the tiara of the pope*), and sets her on a monster beast with "seven heads" (*the seven hills of Rome*). Una (*truth*) sends Arthur (*England*) to rescue the captive knight, and Arthur slays Orgoglio, wounds the beast, releases the knight, and strips Duessa of her finery (*the Reformation*); whereupon she flies into the wilderness to conceal her shame (canto 7). —*Spenser: Faërie Queene*, i. (1590).

Duessa, in bk. v., allegorizes Mary queen of Scots. She is arraigned by Zeal before queen Mercilla (*Elizabeth*), and charged with high treason. Zeal says he shall pass by for the present "her counsels false conspired" with Blandamour (*earl of Northumberland*), and Paridel (*earl of Westmoreland*, leaders of the insurrection of 1569), as that wicked plot came to naught, and the false Duessa was now "an untitled queen." When Zeal had finished, an old sage named the Kingdom's Care (*lord Burghley*) spoke, and opinions were divided. Authority, Law of Nations, and Religion thought Duessa guilty; but Pity, Danger, Nobility of Birth, and Grief pleaded in her behalf.

Zeal then charges the prisoner with murder, sedition, adultery, and lewd impiety; whereupon the sentence of the court was given against her. Queen Mercilla, being called on to pass sentence, was so overwhelmed with grief that she rose and left the court.—*Spenser: Faërie Queene*, v. 9 (1596).

Dufarge (*Jacques*) and Madame Dufarge (*2 syl.*), in *A Tale of Two Cities*, by Dickens (1859). They are the presiding spirits of the Faubourg St. Antoine, and instigators of many of the crimes of the Red Republicans.

Duff (*Jamie*), the idiot boy attending Mrs. Bertram's funeral.—*Sir W. Scott: Guy Mannering* (time, George II.).

Duglas, the scene of four Arthurian battles. The Duglas is said to fall into the estuary of the Ribble. The Paris MS. and Henry of Huntingdon says, "Duglas qui est in regione Inniis." But where is "*Inniis*"? There is a township called "Ince," a mile south-west of Wigan, and Mr. Whitaker says, "six cwt. of horse-shoes were taken up from a space of ground near that spot during the formation of a canal;" so that this "Ince" is supposed to be the place referred to.

Duke (*My lord*), a duke's servant, who assumes the airs and title of his master, and is addressed as "Your grace," or "My lord duke." He was first a country cowboy, then a wig-maker's apprentice, and then a duke's servant. He could neither write nor read, but was a great coxcomb, and set up for a tip-top fine gentleman.—*Rev. J. Townley: High Life Below Stairs* (1763).

Duke (*The Iron*), the duke of Wellington, also called "The Great Duke" (1769–1852).

Duke and Duchess, in pt. II. of *Don Quixote*, who play so many sportive tricks on "the Knight of the Woeful Countenance," were don Carlos de Borja count of Ficallo and donna Maria of Aragon duchess of Villaher'mora his wife, in whose right the count held extensive estates on the banks of the Ebro, among others a country seat called Buena'via, the place referred to by Cervantês (1615).

Duke of Mil'an, a tragedy by Massinger (1622). A play evidently in imitation of Shakespeare's *Othello*. "Sforza" is Othello; "Francesco," Iago; "Marcelia," Desdemona; and "Eugenia," Emilia. Sforza "the More" [*sic*] doted on Marcelia his young bride, who amply returned his love. Francesco, Sforza's favourite, being left lord protector of Milan during a temporary absence of the duke, tried to corrupt Marcelia; but failing in this, accused her of wantonness. The duke, believing his favourite, slew his beautiful young bride. The cause of Francesco's villainy was that the duke had seduced his sister Eugenia.

*** Shakespeare's play was produced in 1611, about eleven years before Massinger's tragedy. In act v. 1 we have, "Men's injuries we write in brass," which brings to mind Shakespeare's line, "Men's evil manners live in brass, their virtues we write in water."

(Cumberland reproduced this drama, with some alterations, in 1780.)

Duke Coombe, William Coombe, author of *Dr. Syntax*, and translator of *The Devil on Two Sticks*, from *Le Diable Boiteux* of Lesage. He was called *duke* from the splendour of his dress, the profusion of his table, and the magnificence of his deportment. The last fifteen years of his life were spent in the King's Bench (1741–1823).

Duke Street (Portman Square, London). So called from William Bentinck, second duke of Portland. (See DUCHESS STREET, p. 303.)

Duke Street (Strand, London). So named from George Villiers, duke of Buckingham.

(For other dukes, see the surname or titular name.)

Duke's, a fashionable theatre in the reign of Charles II. It was in Portugal Street, Lincoln's Inn Fields. So named in compliment to James duke of York (James II.), its great patron.

Dulcama'ra (*Dr.*), an itinerant physician, noted for his pomposity; very boastful, and a thorough charlatan.—*Donizetti: L'Elisire d'Amore* (1832).

Dulcarnon, at my wit's end, completely puzzled. The word is used by Chaucer in his *Troylus and Cryseyde*, bk. iii. 126, 127. (See DHU'L KARNEIN, p. 276.)

Dulcifluous Doctor, Anthony Andreas, a Spanish minorite of the Duns Scotus school (*–1320).

Dulcin'ea del Tobo'so, the lady of don Quixote's devotion. She was a fresh-coloured country wench, of an

adjacent village, with whom the don was once in love. Her real name was Aldonza Lorenzo. Her father was Lorenzo Corchuelo, and her mother Aldonza Nogalês. Sancho Panza describes her in pt. I. iii. 11.—*Cervantes: Don Quixote*, I. i. 1 (1605).

"Her flowing hair," says the knight, "is of gold, her forehead the Elysian fields, her eyebrows two celestial arches, her eyes a pair of glorious suns, her cheeks two beds of roses, her lips two coral portals that guard her teeth of Oriental pearl, her neck is alabaster, her hands are polished ivory, and her bosom whiter than the new-fallen snow.

"She is not a descendant of the ancient Caii, Curtii, and Scipios of Rome; nor of the modern Colonas and Orsini; nor of the Moncadas and Requesenes of Catalonia; nor of the Rebillas and Villanovas of Valencia; neither is she a descendant of the Palafoxes, Newcas, Rocabertis, Corellas, Lunas, Alagones, Ureas, Foyes, and Gurreas of Aragon; neither does the lady Dulcinea descend from the Cerdas, Manriquez, Mendozas, and Guzmans of Castille; nor from the Alencastros, Pallas, and Menezes of Portugal; but she derives her origin from the family of Toboso de la Mancha, most illustrious of all."—*Cervantes: Don Quixote*, I. ii. 5 (1605).

Ask you for whom my tears do flow so?
'Tis for Dulcinea del Toboso.
Don Quixote, I. iii. 11 (1605).

Dull, a constable. — *Shakespeare: Love's Labour's Lost* (1594).

Du'machus. The impenitent thief is so called in Longfellow's *Golden Legend*, and the penitent thief is called Titus.

In the apocryphal *Gospel of Nicodemus*, the impenitent thief is called Gestas, and the penitent one Dysmas.

In the story of *Joseph of Arimathea*, the impenitent thief is called Gesmas, and the penitent one Dismas.

Alta petit Dismas, infelix infima Gesmas.
A Monkish Charm to Scare away Thieves.

Dismas in paradise would dwell,
But Gesmas chose his lot in hell.
E.C.B.

Dumain, a French lord in attendance on Ferdinand king of Navarre. He agreed to spend three years with the king in study, during which time no woman was to approach the court. Of course, the compact was broken as soon as made, and Dumain fell in love with Katharine. When, however, he proposed marriage, Katharine deferred her answer for twelve months and a day, hoping by that time "his face would be more bearded," for she said, "I'll mark no words that smooth-faced wooers say."

The young Dumain, a well-accomplished youth,
Of all that virtue love for virtue loved;
Most power to do most harm, least knowing ill;
For he hath wit to make an ill shape good,
And shape to win grace, tho' he had no wit.
Shakespeare: Love's Labour's Lost, act ii. sc. 1 (1594).

Du'marin, the husband of Cym'oent, and father of Marinel.—*Spenser: Faërie Queene*, iii. 4 (1590).

Dumas (*Alexandre D.*), in 1845, published sixty volumes.

The most skilful copyist, writing 12 hours a day, can with difficulty do 3900 letters in an hour, which gives him 46,800 per diem, or 60 pages of a romance. Thus he could copy 5 volumes octavo per month and 60 in a year, supposing that he did not lose one second of time, but worked without ceasing 12 hours every day throughout the entire year.—*De Mirecourt: Dumas Père* (1867).

Dumb Ox (*The*). St. Thomas Aqui'nas was so called by his fellow-students at Cologne, from his taciturnity and dreaminess. Sometimes called "The Great Dumb Ox of Sicily." He was large-bodied, fat, with a brown complexion, and a large head partly bald.

Of a truth, it almost makes me laugh
To see men leaving the golden grain,
To gather in piles the pitiful chaff
That old Peter Lombard thrashed with his brain,
To have it caught up and tossed again
On the horns of the Dumb Ox of Cologne.
Longfellow: The Golden Legend.

(Thomas Aquinas was subsequently called "The Angelic Doctor," and the "Angel of the Schools," 1224–1274.)

Dumbiedikes (*The old laird of*), an exacting landlord, taciturn and obstinate.

The laird of Dumbiedikes had hitherto been moderate in his exactions . . . but when a stout, active young fellow appeared . . . he began to think so broad a pair of shoulders might bear an additional burden. He regulated, indeed, his management of his dependents as carters do their horses, never failing to clap an additonal brace of hundred-weights on a new and willing horse.—*Heart of Midlothian*, chap. 8 (1818).

The young laird of Dumbiedikes (3 *syl.*), a bashful young laird, in love with Jeanie Deans, but Jeanie marries the presbyterian minister, Reuben Butler.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dum'merar (*The Rev. Dr.*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dummy or SUPERNUMERARY. "Celimène," in the *Précieuses Ridicules*, does not utter a single word, although she enters with other characters on the stage.

Dumtous'tie (*Mr. Daniel*), a young barrister, and nephew of lord Bladderskate.—*Sir W. Scott: Redgauntlet* (time, George III.).

Dun (*Squire*), the hangman who came between Richard Brandon and Jack Ketch.

And presently a halter got,
Made of the best strong hempen teer,
And ere a cat could lick his ear,
Had tied him up with as much art
As Dun himself could do for's heart.
Cotton: Virgil Travestied, iv. (1677).

Dun Cow (*The*), slain by sir Guy of Warwick on Dunsmore Heath, was the

cow kept by a giant in Mitchel Fold [*middle-fold*], Shropshire. Its milk was inexhaustible. One day an old woman, who had filled her pail, wanted to fill her sieve also with its milk; but this so enraged the cow that it broke away, and wandered to Dunsmore, where it was killed.

N.B.—A huge tusk, probably an elephant's, is still shown at Warwick Castle as one of the horns of this wonderful cow.

Dunbar and March (*George earl of*), who deserted to Henry IV. of England, because the betrothal of his daughter Elizabeth to the king's eldest son was broken off by court intrigue.

Elizabeth Dunbar, daughter of the earl of Dunbar and March, betrothed to prince Robert duke of Rothsay, eldest son of Robert III. of Scotland. The earl of Douglas contrived to set aside this betrothal in favour of his own daughter Elizabeth, who married the prince, and became duchess of Rothsay.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Duncan "the Meek," king of Scotland, was son of Crynin, and grandson of Malcolm II., whom he succeeded on the throne. Macbeth was the son of the younger sister of Duncan's mother, and hence Macbeth and Duncan were first cousins. Sueno king of Norway having invaded Scotland, the command of the army was entrusted to Macbeth and Banquo, and so great was their success that only ten men of the invading army were left alive. After the battle, king Duncan paid a visit to Macbeth in his castle of Inverness, and was there murdered by his host. The successor to the throne was Duncan's son Malcolm, but Macbeth usurped the crown.—*Shakespeare: Macbeth* (1606).

Duncan (*Captain*), of Knockdunder, agent at Roseneath to the duke of Buckingham.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Duncan (*Duroch*), a follower of Donald Bean Lean.—*Sir W. Scott: Waverley* (time, George II.).

Dunce, wittily or wilfully derived from Duns, surnamed "Scotus."

In the Gaelic, *donas* [*means*] "bad luck," or in contempt, "a poor ignorant creature." The Lowland Scotch has *donsie*, "unfortunate, stupid."—*Notes and Queries*, 225, September 21, 1878.

Dun'ciad ["*the dunce-epic*"], a satire in heroic verse, by Alexander Pope, in which he gibbets his critics and foes. The plot is this: Eusden the poet-laureate being dead, the goddess of Dulness elects Colley Cibber as his successor. The installation is celebrated by games, the most important being the "reading of two voluminous works, one in verse and the other in prose, without nodding." King Cibber is then taken to the temple of Dulness, and lulled to sleep on the lap of the goddess. In his dream he sees the triumphs of the empire. Finally, the goddess having established the kingdom on a firm basis, Night and Chaos are restored, and the poem ends (1728–42).

Dundas (*Starvation*), Henry Dundas, first lord Melville. So called because he introduced into the language the word *starvation*, in a speech on American affairs (1775).

Dunder (*Sir David*), of Dunder Hall, near Dover. A hospitable, conceited, whimsical old gentleman, who for ever interrupts a speaker with "Yes, yes, I know it," or "Be quiet, I know it." He rarely finishes a sentence, but runs on in this style: "Dover is an odd sort of a—eh?" "It is a dingy kind of a—humph!" "The ladies will be happy to—eh?" He is the father of two daughters, Harriet and Kitty, whom he accidentally detects in the act of eloping with two guests. To prevent a scandal, he sanctions the marriages, and discovers that the two lovers, both in family and fortune, are suitable sons-in-law.

Lady Dunder, fat, fair, and forty if not more. A country lady, more fond of making jams and pastry than doing the fine lady. She prefers cooking to croquet, and making the kettle sing to singing herself. (See HARRIET and KITTY.) —*Colman: Ways and Means* (1788).

William Dowton [1764–1851] played "sir Anthony Absolute," "sir Peter Teazle," "sir David Dunder," and "sir John Falstaff," and looked the very characters he represented.—*Donaldson: Recollections.*

("Sir Anthony Absolute," in *The Rivals* (Sheridan); "sir Peter Teazle," in *The School for Scandal* by Sheridan.)

Dundrear'y (*Lord*), a good-natured, indolent, blundering, empty-headed swell; the chief character in Tom Taylor's dramatic piece entitled *Our American Cousin.* He is greatly characterized by his admiration of "Brother Sam," for his incapacity to follow out the sequence of any train of thought, and for supposing all are insane who differ from him.

(Mr. Sothern of the Haymarket created

this character by his power of conception and the genius of his acting. 1858.)

Duned'in (3 *syl.*), Edinburgh.

On her firm-set rock
Dunedin's castle felt a secret shock.
Byron: English Bards and Scotch Reviewers (1809).

Dunlathmon, the family seat of Nuäth, father of Oith'ona (*q.v.*).—*Ossian: Oithona.*

Dunmow Flitch (*The*), given to any married couple who, at the close of the first year of their marriage, can take their oath they have never once wished themselves unmarried again. Dr. Short sent a gammon to the princess Charlotte and her consort, prince Leopold, while they were at Claremont House.

¶ A similar custom is observed at the manor of Wichenor, in Staffordshire, where corn as well as bacon is given to the "happy pair."

(For a list of those who have received the flitch from its establishment, see *Dictionary of Phrase and Fable*, p. 391.)

Dunois (*The count de*), in sir W. Scott's novel of *Quentin Durward* (time, Edward IV.).

Dunois the Brave, hero of the famous French song, set to music by queen Hortense, mother of Napoleon III., and called *Partant pour la Syrie.* His prayer to the Virgin, when he left for Syria, was—

Que j'aime la plus belle,
Et sois le plus vaillant.

He behaved with great valour, and the count whom he followed gave him his daughter to wife. The guests, on the bridal day, all cried aloud—

Amour à la plus belle!
Honneur au plus vaillant!
Words by *M. de Laborde* (1809).

Dun'over, a poor gentleman introduced by sir W. Scott in the introduction of *The Heart of Midlothian* (time, George II.).

Dunrommath, lord of Uthal, one of the Orkneys. He carried off Oith'ona, daughter of Nuäth (who was engaged to be married to Gaul, son of Morni), and was slain by Gaul in fight.

Gaul advanced in his arms; Dunrommath shrunk behind his people. But the spear of Gaul pierced the gloomy chief: his sword lopped off his head, as it bended in death.—*Ossian: Oithona.*

Duns Scotus, called "The Subtle Doctor," said to have been born at Dunse, in Berwickshire, or Dunstance, in Northumberland (1265–1308).

N.B.—John Scotus, called *Erigena* ("Erin-born"), is quite another person (*–886). Erigena is sometimes called "Scotus the Wise," and lived four centuries before "The Subtle Doctor."

Dun-Shunner (*Augustus*), a pen-name of professor William Edmonstoune Aytoun, in *Blackwood's Magazine* (1813–1865).

Dunsmore Cross or *High Cross*, the centre of England.

Hence, Muse, divert thy course to Dunsmore, by that cross
Where those two mighty ways, the Watling and the Foss,
Our centre seem to cut.
Drayton: Polyolbion, xiii. (1613).

Dunstable (*Downright*), plain speaking; blunt honesty of speech; calling a spade a spade, without euphemism. Other similar phrases are *Plain Dunstable; Dunstable way*, etc., in allusion to the proverb, "As plain as Dunstable highway."—*Howell: Epist. Howel.*, 2; Florio, *Dict.*, 17, 85.

That's flat, sir, as you may say, "downright Dunstable."—*Mrs. Oliphant: Phœbe, Jun.*, ii. 3.

Duns'tan (*St.*), patron saint of goldsmiths and jewellers. He was a smith, and worked up all sorts of metals in his cell near Glastonbury Church. It was in this cell that, according to legend, Satan had a gossip with the saint, and Dunstan caught his sable majesty by the nose with a pair of red-hot forceps.

Dunthal'mo, lord of Teutha (*the Tweed*). He went "in his pride against Rathmor" chief of Clutha (*the Clyde*), but being overcome, "his rage arose," and he went "by night with his warriors" and slew Rathmor in his banquet-hall.—*Ossian: Calthon and Colmal.*

∴ For the rest of the tale, see CALTHON, p. 170.

Dupely (*Sir Charles*), a man who prided himself on his discernment of character, and defied any woman to entangle him in matrimony; but he mistook lady Bab Lardoon, a votary of fashion, for an unsophisticated country maiden, and proposed marriage to her.

"I should like to see the woman," he says, "that could entangle me. . . . Show me a woman . . . and at the first glance I will discover the whole extent of her artifice."—*Burgoyne: The Maid of the Oaks*, i. 1.

Dupré [*Du-pray'*], a servant of M. Darlemont, who assists his master in abandoning Julio count of Harancour (his ward) in the streets of Paris, for the sake of becoming possessor of his ward's property. Dupré repents and confesses the crime.—*Holcroft: The Deaf and Dumb* (1785).

Duran'dal, the sword of Orlando, the workmanship of fairies. So admirable was its temper that it would "cleave the Pyrenees at a blow."—*Ariosto: Orlando Furioso* (1516).

Durandar'te (4 *syl.*), a knight who fell at Roncesvallês (4 *syl.*). Durandartê loved Belerma, whom he served for seven years, and was then slain; but in dying he requested his cousin Montesi'nos to take his heart to Belerma.

> Sweet in manners, fair in favour,
> Mild in temper, fierce in fight.
>
> *Lewis.*

Dur'den (*Dame*), a notable country gentlewoman, who kept five men-servants "to use the spade and flail," and five women-servants "to carry the milken-pail." The five men loved the five maids. Their names were—

> Moll and Bet, and Doll and Kate, and Dorothy Draggle-tail;
> John and Dick, and Joe and Jack, and Humphrey with his flail.
>
> *A Well-known Glee.*

(In *Bleak House*, by C. Dickens, Esther Summerson is playfully called "Dame Durden.")

Duretete (*Captain*), a rather heavy gentleman, who takes lessons of gallantry from his friend, young Mirabel. Very bashful with ladies, and for ever sparring with Bisarre, who teases him unmercifully [*Dure-tait, Be-zar'*].—*Farquhar: The Inconstant* (1702).

Durinda'na, Orlando's sword, given him by his cousin Malagi'gi. This sword and the horn Olifant were buried at the feet of the hero.

¶ Charlemagne's sword "Joyeuse" was also buried with him, and "Tiz'ona" was buried with the Cid.

Duroti'ges. Below the Hedui (those of Somersetshire) came the Durotigês, sometimes called Mŏr'ĭni. Their capital was Du'rĭnum (*Dorchester*), and their territory extended to Vindĕl'ĭa (*Portland Isle*).—*Richard of Cirencester: Ancient State of Britain*, vi. 15.

> The Durotiges on the Dorsetian sand.
> *Drayton: Polyolbion*, xvi. (1613).

Durward (*Quentin*), hero and title of a novel by sir W. Scott. Quentin Durward is a nephew of Ludovic Lesly (surnamed *Le Balafre*). He enrolls himself in the Scottish guard, a company of archers in the pay of Louis XI. at Plessis lés Tours, and saves the king in a boar-hunt. When Liège is assaulted by insurgents, Quentin Durward and the countess Isabelle de Croye escape on horseback. The countess publicly refuses to marry the duc d'Orleans, and ultimately marries the young Scotchman.

Dusronnal, one of the two steeds of Cuthullin general of the Irish tribes. The other was "Sulin-Sifadda" (*q.v.*).

> Before the left side of the car is seen the snorting horse! The thin-maned, high-headed, strong-hoofed, fleet-bounding son of the hill: His name is Dusronnal, among the stormy sons of the sword! . . . the [*two*] steeds like wreaths of mist fly over the streamy vales! The wildness of deer is in their course, the strength of eagles descending on the prey.—*Ossian: Fingal*, i.

Dutch School of painting, noted for its exactness of detail and truthfulness.

For *portraits:* Rembrandt, Bol, Flinek, Hals, and Vanderhelst.

For *conversation pieces:* Gerhard Douw, Terburg, Metzu, Mieris, and Netscher.

For *low life:* Ostade, Brouwer or Brauwer, and Jan Steen.

For *landscapes:* Ruysdael, Hobbĭmer, Cuyp, Vandermeer (*moonlight scenes*), Berghem, and Both (brothers).

For *battle scenes:* Wouvermans and Huchtenburg.

For *marine pieces:* Vandervelde (father and son) and Bakhuysen.

For *still life and flowers:* Kale, A. van Utrecht, Van Huysum, and Van Heem.

Dutton (*Mrs. Dolly*), dairy-maid to the duke of Argyll.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Duty of Man (*The Complete*), by H. Venn (1764).—*The Whole Duty of Man*, author unknown (1659).

*** Venn's book is a supplement to *The Whole Duty of Man.*

DWARF. The following are celebrated dwarfs of real life:—

ALLEN (*Thomas*). Height 39 inches at the age of 35. Exhibited with "lady Morgan" in 1781.

ANDROMEDA, 2 feet 4 inches. One of Julia's free maids.

ARIS'TRATOS, the poet. "So small," says Athenæos, "that no one could see him."

BĔBĔ (2 *syl.*), 2 feet 9 inches. The dwarf of Stanislas king of Poland (died 1764, aged 23). Real name Nicholas Ferry.

BORUWLASKI (*Count Joseph*), 2 feet 4 inches. Died aged 98 (1739–1837). He had a brother and a sister both dwarfs.

BUCKINGER (*Matthew*), who had no arms or legs, but *fins* from the shoulders. He could draw, write, thread needles, and play the hautboy. Facsimiles of his writing are preserved among the Harleian MSS. (born 1674-*).

CHE-MAH, the Chinese, 25 inches, weight 52 lbs. Exhibited in London, 1880, at the age of 40.

COLO'BRI (*Prince*), of Sleswig, 25 inches, weight 25 lbs. (1851).

CONOPAS, 2 feet 4 inches. One of the dwarfs of Julia, niece of Augustus.

COPPERNIN, the dwarf of the princess of Wales, mother of George III. The last court-dwarf in England.

CRACHAMI (*Caroline*), a Sicilian, born at Palermo

30 inches. Her skeleton is preserved in Hunter's Museum (1814–1824).

DAVIT. (See below, STRASSE.)

DECKER or DUCKER (*John*), 2 feet 6 inches. An Englishman (1610).

DESSEASAU (*Chevalier*), noted for his inordinate vanity. He died in 1775, at the age of 70.

FAIRY QUEEN (*The*). Exhibited at the Cosmorama Rooms, Regent Street, in 1850. Height 16 inches, length of foot 2 inches, weight 4 lbs., at the age of 16 months. Seated beside a man's hat, she did not reach to the brim.

FARREL (*Owen*), 3 feet 9 inches. Born at Cavan. He was of enormous strength (died 1742).

FERRY (*Nicholas*). (See above, BÉBÉ.)

GIBSON (*Richard*) and his wife Anne Shepherd. Neither of them 4 feet. Gibson was a noted portrait-painter, and a page of the back-stairs in the court of Charles I. The king honoured the wedding with his presence; and they had nine children (1615–1690).

> Design or chance makes others wive,
> But Nature did this match contrive.
> *Waller* (1642).

HAUPMAN (*John*). Height 36 inches. Exhibited with Nannette Stocker, in 1815.

HUDSON (*Sir Geoffrey*), 18 inches. He was born at Oakham, in Rutlandshire (1619–1678). Dwarf of queen Henrietta Maria.

JARVIS (*John*). Height 24 inches. Page of honour to Queen Mary. Died 1560, at the age of 57.

LOLKES (*Wybrand*). Height 27 inches, weight 56 lbs. Exhibited at Astley's in 1790.

LUCIUS, 2 feet, weight 17 lbs. The dwarf of the emperor Augustus.

MIDGETS (*The*). Exhibited in London, 1881. Lucia Zarate, height 20 inches, weight 4½ lbs, age 18; general Mite, height 21 inches, weight 9 lbs, age 17.

MORGAN (*Lady*), the celebrated Windsor fairy. Height 36 inches at the age of 40. Introduced to George III. in 1781.

PAAP (*Simon*), the Dutch dwarf. Height 28 inches, weight 27 lbs. Exhibited in England in 1815.

PHILE'TAS, a poet so thin that "he wore leaden shoes to prevent being blown away by the wind" (died B.C. 280).

PHILIPS (*Calvin*) weighed less than 2 lbs. His thighs were not thicker than a man's thumb. He was born at Bridgewater, Massachusetts, in 1791.

RITCHIE (*David*), 3 feet 6 inches. Native of Tweeddale.

STOCKER (*Nannette*). Height 33 inches. Exhibited in London in 1815.

SOUVRAY (*Therese*), described by Virey.

STÖBERIN (*C. H.*) of Nuremberg was less than 3 feet at the age of 20. His father, mother, brothers, and sisters were all under the medium height.

STRASSE DAVIT FAMILY (*The*). Man 20 inches high, woman 18 inches, child (at 17 years of age) only 6 inches. Embalmed in the chemical library of Rastadt.

TERESIA (*Mde.*), a Corsican. Height 34 inches, weight 27 lbs. Exhibited in London in 1773.

THUMB (*General Tom*). His real name was Charles S. Stratton; 25 inches, weight 25 lbs. at the age of 25. Born at Bridgeport, Connecticut, United States, in 1838. Exhibited in London in 1844. He died in Massachusetts in 1883, aged 45. He married little Betty Bump, who was exhibited under the name of Lavinia Warren. She was left a widow in 1883, and in 1885 married count Primo Magri, who was 32 inches in height.

THUMB (*Tom*), 2 feet 4 inches. A Dutch dwarf, master of four languages.

WANMER (*Lucy*). Height 30 inches, weight 45 lbs. at the age of 53. Exhibited in 1801.

WORMBERG (*John*). Height 31 inches at the age of 38. In the Hanoverian period.

XIT, the royal dwarf of Edward VI.

N.B.—Nicephorus Callistus tells us of an Egyptian dwarf "not bigger than a partridge."

Dwarf (*The*) of lady Clerimond was named Pac'olet. He had a winged horse, which carried off Valentine, Orson, and Clerimond from the dungeon of Ferrăgus to the palace of king Pepin; and subsequently carried Valentine to the palace of Alexander, his father, emperor of Constantinople. — *Valentine and Orson* (fifteenth century).

Dwarf (*The Black*), a fairy of malignant propensities, and considered the author of all the mischief of the neighbourhood. In sir Walter Scott's novel so called, this imp is introduced under various *aliases*, as sir Edward Manley, Elshander the Recluse, Cannie Elshie, and the Wise Wight of Micklestane Moor.

Dwarf Alberich, the guardian of the Nibelungen hoard. He is twice vanquished by Siegfried, who gets possession of his cloak of invisibility, and makes himself master of the hoard.—*The Nibelungen Lied* (twelfth century).

Dwarf Peter, an allegorical romance by Ludwig Tieck. The dwarf is a castle spectre, who advises and aids the family; but all his advice turns out evil, and all his aid is productive of trouble. The dwarf is meant for "the law in our members, which wars against the law of our minds, and brings us into captivity to the law of sin."

Dwining (*Henbane*), a pottingar or apothecary.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

"Dying Christian to his Soul (*The*)," an ode by Pope (1712). In some measure suggested by Hadrian's famous Latin verses—

> Animula, vagula, blandula,
> Hospes comesque corpŏris,
> Quæ nunc abibis in loca,
> Pallida, rigida, nudula.
>
> Brief-living, blithe-little, fluttering spright,
> Comrade and guest in this body of clay,
> Whither, ah! whither departing in flight,
> Rigid, half-naked, pale minion away?
>
> *E.C.B.*

Dying Sayings (real or traditional). (See *Dictionary of Phrase and Fable*, pp. 395–398.)

Dyot Street (Bloomsbury Square, London), now called George Street, St. Giles. The famous song, "My Lodging is in Heather Lane," is in *Bombastes Furioso*, by T. B. Rhodes (1790).

> My lodging is in Heather Lane,
> In a parlour that's next to the sky, etc.

Dys'colus, Moroseness personified in *The Purple Island*, by Phineas Fletcher (1633). "He nothing liked or praised." Fully described in canto viii. (Greek, *duskólos*, "fretful.")

Dysmas, Dismas, or **Demas,** the penitent thief crucified with our Lord.

The impenitent thief is called Gesmas or Gestas.

Alta petit Dismas, infelix infima Gesmas.
Part of a Charm.

To paradise thief Dismas went,
But Gesmas died impenitent.
E.C.B.

E.

Eadburgh, daughter of Edward the Elder, king of England, and Eadgifu his wife. When three years old, her father placed on the child some rings and bracelets, and showed her a chalice and a book of the Gospels, asking which she would have. The child chose the chalice and book, and Edward was pleased that "the child would be a daughter of God." She became a nun, and lived and died in Winchester.

Eagle (*The*), ensign of the Roman legion. Before the Cimbrian war, the wolf, the horse, and the boar were also borne as ensigns; but Marius abolished these, and retained the eagle only, hence called emphatically "The Roman Bird."

Eagle (*The Theban*), Pindar, a native of Thebes (B.C. 518–442).

Eagle of Brittany, Bertrand Dugueschn, constable of France (1320–1380).

Eagle of Divines, Thomas Aqui'nas (1224–1274).

Eagle of Meaux [*Mo*], Jacques Bénigne Bossuet, bishop of Meaux (1627–1704).

Eagle of the Doctors of France, Pierre d'Ailly, a great astrologer, who maintained that the stars foretold the great flood (1350–1425).

Earnscliff (*Patrick*), the young laird of Earnscliff.—*Sir W. Scott The Black Dwarf* (time, Anne).

Earthly Paradise (*The*), a poem by William Morris (1868). In imitation of Chaucer's *Canterbury Tales.* Certain Norwegians, having heard of the earthly paradise, set sail to discover it, and beguile the time by telling mythological tales. The tales are in various metres. There are also short odes on the months.

East Lynne, a novel by Mrs. Henry Wood (1861).

East Saxons or **Essex,** capital Colchester, founded by Erchinwin. Sebert began to reign in Essex in 604. According to tradition, where Westminster Abbey now stands was a heathen temple to Apollo, which Sebert either converted into a church called St. Peter's, or pulled down and erected a church so called on the same site.

. . . from the loins of Erchinwin (who raised
Th' East Saxons' kingdom first) brave Sebert may be praised,
[*Who*] began the goodly church of Westminster to rear.
Drayton: Polyolbion, xi. (1613).

Eastbury House (Barking), said to be the place where the conspirators concerned in the Gunpowder Plot held their meetings; and where they hoped, from a high tower, to see the result of their plot. It is also said that lord Monteagle resided there when he received the letter advising him not to attend the parliament which God and man would hold accursed.

Eastward Hoe, a comedy by Chapman, Marston, and Ben Jonson. For this drama the three authors were imprisoned "for disrespect to their sovereign lord king James I." (1605). (See WESTWARD HOE.)

Easy (*Sir Charles*), a man who hated trouble; "so lazy, even in his pleasures, that he would rather lose the woman of his pursuit, than go through any trouble in securing or keeping her." He says he is resolved in future to "follow no pleasure that rises above the degree of amusement." "When once a woman comes to reproach me with vows, and usage, and such stuff, I would as soon hear her talk of bills, bonds, and ejectments; her passion becomes as troublesome as a law-suit, and I would as soon converse with my solicitor" (act iii.).

Lady Easy, wife of sir Charles, who dearly loves him, and knows all his "naughty ways," but never shows the slightest indication of ill temper or jealousy. At last she wholly reclaims him.—*Cibber: The Careless Husband* (1704).

Eatanswill Gazette, the persistent opponent of the *Eatanswill Independent.* —*Dickens: Pickwick Papers* (1836).

Eberson (*Earl*), the young son of William de la Marck "The Wild Boar of Ardennes."—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Eblis, monarch of the spirits of evil. Once an angel of light, but, refusing to worship Adam, he lost his high estate.

Before his fall he was called Aza'zel. The *Korân* says, "When We [*God*] said unto the angels, 'Worship Adam,' they all worshipped except Eblis, who refused . . . and became of the number of unbelievers" (ch. ii.).

His person was that of a young man, whose noble and regular features seemed to have been tarnished by malignant vapours. In his large eyes appeared both pride and despair. His flowing hair retained some resemblance to that of an angel of light. In his hand (which thunder had blasted) he swayed the iron sceptre that causes the afrits and all the powers of the abyss to tremble.—*Beckford: Vathek* (1784).

Ebon Spear (*Knight of the*), Britomart, daughter of king Ryence of Wales.—*Spenser: Faërie Queene*, iii. (1590).

Ebony, a punning appellation given by James Hogg to William Blackwood, publisher of *Blackwood's Magazine.*

And I looked, and behold a man clothed in plain apparel stood in the door of his house; and I saw his name . . . and his name as it had been the colour of ebony.—*J. Hogg: The Chaldee MS.* (1817).

Ebrauc, son of Mempric (son of Guendŏlen and Madden) mythical king of England. He built Kaer-brauc [*York*], about the time that David reigned in Judæa.—*Geoffrey: British History*, ii. 7 (1142).

By Ebrauk's powerful hand
York lifts her towers aloft.
Drayton: Polyolbion, viii. (1612).

Ebu'dæ, the Hebridês.

Ecce Homo, a theological work attributed to professor Seeley, the object being to show the humanity of Jesus (1865).

Ecclesiastes (*The Book of*), one of the poetical books of the Old Testament, the object of which is to show that only holiness and submission to the will of God will secure happiness.

Wisdom and pleasure will not ensure happiness (chs. i., ii.); nor will industry and the performance of one's duties (chs. iii., iv.); nor yet riches and prosperity (chs. v., vi.).

Ecclesiastical History (*The Father of*), Eusebius of Cæsarêa (264–340).

∴ His *Historia Ecclesiastica*, in ten books, begins with the birth of Christ and concludes with the defeat of Licinius by Constantine, A.D. 324.

Ecclesiastical Politie (*The Laws of*), by Richard Hooper, in four books (1594). Four other books were subsequently added.

Ecclesiasticus, one of the books of the "Apocrypha."

Echeph'ron, an old soldier, who rebuked the advisers of king Picrochole (3 *syl.*), by relating to them the fable of *The Man and his Ha'p'orth of Milk.* The fable is as follows:—

A shoemaker bought a ha'p'orth of milk; with this he was going to make butter; the butter was to buy a cow; the cow was to have a calf; the calf was to be changed for a colt; and the man was to become a nabob; only he cracked his jug, spilt his milk, and went supperless to bed.—*Rabelais: Pantagruel*, i. 33 (1533).

¶ This fable is told in the *Arabian Nights* ("The Barber's Fifth Brother, Alnaschar"). Lafontaine has put it into verse, *Perrette et le Pot au Lait.* Dodsley has the same, *The Milk-maid and her Pail of Milk.*

Echo, in classic poetry, is a female, and in English also; but in Ossian echo is called "the son of the rock."—*Songs of Selma.*

Echo Verses on Juan of Austria. Juan was brought up by Louis Quixada of the imperial household, and till the age of 14 was supposed to be his son; but Philip II. said to the lad, "You have the same father that I have, the emperor Charles (V.)." Barbara Blomberg, a washer-woman of Ratisbon, was said to have been his mother; but Barbara told him it was a great mistake to suppose that Charles (V.) was his father.

Sed ad Austriacum nostrum redeāmus:
Echo *eāmus:*
Hunc Cæsăris filium esse satis est notum;
Echo *Nothum;*●
Multi tamen de ejus patre† dubitavēre,
Echo *vere,*
Cujus ergo filium eum dicunt Itali.
Echo *Itali.*‡
Verum mater satis est nota in nostra republica;
Echo *publica;*
Imo hactenus egit in Brabantia ter vovere,
Echo *hoere,*
Crimen est ni frui amplexu Cæsaris tam generōsi,
Echo *osi,*
Pluribus ergo usa in vita est;
Echo *ita est;*
Sed post Cæsaris congressum nos vere ante,
Echo *ante,*
Tace garrula, ne late quippiam loquāre,
Echo *quare?*
Nescis qua pœna afficiendum dixerit Belgium insigne?
Echo *igne?*
Vers Satiriques contra Don Jean d'Autriche (MS. Bibl. de Bourg., 17, 524).

● "Nothum" of Barbara Blomberg.
† "Patre," Charles V.
‡ "Itali" [and] a mechanic of Ratisbon.

To the mere English reader the following will give an idea of what Echo said:—

But let us to our hero now return:
Echo *return:*
Some have maintained he was of Cæsar's race born,
Echo *base born,*
And if not Cæsar's self, yet of his family.
Echo *a lie.*
Etc. etc. etc.

Eck'hart (*The Faithful*), a good servant, who perishes to save his master's children from the mountain fiends.—*Louis Tieck.*

(Carlyle has translated this tale into English.)

Eclecta, the "Elect" personified in *The Purple Island*, by Phineas Fletcher. She is the daughter of Intellect and Violetta (*free-will*); and ultimately becomes the bride of Jesus Christ, "the bridegroom" (canto xii., 1633).

> But let the Kentish lad [*Phineas Fletcher*] . . . that sung and crowned
> Eclecta's hymen with ten thousand flowers
> Of choicest praise . . . be the sweet pipe.
> *G. Fletcher: Christ's Triumph, etc.* (1610).

Eclipses Utilized. Thales (2 *syl.*) brought about peace between the Medes and Lydians by his knowledge of eclipses.

¶ Columbus procured provisions from the people of Jamaica by his foreknowledge of an eclipse.

Ecne'phia, a hurricane, similar to the typhoon.

> The circling Typhon, whirled from point to point . . .
> And dire Ecnephia reign.
> *Thomson: The Seasons* ("Summer," 1727).

École des Femmes, a comedy of Molière, the plot of which is borrowed from the novelletti of *Ser Giovanni* (1378).

Ector (*Sir*), "lord of many parts of England and Wales, and foster-father of prince Arthur." His son, sir Key or Kay, was seneschal or steward of Arthur when he became king.—*Sir T. Malory: History of Prince Arthur*, i. 3 (1470).

N.B.—Sir Ector and sir Ector de Maris are two distinct persons.

Ector de Maris (*Sir*), brother "of sir Launcelot" of Benwick, *i.e.* Brittany.

> Then sir Ector threw his shield, his sword, and his helm from him, and . . . he fell down in a swoon; and when he awaked, it were hard for any tongue to tell the doleful complaints [*lamentations*] that he made for his brother. "Ah, sir Launcelot," said he, "head of all Christian knights!" . . . etc.—*Sir T. Malory: History of Prince Arthur*, iii. 176 (1470).

Eden (*The Garden of*). There is a region of Bavaria so called, because, like Eden, it is watered by four streams, viz. the White Maine, the Eger, the Saale, and the Naab.

∴ In the *Korân* the word *Eden* means "everlasting abode." Thus in ch. ix. we read, "God promiseth to true believers gardens of perpetual abode," literally, "gardens of Eden."

Eden, in America. A dismal swamp, the climate of which generally proved fatal to the poor dupes who were induced to settle there through the swindling transactions of general Scadder and general Choke. So dismal and dangerous was the place, that even Mark Tapley was satisfied to have found at last a place where he could "come out jolly with credit."—*Dickens: Martin Chuzzlewit* (1844).

Eden of Germany (*Das Eden Deutschlands*). Baden is so called on account of its mountain scenery, its extensive woods, its numerous streams, its mild climate, and its fertile soil. The valley of Treisam, in the grandduchy, is locally called "Hell Valley" (*Höllenthall*). Between this and the lake Constance lies what is called "The Kingdom of Heaven."

Edenhall (*The Luck of*), an old painted goblet, left by the fairies on St. Cuthbert's Well in the garden of Edenhall. The superstition is that if ever this goblet is lost or broken, there will be no more luck in the family. The goblet came into the possession of sir Christopher Musgrave, bart., Edenhall, Cumberland.

(Longfellow has a poem on *The Luck of Edenhall*, translated from Uhland.)

EDGAR (959–975), "king of all the English," was not crowned till he had reigned thirteen years (A.D. 973). Then the ceremony was performed at Bath. After this he sailed to Chester, and eight of his vassal kings came with their fleets to pay him homage, and swear fealty to him by land and sea. The eight are Kenneth (*king of Scots*), Malcolm (*of Cumberland*), Maccus (*of the Isles*), and five Welsh princes, whose names were Dufnal, Siferth, Huwal, Jacob, and Juchil. The eight kings rowed Edgar in a boat (while he acted as steersman) from Chester to St. John's, where they offered prayer, and then returned.

> At Chester, while he [*Edgar*] lived, at more than kingly charge,
> Eight tributary kings there rowed him in his barge.
> *Drayton: Polyolbion*, xii. (1613).

Edgar, son of Gloucester, and his lawful heir. He was disinherited by Edmund, natural son of the earl.—*Shakespeare: King Lear* (1605).

∴ This was one of the characters of Robert Wilks (1670–1732), and also of Charles Kemble (1774–1854).

Edgar, master of Ravenswood, son of Allan of Ravenswood (a decayed Scotch nobleman). Lucy Ashton, being attacked by a wild bull, was saved by Edgar, who shot it; and the two, falling in love with each other, plighted their mutual troth, and exchanged love-tokens at the "Mermaid's Fountain." While Edgar was absent in France on State affairs, sir William Ashton, being deprived of his office as lord keeper, was induced to promise his daughter Lucy in marriage to Frank Hayston,

laird of Bucklaw, and they were married; but next morning, Bucklaw was found wounded, and the bride hidden in the chimney-corner, insane. Lucy died in convulsions, but Bucklaw recovered and went abroad. Edgar was lost in the quicksands at Kelpies Flow, in accordance with an ancient prophecy.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

∴ In the opera, Edgar is made to stab himself.

Edgar, an attendant on prince Robert of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Edgardo, master of Ravenswood, in love with Lucia di Lammermoor [*Lucy Ashton*]. While absent in France on State affairs, the lady is led to believe him faithless, and consents to marry the laird of Bucklaw; but she stabs him on the bridal night, goes mad, and dies. Edgardo also stabs himself.—*Donizetti: Lucia di Lammermoor* (1835).

N.B.—In the novel called *The Bride of Lammermoor*, by sir W. Scott, Edgar is lost in the quicksands at Kelpies Flow, in accordance with an ancient prophecy.

Edgeworth (*L'Abbé*), who attended Louis XVI. to the scaffold, was called "Mons. de Firmount," a corruption of Fairymount, in Longford (Ireland), where the Edgeworths had extensive domains.

Edging (*Mistress*), a prying, mischief-making waiting-woman, in *The Careless Husband*, by Colley Cibber (1704).

Edi'na, a poetical form of the word *Edinburgh*. It was first employed by Buchanan (1506–1582).

> And pale Edina shuddered at the sound.
> *Byron: English Bards and Scotch Reviewers* (1809).

Edinburgh, a corruption of Edwinsburg, the fort built by Edwin king of Northumbria (616–633).

∴ Dun-Edin or Dunedin is a mere translation of Edinburgh. Dun = berg = hill. Edwinstowe, or Edwin's seat.

Edinburgh Review (*The*), started in 1802 by Francis Jeffrey (afterwards lord Jeffrey) and others.

EDITH, daughter of Baldwin the tutor of Rollo and Otto dukes of Normandy.—*Beaumont: The Bloody Brother* (published 1639).

E'dith, the "maid of Lorn" (*Argyllshire*), was on the point of being married to lord Ronald, when Robert, Edward, and Isabel Bruce sought shelter at the castle. Edith's brother recognized Robert Bruce, and, being in the English interest, a quarrel ensued. The abbot refused to marry the bridal pair amidst such discord. Edith fled, and in the character of a page had many adventures; but at the restoration of peace after the battle of Bannockburn, she was duly married to lord Ronald. —*Sir W. Scott: Lord of the Isles* (1815).

Edith (*The lady*), mother of Athelstane "the Unready" (thane of Coningsburgh).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Edith GRANGER, daughter of the hon. Mrs. Skewton, married at the age of 18 to colonel Granger of "Ours," who died within two years, when Edith and her mother lived as adventuresses. Edith became Mr. Dombey's second wife; but the marriage was altogether an unhappy one, and she eloped with Mr. Carker to Dijon, where she left him, having taken this foolish step merely to annoy her husband for the slights to which he had subjected her. On leaving Carker, Edith went to live with her cousin Feenix, in the south of England.—*Dickens: Dombey and Son* (1846).

Edith Plantagenet (*The lady*), called "The Fair Maid of Anjou," a kinswoman of Richard I., and attendant on queen Berenga'ria. She married David earl of Huntingdon (prince royal of Scotland), and is introduced by sir W. Scott in *The Talisman* (1825).

Edmund, natural son of the earl of Gloucester. Both Goneril and Regan (daughters of king Lear) were in love with him. Regan, on the death of her husband, designed to marry Edmund, but Goneril, out of jealousy, poisoned her sister Regan.—*Shakespeare: King Lear* (1605).

Edo'nian Band (*The*), the priestesses and other ministers of Bacchus; so called from Edo'nus, a mountain of Thrace, where the rites of the wine-god were celebrated.

> Accept the rites your bounty well may claim,
> Nor heed the scoffings of th' Edonian band.
> *Akenside: Hymn to the Naiads* (1767).

Edric, a domestic at Hereward's barracks.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

EDWARD, brother of Hereward (3 *syl.*) the Varangian guard. He was slain in battle.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Edward (*Sir*). He commits a murder, and keeps a narrative of the transaction in an iron chest. Wilford, a young man who acts as his secretary, was one day caught prying into this chest, and sir Edward's first impulse was to kill him; but on second thoughts he swore the young man to secrecy, and told him the story of the murder. Wilford, unable to live under the suspicious eye of his master, ran away; but was hunted down by sir Edward, and accused of robbery. The whole transaction now became public, and Wilford was acquitted.—*Colman: The Iron Chest* (1796).

(This drama is based on Goodwin's novel of *Caleb Williams*. "Williams" is called *Wilford* in the drama, and "Falkland" *sir Edward Mortimer*.)

Sowerby, whose mind was always in a ferment, was wont to commit the most ridiculous mistakes. Thus when "sir Edward" says to "Wilford," "You may have noticed in my library a chest," he transposed the words thus: "You may have noticed in my chest a library," and the house was convulsed with laughter.—*Russell: Representative Actors* (appendix).

Edward II., a tragedy by C. Marlowe (1592), imitated by Shakespeare in his *Richard II.* (1597). Probably most readers would prefer Marlowe's noble tragedy to Shakespeare's.

Edward IV. of England, introduced by sir W. Scott in his novel entitled *Anne of Geierstein* (1829).

Edward the Black Prince, a tragedy by W. Shirley (1640). The subject of this drama is the victory of Poitiers.

Yes, Philip lost the battle [*Cressy*], with the odds
Of three to one. In this [*Poitiers*] . . .
They have our numbers more than twelve times told,
If we can trust report.
Act iii. sc. 2.

Edward Street (Cavendish Square, London) is so called from Edward second earl of Oxford and Mortimer. (See HENRIETTA STREET.)

Ed'widge, wife of William Tell.—*Rossini: Guglielmo Tell* (1829).

Edwin "the minstrel," a youth living in romantic seclusion, with a great thirst for knowledge. He lived in Gothic days in the north countrie, and fed his flocks on Scotia's mountains.

And yet poor Edwin was no vulgar boy,
Deep thought oft seemed to fix his infant eye.
Dainties he heeded not, nor gaude, nor toy,
Save one short pipe of rudest minstrelsy;
Silent when glad, affectionate, yet shy; . . .
And now he laughed aloud, yet none knew why.
The neighbours stared and sighed, yet blessed the lad;
Some deemed him wondrous wise, and some believed him mad.
Beattie: The Minstrel, i. (1737).

Edwin and Angeli'na. Angelina was the daughter of a wealthy lord "beside the Tyne." Her hand was sought in marriage by many suitors, amongst whom was Edwin, "who had neither wealth nor power, but he had both wisdom and worth." Angelina loved him, but "trifled with him," and Edwin, in despair, left her, and retired from the world. One day, Angelina, in boy's clothes, asked hospitality at a hermit's cell; she was kindly entertained, told her tale, and the hermit proved to be Edwin. From that hour they never parted more.—*Goldsmith: The Hermit.*

A correspondent accuses me of having taken this ballad from *The Friar of Orders Gray* . . . but if there is any resemblance between the two, Mr. Percy's ballad is taken from mine. I read my ballad to Mr. Percy, and he told me afterwards that he had taken my plan to form the fragments of Shakespeare into a ballad of his own.—Signed, *O. Goldsmith* (1767).

Two familiar lines are from this ballad—

Man wants but little here below,
Nor wants that little long.

Edwin and Emma. Emma was a rustic beauty of Stanemore, who loved Edwin "the pride of swains;" but Edwin's sister, out of envy, induced his father, "a sordid man," to forbid any intercourse between Edwin and the cottage. Edwin pined away, and being on the point of death, requested he might be allowed to see Emma. She came and said to him, "My Edwin, live for me;' but on her way home she heard the death-bell toll. She just contrived to reach her cottage door, cried to her mother, "He's gone!" and fell down dead at her feet.—*Mallet: Edwin and Emma* (a ballad).

Ed'yrn, son of Nudd. He ousted the earl of Yn'iol from his earldom, and tried to win E'nid the earl's daughter; but failing in this, he became the evil genius of the gentle earl. Ultimately, being sent to the court of king Arthur, he became quite a changed man—from a malicious "sparrow-hawk" he was converted into a courteous gentleman. — *Tennyson: Idylls of the King* ("Enid").

Eel. The best in the world are those of Ancum, a river in that division of Lincolnshire called Lindsey (the highest part). The best *pike* are from the Witham, in the division of Lincolnshire called Kesteven (in the west).

As Kesteven doth boast her Wytham, so have I
My Ancum . . . whose fame as far doth fly
For fat and dainty eels, as her's doth for her pike.
Drayton: Polyolbion, xxv. (1622).

Ef'eso (*St.*), a saint honoured in Pisa. He was a Roman officer [*Ephesus*] in the

service of Diocletian, whose reign was marked by a great persecution of the Christians. This Efeso or Ephesus was appointed to see the decree of the emperor against the obnoxious sect carried out in the island of Sardinia; but being warned in a dream not to persecute the servants of the Lord, both he and his friend Potito embraced Christianity, and received a standard from Michael the archangel himself. On one occasion, being taken captive, St. Efeso was cast into a furnace of fire, but received no injury; whereas those who cast him in were consumed by the flames. Ultimately, both Efeso and Potito suffered martyrdom, and were buried in the island of Sardinia. When, however, that island was conquered by Pisa in the eleventh century, the relics of the two martyrs were carried off and interred in the duomo of Pisa, and the banner of St. Efeso was thenceforth adopted as the national ensign of Pisa.

Egalité (*Philippe*), the duc d'Orléans, father of Louis Philippe king of the French. He himself assumed this "title" when he joined the revolutionary party, whose motto was "Liberty, Fraternity, and Egalité" (born 1747, guillotined 1793).

Egerton (*Audley*), a statesman, the rival of Henry l'Estrange for the love of Nora Avenel.—*Lord Lytton: My Novel* (1853).

Ege'us (3 *syl.*), father of Her'mia. He summoned her before The'seus (2 *syl.*) duke of Athens, because she refused to marry Demetrius, to whom he had promised her in marriage; and he requested that she might either be compelled to marry him or else be dealt with "according to the law," *i.e.* "either to die the death," or else to "endure the livery of a nun, and live a barren sister all her life." Hermia refused to submit to an "unwished yoke," and fled from Athens with Lysander. Demetrius, seeing that Hermia disliked him but that Hel'ena doted on him, consented to abandon the one and wed the other. When Egēus was informed thereof, he withdrew his summons, and gave his consent to the union of his daughter with Lysander.—*Shakespeare: Midsummer Night's Dream* (1592).

*** S. Knowles, in *The Wife*, makes the plot turn on a similar "law of marriage" (1833).

E'gil, brother of Weland; a great archer. One day, king Nidung commanded him to shoot at an apple placed on the head of his own son. Egil selected two arrows, and being asked why he wanted two, replied, "One to shoot thee with, O tyrant, if I fail."

(This is one of the many stories similar to that of *William Tell, q.v.*)

Egilo'na, the wife of Roderick last of the Gothic kings of Spain, She was very beautiful, but cold-hearted, vain, and fond of pomp. After the fall of Roderick Egilona married Abdal-Aziz, the Moorish governor of Spain; and when Abdal-Aziz was killed by the Moorish rebels, Egilona fell also.

> The popular rage
> Fell on them both; and they to whom her name
> Had been a mark for mockery and reproach,
> Shuddered with human horror at her fate.
> *Southey: Roderick, etc.*, xxii. (1814).

Eg'la, a female Moor, servant to Amaranta (wife of Bar'tolus, the covetous lawyer).—*Fletcher: The Spanish Curate* (1622). Beaumont died 1616.

Eg'lamour (*Sir*) or SIR EGLAMORE of Artoys, a knight of Arthurian romance. Sir Eglamour and sir Pleindamour have no French original, although the names themselves are French.

Eg'lamour, the person who aids Silvia, daughter of the duke of Milan, in her escape.—*Shakespeare: The Two Gentlemen of Verona* (1594).

Eg'lantine (3 *syl.*), daughter of king Pepin, and bride of her cousin Valentine (brother of Orson). She soon died.—*Valentine and Orson* (fifteenth century).

Eglantine (*Madame*), the prioress; good-natured, wholly ignorant of the world, vain of her delicacy of manner at table, and fond of lap-dogs. Her dainty oath was "By Seint Eloy!" She "entuned the service swetely in her nose," and spoke French "after the scole of Stratford-atte-Bowe."—*Chaucer: Canterbury Tales* (1388).

Egypt. The head-gear of the king of Upper Egypt was a high conical *white* cap, terminating in a knob at the top. That of the king of Lower Egypt was *red*. If a king ruled over both countries, he wore both caps, but that of Lower Egypt was placed outside This composite head-dress was called the *pschent*.

Egypt, in Dryden's satire of *Absalom and Achitophel*, means France.

> Proud Egypt would dissembling friendship bring,
> Foment the war, but not support the king.
> Part i. lines 285, 286 (1681).

Egyptian Disposition (*An*), a thievish propensity, "gipsy" being a contracted form of *Egyptian*.

I no sooner saw it was money . . . than my Egyptian disposition prevailed, and I was seized with a desire of stealing it.—*Lesage: Gil Blas*, x. 10 (1735).

Egyptian Thief (*The*), Thyămis, a native of Memphis. Knowing he must die, he slew Chariclea, the woman he loved.

Why should I not, had I the heart to do it,
Like to th' Egyptian thief at point of death,
Kill what I love?
Shakespeare: Twelfth Night, act v. sc. 1 (1614).

Eighth Wonder (*The*). When Gil Blas reached Pennaflor, a parasite entered his room in the inn, hugged him with great energy, and called him "the eighth wonder." When Gil Blas replied that he did not know his name had spread so far, the parasite exclaimed, "How! we keep a register of all the celebrated names within twenty leagues, and have no doubt Spain will one day be as proud of you as Greece was of the seven sages." After this, Gil Blas could do no less than ask the man to sup with him. Omelet after omelet was despatched, trout was called for, bottle followed bottle, and when the parasite was gorged to satiety, he rose and said, "Signor Gil Blas, don't believe yourself to be the eighth wonder of the world because a hungry man would feast by flattering your vanity." So saying, he stalked away with a laugh.—*Lesage: Gil Blas*, i. 2 (1715).

(This incident is copied from Aleman's romance of *Guzman d'Alfarache, q.v.*)

Eikon Basil'ike (4 *syl.*), the portraiture of a king (*i.e.* Charles I.), once attributed to king Charles himself; but now admitted to be the production of Dr. John Gauden, who (after the restoration) was first created bishop of Exeter, and then of Worcester (1605-1662).

In the *Eikon Basilikê* a strain of majestic melancholy is kept up, but the personated sovereign is rather too theatrical for real nature, the language is too rhetorical and amplified, the periods too artificially elaborated.—*Hallam: Literature of Europe*, iii. 662.

(Milton wrote his *Eikonoclastês* in answer to Dr. Gauden's *Eikon Basilikê*.)

Einer'iar, the hall of Odin, and asylum of warriors slain in battle. It had 540 gates, each sufficiently wide to admit eight men abreast to pass through. —*Scandinavian Mythology*.

Einion (*Father*), chaplain to Gwenwyn prince of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Eivir, a Danish maid, who assumes boy's clothing, and waits on Harold "the Dauntless," as his page. Subsequently, her sex is discovered, and Harold marries her.—*Sir W. Scott: Harold the Dauntless* (1817).

Elain, sister of king Arthur by the same mother. She married sir Nentres of Carlot, and was by king Arthur the mother of Mordred. (See ELEIN, p. 318.) —*Sir T. Malory: History of Prince Arthur*, i. (1470).

N. B.—In some of the romances there is great confusion between Elain (the sister) and Morgause (the half-sister) of Arthur. Both are called the mother of Mordred, and both are also called the wife of Lot. This, however, is a mistake. Elain was the wife of sir Nentres, and Morgause of Lot; and if Gawain, Agrawain, Gareth, and Gahĕris were [half-]brothers of Mordred, as we are told over and over again, then Morgause and not Elain was his mother. Tennyson makes Bellicent the wife of Lot, but this is not in accordance with any of the legends collected by sir T. Malory.

Elaine (*Dame*), daughter of king Pelles (2 *syl.*) "of the foragn country," and the unwedded mother of sir Galahad by sir Launcelot du Lac.—*Sir T. Malory: History of Prince Arthur*, iii. 2 (1470).

Elaine, daughter of king Brandeg'oris, by whom sir Bors de Ganis had a child.

For all women was sir Bors a virgin, save for one, the daughter of king Brandegoris, on whom he had a child, hight Elaine; save for her, sir Bors was a clean maid. —*Sir T. Malory: History of Prince Arthur*, iii. 4 (1470).

∴ It is by no means clear from the history whether Elaine was the daughter of king Brandegoris, or the daughter of sir Bors and granddaughter of king Brandegoris.

Elaine' (2 *syl.*), the strong contrast of Guinevere. Guinevere's love for Launcelot was gross and sensual, Elaine's was platonic and pure as that of a child; but both were masterful in their strength. Elaine is called "the lily maid of As'tolat" (*Guildford*), and knowing that Launcelot was pledged to celibacy, she pined and died. According to her dying request, her dead body was placed on a bed in a barge, and was thus conveyed by a dumb servitor to the palace of king Arthur. A letter was handed to the king, telling the tale of Elaine's love, and he ordered her story to be blazoned on her tomb.—*Sir T. Malory: History of Prince Arthur*, iii. 123 (1470).

(One of Tennyson's *Idylls* is "Elaine."

El'amites (3 *syl.*), Persians. So called from Elam, son of Shem.—*Acts* ii. 9.

El'berich, the most famous dwarf of German romance.—*The Heldenbuch.*

El'bow, a well-meaning but loutish constable.—*Shakespeare: Measure for Measure* (1603).

Elden Hole, in Derbyshire Peak, said to be fathomless.

Elder Brother (*The*), a comedy by John Fletcher (1637). Charles is supposed to be wholly absorbed in books, but, at the first sight of Angelina, falls over head and ears in love.

Elder Tree (*The*). There are several legends connected with this tree: (1) It is said that the cross was made of elder wood; (2) it is also said that Judas hanged himself on this tree. The two legends are closely linked together. If Judas hanged himself on an elder tree, no doubt the *cross* was the remote cause of his death. So, again, if the cross was of elder wood, it certainly brought about the death of Judas. Thus the accursed tree of Jesus was in reality the accursed tree of the traitor also.

∴ Shakespeare, in *Love's Labour's Lost*, says, "Judas was hanged on an elder."

Probably both are poetic symbols. Elder may be called the *heartless* wood. It was a heartless deed to crucify Jesus. And Judas was a heartless man to betray so good a Master.

El Dora'do, the "golden city." So the Spaniards called Man'hoa of Guia'na. (See DORADO, EL, p. 293.)

> Guiana, whose great city Geryon's sons
> Call "El Dorado."
> *Milton: Paradise Lost*, xi. 411 (1665).

El'eanor, queen-consort of Henry II., alluded to by the presbyterian minister in *Woodstock*, x. (1826).

"Believe me, young man, thy servant was more likely to see visions than to dream idle dreams in that apartment; for I have always heard that next to Rosamond's Bower, in which . . . she played the wanton, and was afterwards poisoned by queen Eleanor, Victor Lee's chamber was the place . . . peculiarly the haunt of evil spirits."—*Sir W. Scott: Woodstock* (time, Commonwealth).

Eleanor Crosses, twelve or fourteen crosses erected by Edward I. in the various towns where the body of his queen rested, when it was conveyed from Herdelie, near Lincoln, to Westminster. The three that still remain are Geddington, Northampton, and Waltham.

(In front of the South-Eastern Railway station, Strand, London, is a model of the Charing Cross, of the original dimensions.)

∴ There is a tradition that Eleanor sucked the poison of a poisoned arrow from a wound of Edward I.

Eleazar the Moor, insolent, bloodthirsty, lustful, and vindictive.—*Marlowe: Lust's Dominion*, or *The Lascivious Queen* (1588).

Eleazar, a famous mathematician, who cast out devils by tying to the nose of the possessed a mystical ring, which the demon no sooner smelled than he abandoned the victim. He performed before the emperor Vespasian; and to prove that something came out of the possessed, he commanded the demon in making off to upset a pitcher of water, which it did.

I imagine if Eleazar's ring had been put under their noses, we should have seen devils issue with their breath, so loud were these disputants.—*Lesage: Gil Blas*, v. 12 (1724).

Elector (*The Great*), Frederick William of Brandenburg (1620–1688).

Elegy to an Unfortunate Lady, by Pope. The lady was Elizabeth, eldest daughter of Joseph Gage, and wife of John Weston of Sutton. They were separated; and Pope's interest in the lady gave birth to considerable scandal.

Elegy written in a Country Church Yard, by Gray (1750). The "Church yard" was that of Stoke Pogis, near Eton.

(Many English poets have written elegies: as Michael Bruce (1770); Drayton (1593); John Scot (1782); Shenstone (1743–1746); and others.)

Elein, wife of king Ban of Benwick (*Brittany*), and mother of sir Launcelot and sir Lionell. (See ELAIN, p. 317.)—*Sir T. Malory: History of Prince Arthur*, i. 60 (1470).

Elephant in the Moon (*The*), by S. Butler (1654), a satire in verse on the Royal Society. It supposes that an insect crawling over the object-glass of a telescope was mistaken by the telescopist for an elephant in the moon.

Eleven Thousand Virgins (*The*), the virgins who followed St. Ur'sula in her flight towards Rome. They were all massacred at Cologne by a party of Huns, and even to the present hour "their bones" are exhibited to visitors through windows in the wall.

A calendar in the Freisingen codex notices them as "SS. M. XI. VIRGINUM," that is, eleven virgin martyrs; but "M" (martyrs) being taken for 1000, we get 11,000. It is furthermore

remarkable that the number of names known of these virgins is eleven: (1) Ursula, (2) Sencia, (3) Gregoria, (4) Pinnosa, (5) Martha, (6) Saula, (7) Brittola, (8) Saturnina, (9) Rabacia or Sabatia, (10) Saturia or Saturnia, and (11) Palladia.

Elfenreigen [*el.f'n-ri'gn*] (4 *syl.*) or Alpleich, that weird music with which Bunting, the pied piper of Hamelin, led forth the rats into the river Weser, and the children into a cave in the mountain Koppenberg. The song of the sirens is so called. (*Reigen*, a dance and the music thereof.)

El'feta, wife of Cambuscan' king of Tartary.

El'flida or **ÆTHELFLÆDA,** daughter of king Alfred, and wife of Æthelred chief of that part of Mercia not claimed by the Danes. She was a woman of enormous energy and masculine mind. At the death of her husband, Elflida ruled over Mercia, and proceeded to fortify Bridgenorth, Tamworth, Warwick, Hertford, Witham, and other cities. Then, attacking the Danes, she drove them from place to place, and kept them from molesting her.

> When Elflida up-grew . . .
> The puissant Danish powers victoriously pursued,
> And resolutely here thro' their thick squadrons hewed
> Her way into the north.
> *Drayton: Polyolbion*, xii. (1613).

Elf'thryth or **Ælf'thryth,** daughter of Ordgar, noted for her great beauty. King Edgar sent Æthelwald, his friend, to ascertain if she were really as beautiful as report made her out to be. When Æthelwald saw her he fell in love with her, and then, returning to the king, said she was not handsome enough for the king, but was rich enough to make a very eligible wife for himself. The king assented to the match, and became godfather to the first child, who was called Edgar. One day the king told his friend he intended to pay him a visit, and Æthelwald revealed to his wife the story of his deceit, imploring her at the same time to conceal her beauty. But Elfthryth, extremely indignant, did all she could to set forth her charms. The king fell in love with her, slew Æthelwald, and married the widow.

¶ A similar story is told by Herodotus —Prêxaspês being the lady's name, and Kambysês the king's.

Elgin Marbles, certain statues and bas-reliefs collected by lord Elgin, and purchased of him by the British Government for £35,000, to be placed in the British Museum. Chiefly fragments of the Parthĕnon of Athens.

El'githa, a female attendant at Rotherwood on the lady Rowe'na.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

E'lia, the assumed name of Charles Lamb, author of the *Essays of Elia*, contributed to the *London Magazine* between 1820 and 1825.

Eli'ab, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is Henry Bennet, earl of Arlington. As Eliab befriended David (1 *Chron.* xii. 9), so the earl befriended Charles II.

> Hard the task to do Eliab right:
> Long with the royal wanderer he roved,
> And firm in all the turns of fortune proved.
> *Absalom and Achitophel*, ii. 986–988 (1682).

Eliakim, in Pordage's satire of *Azariah and Hushai*, was intended for James duke of York (James II.).

Elian God (*The*), Bacchus. An error for 'Eleuan, *i.e.* "the god Elĕleus" (3 *syl.*). Bacchus was called *El'eleus* from the Bacchic cry, *ĕlĕleu!*

> As when with crownèd cups unto the Elian god
> Those priests high orgies held.
> *Drayton: Polyolbion*, vi. (1612).

El'idure (3 *syl.*), surnamed "the Pious," brother of Gorbonian, and one of the five sons of Morvi'dus (*q.v.*). He resigned the crown to his brother Arthgallo, who had been deposed. Ten years afterwards, Arthgallo died, and Elidure was again advanced to the throne, but was deposed and imprisoned by his two younger brothers. At the death of these two brothers, Elidure was taken from prison, and mounted the British throne for the third time.—*Geoffrey: British History*, iii. 17, 18 (1470).

> Then Elidure again, crowned with applausive praise,
> As he a brother raised, by brothers was deposed
> And put into the Tower . . . but, the usurpers dead,
> Thrice was the British crown set on his reverend head.
> *Drayton: Polyolbion*, viii. (1612).

(Wordsworth has a poem on this subject.)

Elijah fed by Ravens. While Elijah was at the brook Cherith, in concealment, ravens brought him food every morning and evening.—1 *Kings* xvii. 6.

¶ A strange parallel is recorded of Wyatt, in the reign of queen Mary. The queen cast him into prison, and when he was nearly starved to death, a cat appeared at the window-grating, and dropped into his hand a pigeon, which the warder cooked for him. This was repeated daily.

In the *Dictionary of Miracles* are numerous parallels.

E'lim, the guardian angel of Lebbĕus (3 *syl.*) the apostle. Lebbeus, the softest and most tender of the twelve, at the death of Jesus "sank under the burden of his grief."—*Klopstock: The Messiah,* iii. (1740).

El'ion, consort of Beruth, and father of Ghe.—*Sanchòniathon.*

Eliot (*George*), a name assumed by Marian Evans, afterwards Mrs. J. W. Cross, author of *Adam Bede* (1858), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1863), *Middlemarch* (1872), etc.

Elisa, often written **Eliza** in English, Dido queen of Carthage.

> . . . nec me meminisse pigebit Elisæ,
> Dum memoir ipse mei, dum spiritus hos reget artus.
> *Virgil: Æneid,* iv. 335, 336.

> So to Eliza dawned that cruel day
> Which tore Æneas from her sight away,
> That saw him parting, never to return,
> Herself in funeral flames decreed to burn.
> *Falconer: The Shipwreck,* iii. 4 (1756).

Elis'abat, a famous surgeon, who attended queen Madasi'ma in all her solitary wanderings, and was her sole companion.—*Amadis of Gaul* (fifteenth century).

Élisabeth ou Les Exiles de Sibérie, a tale by S. R. dame Cottin (1773-1807). The family being exiled for some political offence, Elizabeth walked all the way from Siberia to Russia, to crave pardon of the czar. She obtained her prayer and the family returned. (See DEANS, *Effie,* p. 266.)

Elise (2 *syl.*), the motherless child of Harpagon the miser. She was affianced to Valère, by whom she had been "rescued from the waves." Valère turns out to be the son of don Thomas d'Alburci, a wealthy nobleman of Naples.—*Molière: L'Avare* (1667).

Elis'sa, step-sister of Medi'na and Perissa. They could never agree upon any subject.—*Spenser: Faërie Queene,* ii. 2 (1590).

"Medina" (*the golden mean*), "Elissa" and "Perissa" (*the two extremes*).

Elixir Vitæ, a drug which it was once thought would ensure perpetual life and health.

> He that has once the "Flower of the Sun,"
> The perfect Ruby which we call *elixir,*
> . . . by its virtue
> Can confer honour, love, respect, long life,
> Give safety, valour, yea and victory,
> To whom he will. In eight and twenty days
> He'll make an old man of fourscore a child.
> *Ben Jonson: The Alchemist,* ii. (1612).

Eliza (*Letters to*), ten letters addressed to Mrs. Draper, wife of a counsellor of Bombay, and published 1775.

Elizabeth (*The queen*), haughty, imperious, but devoted to her people. She loved the earl of Essex, and, when she heard that he was married to the countess of Rutland, exclaimed that she never "knew sorrow before." The queen gave Essex a ring after his rebellion, saying, "Here, from my finger take this ring, a pledge of mercy; and whensoe'er you send it back, I swear that I will grant whatever boon you ask." After his condemnation, Essex sent the ring to the queen by the countess of Nottingham, craving that her most gracious majesty would spare the life of lord Southampton; but the countess, from jealousy, did not give it to the queen. However, the queen sent a reprieve for Essex, but Burleigh took care that it came too late, and the earl was beheaded as a traitor.—*H. Jones: The Earl of Essex* (1745).

Elizabeth (*Queen*), introduced by sir W. Scott in his novel called *Kenilworth.*

Elizabeth of Hungary (*St.*), patron saint of queens, being herself a queen. Her day is July 9 (1207-1231).

(C. Kingsley wrote a dramatic poem on Elizabeth of Hungary, called *The Saint's Tragedy* (1846).)

Ella, in Chaucer's *Man of Law's Tale,* was a king of Northumberland, who married Cunstance or Custance (*q.v.*, p. 252).—*Canterbury Tales* (1383).

Ellen (*Burd*), a ballad which tells how Burd Ellen followed her lord as his page, and gave birth to a son in a stable.—*Percy: Reliques* ("Childe Waters," series iii.).

(The ballad is called *Lady Margaret* by Kinloch, and *Burd Ellen* by Jamieson.)

Ellesmere (*Mistress*), the head domestic of lady Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Elliot (*Hobbie, i.e.* Halbert), farmer at the Heugh-foot. His bride-elect is Grace Armstrong.

Mrs. Elliot, Hobbie's grandmother.

John and *Harry,* Hobbie's brothers.

Lilias, Jean, and *Arnot,* Hobbie's sisters.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Elmo (*St.*). *The fire of St. Elmo* (*Feu de Saint Elme*), a corposant. If only one appears on a ship-mast, foul weather is at hand; but if two or more,

they indicate that stormy weather is about to cease. By the Italians those corposants are called the "fires of St. Peter and St. Nicholas." In Latin the single fire is called "Helen," but the two "Castor and Pollux." Horace says (1 *Odes*, xii. 27)—

> Quorum simul alba nautis stella refulsit,
> Defluit saxis agitatus humor,
> Concidunt venti, fugiuntque nubes, etc.

But Longfellow makes the *stella* indicative of foul weather—

> Last night I saw St. Elmo's stars,
> With their glimmering lanterns all at play . . .
> And I knew we should have foul weather to-day.
> *Longfellow: The Golden Legend.*

N.B.—St. Adelelm, also called St. Elesmo or Elmo, bishop of Burgos (1100, etc.), started one dark and stormy night on a visit to Ranes bishop of Auvergne. In order to see his way, he lighted a candle, which he gave to a companion to carry, and bade him go first. The candle was not enclosed in a lantern, nor was it in any wise protected from the storm, but it burnt brightly and steadily. From this "miracle" corposants were called "St. Elmo lights."—*Bollandistes: Vita Sanctorum* (January 30).

Elo'a, the first of seraphs. His name with God is "The Chosen One," but the angels call him Eloa. Eloa and Gabriel were angel-friends.

> Eloa, fairest spirit of heaven. His thoughts are past understanding to the mind of man. His looks more lovely than the day-spring, more beaming than the stars of heaven when they first flew into being at the voice of the Creator.—*Klopstock: The Messiah*, i. (1748).

Eloi (*St.*), that is, St. Louis. The kings of France were called Loys up to the time of Louis XIII. Probably the "delicate oath" of Chaucer's prioress, who was a French scholar "after the scole of Stratford-atte-Bowe," was St. Loy, *i.e.* St. Louis, and not St. Eloi the patron saint of smiths and artists. St. Eloi was bishop of Noyon in the reign of Dagobert, and a noted craftsman in gold and silver.

> Ther was also a nonne, a prioresse,
> That of hire smiling was full simp' and coy,
> Hire greatest othe n'as but by Seint Eloy!
> *Chaucer: Canterbury Tales* (1388).

*** "Seint Eloy," query "Seinte Loy"?

Eloi'sa (4 *syl.*) **to Abelard** (*Epistle from*), by Pope (1717). Eloisa was a pupil of Abelard, and bore him a child; but she refused to marry him, lest it should injure his prospects in the Church.

El'ops. There was a fish so called, but Milton uses the word (*Paradise Lost*, x. 525) for the dumb serpent or serpent which gives no warning of its approach by hissing or otherwise. (Greek, *ellops*, "mute or dumb.")

Eloquence (*The Four Monarchs of*): (1) Demosthĕnês, the Greek orator (B.C. 385–322); (2) Cicero, the Roman orator (B.C. 106–43); (3) Sadi, the Persian (1184–1263); (4) Zoroaster (B.C. 589–513).

Eloquent (*That Old Man*), Isocrătês, the Greek orator. When he heard that the battle of Chærone'a was lost, and that Greece was no longer free, he died of grief.

> That dishonest victory
> At Chæronea, fatal to liberty,
> Killed with report that Old Man Eloquent.
> *Milton. Sonnet*, ix.

(This victory was gained by Philip of Macĕdon. Called "dishonest" because bribery and corruption were employed.)

Eloquent Doctor (*The*), Peter Aureŏlus, archbishop of Aix (fourteenth century).

Elpi'nus, Hope personified. He was "clad in sky-like blue," and the motto of his shield was "I hold by being held." He went attended by Pollic'ita (*promise*). Fully described in canto ix. (Greek, *elpis*, "hope.")—*Phineas Fletcher: The Purple Island* (1633).

Elshender the Recluse, called "The Canny Elshie" or "The Wise Wight of Mucklestane Moor." This is "the black dwarf," or sir Edward Mauley, the hero of the novel.—*Sir W. Scott: The Black Dwarf* (1816; time, Anne).

Elsie, the daughter of Gottlieb, a cottage farmer of Bavaria. Prince Henry of Hoheneck, being struck with leprosy, was told he would never be cured till a maiden chaste and spotless offered to give her life in sacrifice for him. Elsie volunteered to die for the prince, and he accompanied her to Salerno; but either the exercise, the excitement, or some charm, no matter what, had quite cured the prince, and when he entered the cathedral with Elsie, it was to make her lady Alicia, his bride.—*Hartmann von der Aue: Poor Henry* (twelfth century); *Longfellow: Golden Legend.*

¶ Alcestis, daughter of Pelias and wife of Admĕtos, died instead of her husband, but was brought back by Herculês from the shades below, and restored to Admetos.

Elspeth (*Auld*), the old servant of Dandie Dinmont the store-farmer at Charlie's Hope.—*Sir W. Scott: Guy Mannering* (time, George II.).

Elspeth (*Old*) of the Craigburnfoot, the mother of Saunders Mucklebacket (the old fisherman at Musselcrag), and formerly servant to the countess of Glenallan.—*Sir W. Scott: The Antiquary* (time, George III.).

Elvi'no, a wealthy farmer, in love with Ami'na the somnambulist. (For the tale, see SONNAMBULA.)—*Bellini: La Sonnambula* (an opera, 1831).

ELVI'RA, sister of don Duart, and niece of the governor of Lisbon. She marries Clodio, the coxcomb son of don Antonio.—*Cibber: Love Makes a Man.*

Elvi'ra, the young wife of Gomez, a rich old banker. She carries on a liaison with colonel Lorenzo, by the aid of her father-confessor Dominick, but is always checkmated; and it turns out that Lorenzo is her brother. — *Dryden: The Spanish Fryar* (1680).

Elvi'ra, a noble lady, who gives up everything to become the mistress of Pizarro. She tries to soften his rude and cruel nature, and to lead him into more generous ways. Her love being changed to hate, she engages Rolla to slay Pizarro in his tent; but the noble Peruvian spares his enemy, and makes him a friend. Ultimately, Pizarro is slain in a fight with Alonzo, and Elvira retires to a convent.—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Elvi'ra (*Donna*), a lady deceived by don Giovanni, who basely deluded her into an amour with his valet Leporello.—Mozart's opera, *Don Giovanni* (1787).

Elvi'ra "the puritan," daughter of lord Walton, betrothed to Arturo (*lord Arthur Talbot*), a cavalier. On the day of espousals the young man aids Enrichetta (*Henrietta, widow of Charles I.*) to escape, and Elvira, thinking he has eloped with a rival, temporarily loses her reason. Cromwell's soldiers arrest Arturo for treason, but he is subsequently pardoned, and marries Elvira.—*Bellini: I Puritani* (an opera, 1834).

Elvi'ra, a lady in love with Erna'ni the robber-captain and head of a league against don Carlos (afterwards Charles V. of Spain). Ernani was just on the point of marrying Elvira, when he was summoned to death by Gomez de Silva, and stabbed himself.—*Verdi: Ernani* (an opera, 1841).

Elvi'ra, betrothed to Alfonso (son of the duke d'Arcos). No sooner is the marriage completed than she learns that Alfonso has seduced Fenella, a dumb girl, sister of Masaniello the fisherman. Masaniello, to revenge his wrongs, heads an insurrection, and Alfonso with Elvira run for safety to the fisherman's hut, where they find Fenella, who promises to protect them. Masaniello, being made chief magistrate of Por'tico, is killed by the mob; Fenella throws herself into the crater of Vesuvius; and Alfonso is left to live in peace with Elvira.—*Auber: Masaniello* (an opera, 1831).

Elvire (*2 syl.*), the wife of don Juan, whom he abandons. She enters a convent, and tries to reclaim her profligate husband, but without success.—*Molière: Don Juan* (1665).

Ely (*Bishop of*), introduced by sir W. Scott in the *Talisman* (time, Richard I.).

Elysium [*the Elysian fields*], the land of the blest, to which the favoured of the gods passed without dying. The Elysian Fields lie in one of the "Fortunate Islands" (*Canaries*).

> Fancy dreams
> Of sacred fountains, and Elysian groves,
> And vales of bliss.
> *Akenside: Pleasures of Imagination*, i. (1744).

Emath'ian Conqueror (*The Great*), Alexander the Great. Emathia is Macedonia and Thessaly. Emathion, a son of Titan and Aurora, reigned in Macedonia. Pliny tells us that Alexander, when he besieged Thebes, spared the house in which Pindar the poet was born, out of reverence to his great abilities.

> Lift not thy spear against the Muses' bower.
> The great Emathian conqueror bid spare
> The house of Pindarus, when temple and tower
> Went to the ground.
> *Milton: Sonnet*, viii.

Embla, the woman Eve of Scandinavian mythology. Eve or Embla was made of elm; but Ask or Adam was made of ash.

Em'elie or EMELYE, sister-in-law of duke Theseus (*2 syl.*), beloved by both Pal'amon and Ar'cyte (*2 syl.*); but the former had her to wife.

> Emelie that fairer was to scene
> Than is the lilie on hire stalkês grene,
> And fresscher than the May with flourês newe.
> *Chaucer: Canterbury Tales* ("The Knight's Tale," 1388).

Em'erald Isle (*The*), Ireland; so called first by Dr. W. Drennan, in his poem entitled *Erin* (1754–1820).

Emeral'der, an Irishman, a native of the Emerald Isle.

Emer'ita (*St.*), sister of king Lucius. When her brother abdicated the British crown, she accompanied him to Switzerland, and shared with him there a martyr's death.

Emerita the next, king Lucius' sister dear,
Who in Helvetia with her martyr brother died.
Drayton: Polyolbion, xxiv. (1622).

Emile (*2 syl.*), the chief character of a philosophical romance on education by Jean Jacques Rousseau (1762). Emile is the author's ideal of a young man perfectly educated, every bias but that of nature having been carefully withheld.

N.B.—Emile is the French form of Emilius.

His body is inured to fatigue, as Rousseau advises in his *Emilius.—Continuation of the Arabian Nights*, iv. 69.

Emil'ia, beloved by both Palămon and Arcite. (For the tale, see PALAMON, etc.)—*Chaucer: Canterbury Tales* ("The Knight's Tale," 1383).

Emil'ia, wife of Iago, the ancient of Othello in the Venetian army. She is induced by Iago to purloin a certain handkerchief given by Othello to Desdemona. Iago then prevails on Othello to ask his wife to show him the handkerchief; but she cannot find it, and Iago tells the Moor she has given it to Cassio as a love-token. At the death of Desdemona, Emilia (who till then never suspected the real state of the case) reveals the truth of the matter, and Iago rushes on her and kills her.—*Shakespeare: Othello* (1611).

The virtue of Emilia is such as we often find, worn loosely, but not cast off; easy to commit small crimes, but quickened and alarmed at atrocious villainies.—*Dr. Johnson.*

Emil'ia. Shakespeare, *The Winter's Tale.* Also the lady-love of Peregrine Pickle, in *The Adventures of Peregrine Pickle*, by Smollett (1751).

Emilie (*The Divine*), to whom Voltaire wrote verses, was Mde. Châtelet, with whom he lived at Cirey for ten years. Her palfrey was called "Rossignol."

Emily, the *fiancée* of colonel Tamper. Duty called away the colonel to Havannah. On his return he pretended to have lost one eye and one leg in the war, in order to see if Emily would love him still. Emily was greatly shocked, and Mr. Prattle the medical practitioner was sent for. Amongst other gossip, Mr. Prattle told his patient he had seen the colonel, who looked remarkably well, and most certainly was maimed neither in his legs nor in his eyes. Emily now saw through the trick, and resolved to turn the tables on the colonel. To this end she induced Mdlle. Florival to appear *en militaire*, under the assumed name of captain Johnson, and to make desperate love to her. When the colonel had been thoroughly roasted, and was about to quit the house for ever, his friend major Belford entered and recognized Mdlle. as his *fiancée;* the trick was discovered, and all ended happily.—*Colman, sen.: The Deuce is in Him* (1762).

Emir or **Ameer,** a title given to lieutenants of provinces and other officers of the sultan; and occasionally assumed by the sultan himself. The sultan is not unfrequently called "The Great Ameer," and the Ottoman empire is sometimes spoken of as "the country of the Great Ameer." What Matthew Paris and other monks call "ammirals" is the same word. Milton speaks of the "mast of some tall ammiral" (*Paradise Lost*, i. 294).

N.B.—The difference between *xariff* or *sariff* and *amir* is this: the former is given to the *blood* successors of Mahomet, and the latter to those who maintain his religious faith.—*Selden: Titles of Honour*, vi. 73-4 (1672).

Em'ly (*Little*), daughter of Tom, the brother-in-law of Dan'el Peggotty, a Yarmouth fisherman, by whom the orphan child was brought up. While engaged to Ham Peggotty (Dan'el's nephew), Little Em'ly runs away with Steerforth, a handsome but unprincipled gentleman. Being subsequently reclaimed, she emigrates to Australia with Dan'el Peggotty and old Mrs. Gummidge.—*Dickens: David Copperfield* (1849).

Emma "the Saxon" or Emma Plantagenet, the beautiful, gentle, and loving wife of David king of North Wales (twelfth century).—*Southey: Madoc* (1805).

Emped'ocles, one of Pythagoras's scholars, who threw himself secretly into the crater of Etna, that people might suppose the gods had carried him to heaven; but alas! one of his iron pattens was cast out with the larva, and recognized.

He who to be deemed
A god, leaped fondly into Etna flames,
Empedocles.
Milton: Paradise Lost, iii. 469, etc. (1665).

∴ Matthew Arnold published a dramatic poem called *Empedocles on Etna* (1853).

Emperor for my People. Hadrian used to say, "I am emperor not for myself but for my people" (76, 117–138).

Emperor of Believers (*The*), Omar I., father-in-law of Mahomet (581–644).

Emperor of the Mountains (*The*), Peter the Calabrian, a famous robber-chief (1812).

Empson (*Master*), flageolet-player to Charles II.—*Sir W. Scott: Peveril of the Peak* (1823).

Enan'the (3 *syl.*), daughter of Seleucus, and mistress of prince Deme'trius (son of king Antig'onus). She appears under the name of Celia.—*Beaumont and Fletcher: The Humorous Lieutenant* (published 1647).

Encel'ados (Longfellow, *Encelādus*), the most powerful of all the giants who conspired against Jupiter. He was struck with a thunderbolt, and covered with the heap of earth now called mount Etna. The smoke of the volcano is the breath of the buried giant; and when he shifts his side it is an earthquake.

> Fama est, Enceladi semiustum fulmine corpus
> Urgueri mole hac, ingentemque insuper Ætnam
> Impositam, ruptis flammam exspirare caminis;
> Et, fessum quotiens mutet latus, intremere omnem
> Murmure Trinacriam, et cœlum subtexere fumo.
> *Virgil: Æneid*, iii. 578–582.

> Where the burning cinders, blown
> From the lips of the o'erthrown
> Enceladus, fill the air.
> *Longfellow: Enceladus.*

Enchiridion, a collection of maxims, by Francis Quarles (author of *Emblems*) (1652).

En'crates (3 *syl.*), Temperance personified, the husband of Agnei'a (*wifely chastity*). When his wife's sister Parthen'ia (*maidenly chastity*) was wounded in the battle of Mansoul, by False Delight, he and his wife ran to her assistance, and soon routed the foes who were hounding her. Continence (her lover) went also, and poured a balm into her wounds, which healed them. (Greek, *egkratês*, "continent, temperate.")

> So have I often seen a purple flower,
> Fainting thro' heat, hang down her drooping head;
> But, soon refreshèd with a welcome shower,
> Begins again her lively beauties spread,
> And with new pride her silken leaves display.
> *P. Fletcher: The Purple Island*, xi. (1633).

Endell (*Martha*), a poor fallen girl, to whom Em'ly goes when Steerforth deserts her. She emigrates with Dan'el Peggot'ty, and marries a young farmer in Australia.—*Dickens: David Copperfield* (1849).

Endermay, *i.e.* Andermatt or Urseren, a town and valley in the Uri of Switzerland.

> Soft as the happy swain's enchanting lay,
> That pipes among the shades of Endermay.
> *Falconer: The Shipwreck*, iii. 3 (1756).

Endiga, in *Charles XII.*, by J. R. Planché (1826).

Endless, the rascally lawyer in *No Song No Supper*, by P. Hoare (1790).

Endym'ion, a noted astronomer who, from mount Latmus, in Caria, discovered the course of the moon. Hence it is fabled that the moon sleeps with Endymion. Strictly speaking, Endymion is the setting sun.

> So Latmus by the wise Endymion is renowned;
> That hill on whose high top he was the first that found
> Pale Phœbê's wandering course; so skilful in her sphere,
> As some stick not to say that he enjoyed her there.
> *Drayton: Polyolbion*, vi. (1612).

> On such a tranquil night as this,
> She woke Endymion with a kiss.
> *Longfellow: Endymion.*

To sleep like Endymion, to sleep long and soundly. Endymion requested of Jove permission to sleep as long as he felt inclined. Hence the proverb, *Endymionis somnum dormīre.* Jean Ogier de Gombaud wrote in French a romance or prose poem called *Endymion* (1624), and one of the best paintings of A. L. Girodet is "Endymion." Cowley, referring to Gombaud's romance, says—

> While there is a people or a sun,
> Endymion's story with the moon shall run.

(John Keats, in 1818, published his *Endymion* (a poetic romance), and the criticism of the *Quarterly Review* is said to have caused his death. Lord Beaconsfield published a novel called *Endymion* (1880); and Longfellow has a poem so called.)

Endymion. So Wm. Browne calls sir Walter Raleigh, who was for a time in disgrace with queen Elizabeth, whom he calls "Cyn'thia."

> The first note that I heard I soon was wonne
> To think the sighes of faire Endymion,
> The subject of whose mournfull heavy lay,
> Was his declining with faire Cynthia.
> *Browne: Britannia's Pastorals*, iv. (1613).

Endymion; or, *The Man in the Moon*, a drama by J. Lyly (1592).

Enfants de Dieu, the Camisards.

> The royal troops outnumbered the *Enfants de Dieu*, and a not inglorious flight took place.—*E. Gilliat: Asylum Christi*, iii.

Enfield (*Mrs.*), the keeper of a house of intrigue, or "gentlemen's magazine" of frail beauties.—*Holcroft: The Deserted Daughter* (1784).

Engaddi (*Theodorick, hermit of*), an enthusiast. He was Aberick of Mortemar, an exiled noble.—*Sir W. Scott: The Talisman* (time, Richard I.).

Engaddi, one of the towns of Judah, forty miles from Jerusalem, famous for its palm trees.

> Anchorites beneath Engaddi's palms,
> Pacing the Dead Sea beach.
> *Longfellow: Sand of the Desert.*

Engel'brecht, one of the Varangian guards.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

En'gelred, squire of sir Reginald Front de Bœuf (follower of prince John of Anjou, the brother of Richard I.).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

England and the English (*Sketches of*), by lord Lytton (1833).

English Bards and Scotch Reviewers, a satire by lord Byron (1809), occasioned by an attack in the *Edinburgh Review* on a volume of poetry called *Hours of Idleness.* The English bards referred to are Amos Cottle, Fitzgerald, Gifford, Jeffrey, Moore, Scott, Southey, Henry K. White, Wordsworth, and some others less known. He says—

> Fools are my theme, let satire be my song.

En'guerraud, brother of the marquis of Montserrat, a crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

E'nid, the personification of spotless purity. She was the daughter of Yn'iol, and wife of Geraint. The tale of Geraint and Enid allegorizes the contagion of distrust and jealousy, commencing with Guinever's infidelity, and spreading downwards among the Arthurian knights. In order to save Enid from this taint, sir Geraint removed from the court to Devon; but overhearing part of a sentence uttered by Enid, he fancied that she was unfaithful, and treated her for a time with great harshness. In an illness, Enid nursed him with such wifely devotion that he felt convinced of his error. A perfect reconciliation took place, and they "crowned a happy life with a fair death."—*Tennyson: Idylls of the King* ("Geraint and Enid").

Enna, a city of Sicily, remarkable for its beautiful plains, fruitful soil, and numerous springs. Proserpine was carried off by Pluto while gathering flowers in the adjacent meadow.

> She moved
> Like Proserpine in Enna, gathering flowers.
> *Tennyson: Edwin Morris.*

Ennius (*The English*), Lay'amon, who wrote a translation in Saxon of *The Brut* of Wace (thirteenth century).

The French Ennius, Jehan de Meung, who wrote a continuation of the *Roman de la Rose* (1260–1320).

∴ Guillaume di Lorris, author of the *Romance of the Rose,* is more justly so called (1235–1265).

The Spanish Ennius, Juan de Mena of Cordŏva (1412–1456).

Enrique' (2 *syl.*), brother-in-law of Chrysalde (2 *syl.*). He married secretly Chrysalde's sister, Angelique, by whom he had a daughter, Agnes, who was left in charge of a peasant while Enrique was absent in America. Having made his fortune in the New World, Enrique returned and found Agnes in love with Horace, the son of his friend Oronte (2 *syl.*). Their union, after the usual quota of misunderstanding and cross purposes, was consummated to the delight of all parties.—*Molière: L'École des Femmes* (1662).

Entel'echy, the kingdom of queen Quintessence. Pantag'ruel' and his companions went to this kingdom in search of the "holy bottle."—*Rabelais: Pantagruel,* v. 19 (1545).

(This kingdom of "speculative science" gave the hint to Swift for his island of Lapu'ta.)

Envelope (*The Mulready Envelope,* 1840) was designed for the Penny Envelopes. It was an allegorical picture of the British Empire and its colonies, wholly unsuitable for the purpose intended, and very soon withdrawn from circulation. I well remember using and "abusing" them.

¶ The design of the lord mayor of London's card of invitation to his dinner on November 9, 1896, was a somewhat similar allegorical picture. Both these were in bad taste.

Eothen, by A. W. Kinglake (1844). Sketches, etc., of the East, through which the author travelled.

Ephe'sian, a toper, a dissolute sot, a jovial companion. When Page (2 *Henry IV.* act ii. sc. 2) tells prince Henry that a company of men were about to sup with Falstaff, in Eastcheap, and calls

them "Ephesians," he probably meant soldiers called *féthas* ("foot-soldiers"), and hence topers. Malone suggests that the word is a pun on *pheese* ("to chastise or pay one tit for tat"), and means "quarrelsome fellows."

Ephe'sian Poet (*The*), Hippo'nax, born at Ephesus (sixth century B.C.).

Ephesus (*Letters of*), bribes. "Ephesiæ literæ" were magical notes or writings, which ensured those who employed them success in any undertaking they chose to adventure on.

Silver keys were used in old Rome, where every petty officer who knew no other spelling could decipher a "letter of Ephesus." Oh for the purity of honest John Bull! No "letters of Ephesus" will tempt the integrity of our British bumbledom.—*Cassell's Magazine*, February, 1877.

Epic (*The Great Puritan*), *Paradise Lost*, by Milton (1665).

Epic of Hades (2 *syl.*), by sir Lewis Morris (1876, 1877).

Epic Poetry (*The Father of*), Homer (about 950 B.C.).

Epic Poets. The most famous are—

Greece: Homer, who wrote the *Iliad* and *Odyssey*.

Latin: Virgil, who wrote the *Æneid*.

Portuguese: Camoëns, who wrote *The Lusiad*.

English: Milton, who wrote *Paradise Lost*.

There are a host of Historical Poems of an epic character, like the *Henriade* of Voltaire, the *Pharsalia* of Lucan, etc., and a number of poetic romances like *Orlando Furioso*, Southey's *Thalaba*, and so on; but these are not *epic* poems. Tasso's *Jerusalem Delivered* stands well.

Ep'icene (3 *syl.*) or *The Silent Woman*, one of the three great comedies of Ben Jonson (1609).

The other two are *Volpone* (2 *syl.*) (1605), and *The Alchemist* (1610).

Epicure'an (*The*), a prose romance by Thomas Moore. The hero is Alciphron (1827).

Epicurus. The *aimée de cœur* of this philosopher was Leontium. (See LOVERS.)

Epicurus of China, Tao-tse, who commenced the search for "the elixir of perpetual youth and health" (B.C. 540).

(Lucretius the Roman poet, in his *De Rerum Natura*, is an exponent of the Epicurean doctrines.)

Epidaurus (*That God in*), Æscula'pius, son of Apollo, who was worshipped in Epidaurus, a city of Peloponne'sus. Being sent for to Rome during a plague, he assumed the form of a serpent.—*Livy: Nat. Hist.*, xi.; *Ovid: Metaph.*, xv.

> Never since of serpent kind
> Lovelier, not those that in Illyria changed
> Hermionê and Cadmus, or the god
> In Epidaurus.
> *Milton: Paradise Lost*, ix. 507 (1665).

(Cadmus and his wife Harmonia [*Hermione*] left Thebes and migrated into Illyria, where they were changed into serpents because they happened to kill a serpent belonging to Mars.)

Ephial'tes (4 *syl.*), one of the giants who made war upon the gods. He was deprived of his left eye by Apollo, and of his right eye by Herculês.

Epig'oni, seven youthful warriors, sons of the seven chiefs who laid siege to Thebes. All the seven chiefs (except Adrastos) perished in the siege; but the seven sons, ten years later, took the city and razed it to the ground. The chiefs and sons were: (1) Adrastos, whose son was Ægi'aleus (4 *syl.*); (2) Polynîkês, whose son was Thersan'der; (3) Amphiar'aos (5 *syl.*), whose son was Alkmæon (*the chief*); (4) Ty'deus (2 *syl.*), whose son was Diomê'dês; (5) Kap'aneus (3 *syl.*), whose son was Sthen'êlos; (6) Parthenopæ'os, whose son was Promachos; (7) Mekis'theus (3 *syl.*), whose son was Eury'alos.

(Æschylos has a tragedy on *The Seven Chiefs against Thebes*. There are also two epics, one *The Thebaïd* of Statius, and *The Epigoni*, probably by one of the Cyclic poets of Greece.)

Epigon'iad (*The*), called "the Scotch *Iliad*," by William Wilkie (1757). This is the tale of the Epig'oni or seven sons of the seven chieftains who laid siege to Thebes. The tale is this: When Œ'dipus abdicated, his two sons agreed to reign alternate years; but at the expiration of the first year, the elder son (Etê'oclês) refused to give up the throne. Whereupon the younger brother (Polynîkês) interested six Grecian chiefs to espouse his cause, and the allied armies laid siege to Thebes, without success. Subsequently, the seven sons of the old chiefs went against the city to avenge the deaths of their fathers, who had fallen in the former siege. They succeeded in taking the city, and in placing Thersander on the throne, (For the names of the sons, see above, EPIGONI.) The hero of the *Epigoniad* is Diomed, the herione Cassandra, and the tale runs through nine books.

Epimen'ides (5 *syl.*) of Crete, sometimes reckoned one of the "seven wise men of Greece" in the place of Periander. He slept for fifty-seven years in a cave, and, on waking, found everything so changed that he could recognize nothing. Epimenidês lived 289 years, and was adored by the Cretans as one of their "Curētês" or priests of Jove. He was contemporary with Solon.

(Goethe has a poem called *Des Epimenides Erwachen.* See Heinrich's *Epimenides.*)

Epimenides's Drug. A nymph who loved Epimenides gave him a draught in a bull's horn, one single drop of which would not only cure any ailment, but would also serve for a hearty meal.

Le Nouveau Épimenède is a man who lives in a dream in a kind of "Castle of Spain," where he deems himself a king, and does not wish to be disillusioned. The song is by Jacinthe Leclère, one of the members of the "Societé de Momus" of Paris.

Epinogris (*Sir*), son of the king of Northumberland. He loved an earl's daughter, but slew the earl in a knightly combat. Next day, a knight challenged him to fight, and the lady was to be the prize of the victor. Sir Epinogris, being overthrown, lost the lady; but when sir Palomidês heard the tale, he promised to recover her. Accordingly, he challenged the victorious knight, who turned out to be his brother. The point of dispute was then amicably arranged by giving up the lady to sir Epinogris.—*Sir T. Malory: History of Prince Arthur*, ii. 169 (1470).

Eppie, one of the servants of the Rev. Josiah Cargill. In the same novel is Eppie Anderson, one of the servants at the Mowbray Arms, Old St. Ronan's, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Eppie, the adopted child of Silas Marner. She is the daughter of Godfrey Cass and Molly. Eppie ultimately marries Aaron.—*George Eliot* (Mrs. J. W. Cross): *Silas Marner* (1861).

Epps, cook of Saunders Fairford a lawyer.—*Sir W. Scott: Redgauntlet* (time, George III.).

Equity (*Father of*), Heneage Finch, earl of Nottingham (1621–1682). In *Absalom and Achitophel* (by Dryden and Tate) he is called "Amri."

> Sincere was Amri, and not only knew,
> But Israel's sanctions into practice drew;
> Our laws, that did a boundless ocean seem,
> Were coasted all, and fathomed all by him . . .
> To him the double blessing doth belong,
> With Moses' inspiration, Aaron's tongue.
> *Absalom and Achitophel*, ii. 1017–1025 (1682).

Equivokes, from ambiguous words, puns, and stops.

1. *From ambiguous words—*

(1) AHAB, king of Israel, asked Micaiah if he went to battle with the king of Syria, whether he would become master of Ramoth-Gilead or not? The prophet made answer, "Go, for the Lord will deliver the city into the hands of the king;" but to which king he did not say; and the result was, Ahab was slain, and Ramoth-Gilead was delivered into the hands of the king of Syria. —1 *Kings* xxii. 15, 35.

(2) CRŒSUS: When Crœsus demanded what would be the issue of the battle against the Persians, headed by Cyrus, the answer was, he "should behold a mighty empire overthrown;" but whether that empire was his own or that of Cyrus, only the issue of the fight could determine.

(3) MAXENTIUS AND THE SIBYLLINE BOOKS: When Maxentius was about to encounter Constantine, he consulted the guardians of the Sibylline Books respecting the fate of the battle, and they told him, "Illo die hostem Romanorum esse peritūrum" ("On that day the enemy of the Romans will perish"); but whether Maxentius or Constantine was "the enemy" was left undetermined.

(4) PHILIP OF MACEDON: Similarly, when Philip of Macedon sent to Delphi to inquire if his Persian expedition would prove successful, he received for reply, "The ready victim crowned for sacrifice stands before the altar." Philip took it for granted that the "ready victim" was the king of Persia, but it was he himself.

(5) PYRRHUS AND THE ROMANS: When Pyrrhus consulted the Delphic oracle respecting his war with the Romans, he received for answer: "Credo te, Æacĭde, Romanos vincĕre posse" (*i.e.* "The Romans, I believe, you will conquer"); which may mean either "you will conquer them" or "they will conquer you."

(6) SALAMIS (*The battle of*): When the allied Greeks demanded of the Delphic oracle what would be the issue of the battle of Salamis, they received for answer—

> Seed-time and harvest, weeping sires shall tell
> How thousands fought at Salamis and fell;

but whether the oracle referred to the Greeks or Persians who were to fall by "thousands," was not stated.

2. *From puns on proper names—*

(1) CAMBY'SES AND ECBAT'ANA: Cambyses, son of Cyrus, was told that he should die in Ecbatana, which he supposed meant the capital of Media. Being wounded accidentally in Syria, he asked the name of the place; and being told it was Ecbatana, he replied, "Here, then, I am destined to end my life."

(2) EDWARD IV. AND THE LETTER G.: A wizard told Edward IV. that "after him G. would reign." The king thought the person meant was his brother George, but the duke of Gloucester was the person pointed at.—*Holinshed: Chronicles; Shakespeare: Richard III.* act i. sc. 1.

(3) HENRY IV. AND JERUSALEM: Henry IV. was told that "he should die in Jerusalem," which he supposed meant the Holy Land; but he died in the Jerusalem Chamber, London, which is the chapter-house of Westminster Abbey.

Pope Sylvester and Jerusalem: Similarly, Pope Sylvester was told that he should die at Jerusalem, and he died while saying mass in a church so called at Rome.

(4) SOMERSET AND THE CASTLE: Jourdain, the wizard, told the duke of Somerset, if he wished to live, to "avoid where castles mounted stand." The duke died in an ale-house called the Castle, in St. Albans.—*Shakespeare: 2 Henry VI.* act v. sc. 2.

(5) WOLSEY AND KINGSTON: In early life, Wolsey was cautioned to "Beware of Kingston." In consequence of this warning he would never enter the town of Kingston-on-Thames. When, in old age, he was incarcerated by Henry VIII., a blare of trumpets

announced the approach of armed officials, and sir Edward Kingston entered. The warning of his youth flashed across his mind; he knew his hour was come, and he uttered those memorable words: "If I had served my God as faithfully as I have served my king, He would not have forsaken me in my grey hairs."

3. *From puns on words—*

(1) APER AND A BOAR: Diocletian was told he would become emperor if he slew a *boar*. On the death of Carinus by his brother Numerian, Arrius Aper (præfect of the prætorian guard) slew Numerian, but Diocletian slew Aper [Latin for a *boar*], and was elected emperor by the legions.

(2) CONSTANTINE AND CYGNO, OR SIGNO: It is said that Constantine, marching against Maxentius, saw in the skies a cross, and the Christians in his army cried aloud, "In hoc *signo* vinces." But the constellation *Cygnus* was visible at the time, the upper star being in the zenith, and the lower one towards the horizon. To the ear the words would be "In hoc signo" or "In hoc cygno," and the priests would make capital of the pun—"There is the Cross, in Cygnus," an omen of victory.

(3) DOG AND THE DOG BRUTUS: Tarquin sent to Delphi to learn the fate of his struggle with the Romans for the recovery of his throne, and was told: "Tarquin will never fall till a dog speaks with the voice of a man." The "dog" was Junius Brutus, who was called a dog by way of contempt.

(4) GOAT AND FIG TREE: A Messenian seer, being sent to consult the Delphic oracle respecting the issue of the Messenian war, then raging, received for reply—

When a goat stoops to drink of the Neda, O seer,
From Messenia flee, for its ruin is near.

In order to avert this calamity, all goats were diligently chased from the banks of the Neda. One day, Theoclos observed a *fig tree* growing on the river-side, and its branches dipped into the stream. The interpretation of the oracle flashed across his mind, for he remembered that *goat* and *fig tree*, in the Messenian dialect, were the same word.

∴ The pun would be clearer to an English reader if "a stork" were substituted for *the goat:* "When a stork stoops to drink of the Neda;" and the "stalk" of the fig tree dipping into the stream.

(5) MOTHER AND MOTHER EARTH: When the oracle was asked by a deputation of Romans who would succeed Tarquin, it replied, "He who shall first kiss his mother." Whereupon Junius Brutus fell to the earth, and exclaimed, "Thus, then, I kiss thee, O mother earth!"

(6) RELEASED: When, in 1560, the countess Egmont presented herself to the duke of Alva, and implored him to release her husband, the duke calmly assured her "that her husband would be released on the morrow." The countess retired with delight, but on the morrow her husband was "released" by death. —*Motley: The Dutch Republic*, pt. iii. 2 (1856).

4. *From puns on stops—*

(1) IBIS REDIBIS: An excellent equivoke from the want of a stop is the following: "Ibis redibis nunquam per bella peribis" ("You will go you will return never by war will you perish"). If the stop is after *redibis*, the reading would be, "You will go and return, never in war will you perish;" but if the stop is after *nunquam*, the reading would be, "You will go and return never, in the war you will perish." Which may be rendered into English thus—

Go! You will return again
Never by the foeman slain.

If the stop is after "again," *he will survive. If it is after* "never," *he will be slain.*

(2) ORLETON AND THE DEATH OF EDWARD II.: Adam Orleton, bishop of Hereford, sent to the keeper of Berkeley Castle this ambiguous message: "Edwardum occidĕre nolite timĕre bonum est" (that is, "To kill Edward fear not a good deed it would be"); which, by shifting the point, may be, "To kill Edward fear,—a good deed it would not be," or "To kill Edward fear not,—a good deed it would be."

Erac'lius (*The emperor*) condemned a knight to death on the supposition of murder; but, the man supposed to be murdered making his appearance, the condemned man was taken back, under the expectation that he would be instantly acquitted. But no, Eraclius ordered all three to be put to death: the knight, because the emperor had ordered it; the man who brought him back, because he had not obeyed the emperor's command; and the man supposed to be murdered, because he was virtually the cause of death to the other two.

(This tale is told in the *Gesta Romanorum*, and Chaucer has put it into the mouth of his sumpnor. It is also told by Seneca, in his *De Ira;* but he ascribes it to Cornelius Piso, and not to Eraclius.)

Éraste (2 *syl.*), hero of *Les Fâcheux*, by Molière. He is in love with Orphise (2 *syl.*), whose tutor is Damis (1661).

Er'celdoun (*Thomas of*), also called "Thomas the Rhymer," introduced by sir W. Scott in his novel called *Castle Dangerous* (time, Henry I.).

It is said that Thomas of Erceldoun is not dead, but that he is sleeping beneath the Eildon Hills, in Scotland. One day, he met with a lady of elfin race beneath the Eildon tree, and she led him to an under-ground region, where he remained for seven years. He then revisited the earth, but bound himself to return when summoned. One day, when he was making merry with his friends, he was told that a hart and hind were parading the street; and he knew it was his summons, so he immediately went to the Eildon tree, and has never since been heard of.—*Sir W. Scott: Minstrelsy of the Scottish Border.*

(This tale is substantially the same as the German one of *Tanhäuser, q.v.*)

Erco'co or ERQUICO, on the Red Sea, marks the north-east boundary of the negus of Abyssinia.

The empire of Negus to his utmost port,
Ercoco.
Milton: Paradise Lost, xi. 397 (1665).

Ereck, a knight of the Round Table. He marries the beautiful Enite (2 *syl.*), daughter of a poor knight, and falls into a state of idleness and effeminacy, till Enite rouses him to action. He then goes forth on an expedition of adventures; and after combating with brigands, giants, and dwarfs, returns to the court of king Arthur, where he remains till the death of his father. He then enters on his inheritance, and lives peaceably the rest of his life.—*Hartmann von der Aue: Ereck* (thirteenth century).

Ereen'ia (3 *syl.*), a glendoveer' or good spirit, the beloved son of Cas'yapa (3 *syl.*) father of the immortals. Ereenia took pity on Kail'yal (2 *syl.*), daughter of Ladur'lad, and carried her to his Bower of Bliss in paradise (canto vii.). Here Kailyal could not stay, because she was still a living daughter of earth. On

her return to earth, she was chosen for the bride of Jagan-naut, and Ar'valan came to dishonour her; but she set fire to the pagoda, and Ereenia came to her rescue. Ereenia was set upon by the witch Lor'rimite (3 *syl.*), and carried to the submerged city of Baly, whence he was delivered by Ladurlad. The glendoveer now craved Seeva for vengeance, but the god sent him to Yamen (*i.e.* Pluto), and Yamen said the measure of iniquity was now full. So Arvalan and his father Kehama were both made inmates of the city of everlasting woe; while Ereenia carried Kailyal, who had quaffed the waters of immortality, to his Bower of Bliss, to dwell with him in everlasting joy.—*Southey: Curse of Kehama* (1809).

Eret'rian Bull (*The*). Menede'mos of Eretria, in Eubœ'a, was called "Bull" from the bull-like breadth and gravity of his face. He founded the Eretrian school (fourth century B.C.). (See DUMB OX, p. 306.)

Eric, "Windy-cap," king of Sweden. He could make the wind blow from any quarter merely by turning his cap. Hence the phrase, "a capful of wind."

Eric. Amongst the ancient inhabitants of Erin the eric was a fine which might be accepted as compensation for murder or homicide.

Erichtho [*E.rik'.tho*], the famous Thessalian consulted by Pompey.—*Lucan: Pharsalia*, vi.

Erickson (*Sweyn*), a fisherman at Jarlshof.—*Sir W. Scott: The Pirate* (time, William III.).

Eric'tho, the witch in John Marston's tragedy called *The Wonder of Women, or Sophonisba* (1605).

Er'idan, the river Po, in Italy; so called from Eridan or (Phaëton), who fell into the stream when he overthrew the sun-car.

> So down the silver streams of Eridan,
> On either side bankt with a lily wall
> Whiter than both, rides the triumphant swan,
> And sings his dirge, and prophesies his fall.
> *G. Fletcher: Christ's Triumph [over Death]* (1610).

Erig'ena (*John Scotus*), called "Scotus the Wise." He must not be confounded with Duns Scotus, "the Subtle Doctor," who lived some four centuries later. Erigĕna died in 875, and Duns Scotus in 1308.

Erig'one (4 *syl.*), the constellation *Virgo.* She was the daughter of Icarios, an Athenian, who was murdered by some drunken peasants. Erigonê discovered the dead body by the aid of her father's dog Mœra, who became the star called *Canis.*

> . . . that virgin, frail Erigonê,
> Who by compassion got preheminence [*sic*].
> *Lord Brooke: Of Nobility.*

Erill'yab (3 *syl.*), the widowed and deposed queen of the Hoamen (2 *syl.*), an Indian tribe settled on a south branch of the Missouri. Her husband was king Tepol'loni, and her son Amal'ahta. Madoc, when he reached America, espoused her cause, and succeeded in restoring her to her throne.—*Southey: Madoc* (1805).

Erin, from *ear* or *iar* ("west") and *in* ("island"), the Western Island, Ireland.

Eriphy'le (4 *syl.*), the wife of Amphiarā'os. Being bribed by a golden necklace, she betrayed to Polynī'cês where her husband had concealed himself that he might not go to the siege of Thebes, where he knew that he should be killed. Congreve calls the word Eriph'ȳle.

> When Eriphȳlê broke her plighted faith,
> And for a bribe procured her husband's death.
> *Ovid: Art of Love*, iii.

Er'iri or **Er'eri,** Snowdon, in Caernarvonshire. The word means "Eagle rocks."

> In this region [*Ordovicia*] is the stupendous mountain Eriri.—*Richard of Cirencester: On the Ancient State of Britain*, i. 6, 25 (fourteenth century).

Erisich'thon (should be *Erysichthon*), a Thessalian, whose appetite was insatiable. Having spent all his estate in the purchase of food, nothing was left but his daughter Metra, and her he sold to buy food for his voracious appetite; but Metra had the power of transforming herself into any shape she chose; so as often as her father sold her, she changed her form and returned to him. After a time, Erisichthon was reduced to feed upon himself.—*Ovid: Metaph.*, viii. 2 (740 to end). An allegory of Death.

N.B.—Drayton says when the Wyre saw her goodly oak trees sold for firewood, she bethought her of Erisichthon's end, who, "when nor sea, nor land, sufficient were," ate his own flesh.—*Polyolbion*, vii.

> So Erisicthon, once fired (as men say)
> With hungry rage, fed never, ever feeding;
> Ten thousand dishes served every day,
> Yet in ten thousand thousand dishes needing.
> In vain his daughter hundred shapes assumed;
> A whole camp's meat he in his gorge inhumed;
> And all consumed, his hunger yet was unconsumed.
> *Phineas Fletcher: The Purple Island* (1633).

Erland, father of Norna "of the Fitful Head."—*Sir W. Scott: The Pirate* (time, William III.).

Erl-King, a spirit of mischief, which haunts the Black Forest of Thuringia.

Goethe has a ballad called the *Erl-könig*, and Herder has translated the Danish ballad of *Sir Olaf and the Erl-king's Daughter.*

Ermangarde of Baldringham (*The Lady*), aunt of the Lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Er'meline (*Dame*), the wife of Reynard, in the beast-epic called *Reynard the Fox* (1498).

Ermetick's Treasure (*King*), an incalculable mass of wealth, purely imaginative.—*Reynard the Fox*, chap. xi. (1498).

Ermin'ia, the heroine of *Jerusalem Delivered.* She fell in love with Tancred, and when the Christian army besieged Jerusalem, arrayed herself in Clorinda's armour to go to him. After certain adventures, she found him wounded, and nursed him tenderly; but the poet has not told us what was the ultimate lot of this fair Syrian.—*Tasso: Jerusalem Delivered* (1575).

Erna'ni, the robber-captain, duke of Segor'bia and Cardo'na, lord of Arágon, and count of Ernani. He is in love with Elvi'ra, the betrothed of don Ruy Gomez de Silva, an old Spanish grandee, whom she detests. Charles V. falls in love with her, and Ruy Gomez joins Ernani in a league against their common rival. During this league Ernani gives Ruy Gomez a horn, saying, "Sound but this horn, and at that moment Ernani will cease to live." Just as he is about to espouse Elvira, the horn is sounded, and Ernani stabs himself.—*Verdi: Ernani* (an opera, 1841).

Ernest (*Duke*), son-in-law of kaiser Konrad II. He murders his feudal lord, and goes on a pilgrimage to the Holy Land, to expiate his crime. The poem so called is a mixture of Homeric legends, Oriental myths, and pilgrims' tales. We have pygmies and cyclopses, genii and enchanters, fairies and dwarfs, monks and devotees. After a world of hair-breadth escapes, the duke reaches the Holy Sepulchre, pays his vows, returns to Germany, and is pardoned.—*Heinrich von Veldig* (minnesinger): *Duke Ernest* (twelfth century).

Ernest de Fridberg, "the prisoner of State." He was imprisoned in the dungeon of the Giant's Mount fortress for fifteen years on a false charge of treason. Ul'rica (his natural daughter by the countess Marie), dressed in the clothes of Herman, the deaf and dumb jailer-boy, gets access to the dungeon and contrives his escape; but he is retaken, and led back to the dungeon. Being subsequently set at liberty, he marries the countess Marie (the mother of Ulrica).—*Stirling: The Prisoner of State* (1847).

Eros, the manumitted slave of Antony the triumvir. Antony made Eros swear that he would kill him if commanded by him so to do. When in Egypt, Antony (after the battle of Actium), fearing lest he should fall into the hands of Octavius Cæsar, ordered Eros to keep his promise, Eros drew his sword, but thrust it into his own side, and fell dead at the feet of Antony. "O noble Eros," cried Antony, "I thank thee for teaching me how to die!" —*Plutarch.*

*** Eros is introduced in Shakespeare's *Antony and Cleopatra*, and in *Dryden's All for Love, or the World Well Lost.*

(Eros is the Greek name of Cupid, and hence amorous poetry is called Erotic.)

Eros'tratos (in Latin EROSTRATUS), the incendiary who set fire to the temple of Diana of Ephesus, that his name might be perpetuated. An edict was published, prohibiting any mention of the name, but the edict was wholly ineffective.

¶ Charles V., wishing to be shown over the Pantheon [*All Saints*] of Rome, was taken to the top by a Roman knight. At parting, the knight told the emperor that he felt an almost irresistible desire to push his majesty down from the top of the building, "in order to immortalize his name." Unlike Erostratos, the name of this knight has not transpired.

Ero'ta, a very beautiful but most imperious princess, passionately beloved by Philander prince of Cyprus.—*Beaumont and Fletcher: The Laws of Candy* (published 1647).

Erra-Pater, an almanac, an almanac-maker, an astrologer. Samuel Butler calls Lilly, the almanac-maker, an Erra-Pater, which we are told was the name of a famous Jewish astrologer.

His only Bible was an Erra-Pater.
P. Fletcher: The Purple Island, vii. (1633).

What's here? Erra-Pater or a bearded sibyl [*the person was Foresight*].
Congreve: Love for Love, iv. 1695).

Erragon, king of Lora (in Scandinavia). Aldo, a Caledonian chief, offered him his services, and obtained several important victories; but Lorma, the king's wife, falling in love with him, the guilty pair escaped to Morven. Erragon invaded the country, and slew Aldo in single combat, but was himself slain in battle by Gaul, son of Morni. As for Lorma, she died of grief.—*Ossian: The Battle of Lora.*

Errant Damsel (*The*), Una.—*Spenser: Faërie Queene,* iii. 1 (1590).

Errol (*Gilbert earl of*), lord high constable of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Error, a monster who lived in a den in "Wandering Wood," and with whom the Red Cross Knight had his first adventure. She had a brood of 1000 young ones of sundry shapes, and these cubs crept into their mother's mouth when alarmed, as young kangaroos creep into their mother's pouch. The knight was nearly killed by the stench which issued from the foul fiend, but he succeeded in "rafting" her head off. Whereupon the brood lapped up the blood, and burst with satiety.

> Half like a serpent horribly displayed,
> But th' other half did woman's shape retain . . .
> And as she lay upon the dirty ground,
> Her huge long tail her den all overspread,
> Yet was in knots and many boughts [*folds*] upwound,
> Pointed with mortal sting.
>
> *Spenser: Faërie Queene,* i. 1 (1590).

Errors of Artists. (See ANACHRONISMS, p. 40.)

(1) ANGELO (*Michel*), in his great picture of the "Last Judgment," has introduced Charon's bark.

(2) BRENGHELI, the Dutch painter, in a picture of the "Wise Men of the East" making their offerings to the infant Jesus, has represented one of them dressed in a large white surplice, booted and spurred, offering the model of a Dutch seventy-four to the infant.

(3) ETTY has placed by the bedside of Holofernes a helmet of the period of the seventeenth century.

(4) MAZZOCHI (*Paulo*), in his "Symbolical Painting of the Four Elements," represents the sea by *fishes*, the earth by *moles*, fire by a *salamander*, and air by a *camel!* Evidently he mistook the cameleon (which traditionally lives on air) for a camel.

(5) REYNOLDS (*Sir Joshua*) has given one of his men *two hats*. In the early life of this great artist it was customary to paint the man with one hand in the waistcoat and a *chapeau bras* under one of the arms. A gentleman requested that Reynolds would paint him with his hat on his head. When the picture was sent home, lo! there were two hats; one sure enough was on the head, according to request, but there was another under the man's arm.

(6) TINTORET, in a picture which represents the "Israelites Gathering Manna in the Wilderness," has armed the men with guns.

(7) VANDYKE. In Vandyke's celebrated picture of Charles I. in armour, both the gauntlets are for the right hand.

(8) VERONESE (*Paul*), in his "Marriage Feast of Cana of Galilee," has introduced among the guests several Benedictines.

(9) WEST, president of the Royal Academy, has represented Paris the Phrygian in Roman costume.

(10) WESTMINSTER HALL is full of absurdities. Witness the following as specimens:—

Sir Cloudesley Shovel is dressed in a Roman cuirass and sandals, but on his head is a full-bottomed wig of the eighteenth century.

The duke of Buckingham is arrayed in the costume of a Roman emperor, and his duchess in the court dress of George I. period.

(11) WILKIE has painted a horse, without a bit, foaming at the mouth.

Errors of Authors. (See ANACHRONISMS, p. 39.)

(1) ASH. "Esoteric, an incorrect spelling for exoteric." "Gawain, sister of Arthur."—*Dictionary.*

(2) ALLISON (*Sir Archibald*) says, "*Sir Peregrine Pickle* was one of the pall-bearers of the duke of Wellington."—*Life of Lord Castlereagh.*

(He meant Sir Peregrine Maitland.)

¶ In his *History of Europe*, the phrase *droit de timbre* ("stamp duty") he translates "timber duties."

¶ Of a piece with this translation is Archdall's rendering of "cloche." Among the relics destroyed by the Danes in Ireland in the tenth century was a pastoral staff of the patron saint of Slane, and (says Archdall) "the best clock [*cloche*] in Ireland." Of course *cloche* means a *bell*.—*Monasticon Hibernicon.*

(3) ARNOLD (*Matthew*), in his *Philomela*, makes Procnê the "dumb sister;" but it was the tongue of Philomela that Tereus (2 *syl.*) cut out, to prevent her telling his wife Procnê of his licentious violence.

Dost thou again peruse
With hot cheeks and scared eyes
The too clear web and thy dear sister's shame?

These words might be addressed to his wife Procnê, but could not possibly be addressed to Philomel.

(4) ARTICLES OF WAR FOR THE ARMY. It is ordered "that every recruit shall have the 40th and 46th of the articles read to him" (art. iii.). The 46th relates to *chaplains;* the 41st is meant, which is about mutiny.

51 Edward III. assumes there are 40,000 parishes in England, instead of 8600.

(5) BARNES, in his *History of Edward III.*, tells us that the earl of Leicester, "who was almost blind with age," flung up his cap for joy when he heard of the arrest of Mortimer, in 1330. "Old Leicester," however, was only 43 at the time.

(6) BROWNE (*William*). *Apellês' Curtain.* W. Browne says—

If . . . I set my pencil to Apellês tabl [*painting*],
Or dare to *draw his curtain.*
Britannia's Pastorals, ii. 2.

This curtain was not drawn by Apelles, but by Parrhasios, who lived a full century before Apelles. The contest was between Zeuxis and Parrhasios. The former exhibited a bunch of grapes which deceived the birds, and the latter a curtain which deceived Zeuxis.

(7) BRUYSSEL (*E. von*) says, "According to Homer, Achillês had a vulnerable heel." It is a vulgar error to attribute this myth to Homer. The blind old bard nowhere says a word about it. The story of dipping Achillês in the river Styx is altogether post-Homeric.

(8) BUFFON says the flowers of America are beautiful, but without perfume; and the birds gay in plumage, but without song. Captain Mayne Reid, in his *War-trail*, xlv., says of Buffon, "You could never have approached within 200 yards of a *Stanhopia*, of the *Epidendrum odorātum*, of the *Dictura grandiflora*, with its mantle of snow-white blossoms. You could never have passed near the *pothos* plant, the *serbereæ* and *tabernamontaneæ*, the *cullas*, *eugenias*, *ocotas*, and *nitiginas*. You could never have ridden through a chapparal of *acacias* and *mimosas*, or among *orchids*, whose presence fills whole forests with fragrance."

¶ Then, in regard to singing birds, Captain Mayne Reid speaks of "the incomparable melody of the *mock-bird*, the full, charming notes of the blue *song-thrush*, the sweet warbling voice of the *silvias*, *finches*, *tanagas*, which not only adorn the American woods with their gorgeous colours, but make them vocal with never-ending song."

(9) BYRON. *Xerxes' Ships.* Byron says that Xerxes looked on his "ships by thousands" off the coast of Sal'amis. The entire number of sails was 1200; of these 400 were wrecked before the battle off the coast of Sêpias, so that even supposing the whole of the rest were engaged, the number could not exceed 800. —*Isles of Greece.*

¶ *The Isle Teos.* In the same poem he refers to "Teos" as one of the isles of Greece, but Teos is a maritime town on the coast of Ionia, in Asia Minor.

(10) CAMPBELL speaks of the aloes and palm trees of Wyoming, neither of which trees grows there.

He also calls the people a "gentle people," but the mutual hatred between the farmers rendered the place a hell rather than a paradise. Families were so divided that the fire of contention burnt ragingly; but Campbell speaks of it as a "seat of social happiness."—*Howitt: History of England* (George III., p. 218).

(11) CERVANTES. *Dorothea's Father.* Dorothea represents herself as queen of Micomicon, because both her father and mother were *dead*, but don Quixote speaks of her father to her as *alive.*—Pt. I. iv. 8.

¶ *Mambrino's Helmet.* In pt. I. iii. 8 we are told that the galley-slaves set free by don Quixote assaulted him with stones, and "snatching the basin from his head, *broke it to pieces.*" In bk. iv. 15 we find this basin quite whole and sound, the subject of a judicial inquiry, the question being whether it was a helmet or a barber's basin. Sancho (ch. 11) says he "picked it up, bruised and battered, intending to get it mended;" but he says, "I broke it to pieces," or, according to one translator, "broke it into a thousand pieces." In bk. iv. 8 we are told that don Quixote "came from his chamber armed *cap-à-pie*, with the barber's basin on his head."

¶ *Sancho's Ass.* We are told (pt. I. iii. 9) that Gines de Passamonte "stole Sancho's ass." Sancho laments the loss with true pathos, and the knight condoles with him. But soon afterwards Cervantes says, "He [*Sancho*] jogged on leisurely upon his ass after his master."

¶ *Sancho's Great-coat.* Sancho Panza, we are told, left his wallet behind in the

Crescent Moon tavern, where he was tossed in a blanket, and put the provisions left by the priests in his great-coat (ch. 5). The galley-slaves robbed him of "his *great-coat*, leaving only his doublet" (ch. 8), but in the next chapter (9) we find "the victuals had not been touched," though the rascals "searched diligently for booty." Now, if the food was in the great-coat, and the great-coat was stolen, how is it that the victuals remained in Sancho's possession untouched?

¶ *Sancho's Wallet.* We are told that Sancho left his wallet by mistake at the tavern where he was blanket-tossed (ch. 5), but in ch. 9, when he found the portmanteau, "he crammed the gold and linen into his wallet."—Pt. I. iii.

To make these oversights more striking, the author says, when Sancho found the portmanteau, "he entirely forgot the loss of his *wallet*, his *great-coat*, and of his faithful companion and servant Dapple" (*the ass*).

¶ *Supper.* Cervantes makes the party at the Crescent tavern eat two suppers in one evening. In ch. 5 the curate orders in supper, and "after supper" they read the story of "Fatal Curiosity." In ch. 12 we are told "the cloth was laid [*again*] for supper," and the company sat down to it, quite forgetting that they had already supped.—Pt. I. iv.

(12) CHAMBERS'S ENCYCLOPÆDIA states that "the fame of Beaumarchais rests on his two operas, *Le Barbier de Seville* (1755) and *Le Mariage de Figaro.*" Every one knows that Mozart composed the opera of *Figaro* (1786), and that Casti wrote the libretto. The opera of *Le Barbier de Seville*, or rather *Il Barbiere di Siviglia*, was composed by Rossini, in 1816. What Beaumarchais wrote was two comedies, one in four acts and the other in five.—Art. "Beaumarchais."

(13) CHAMBERS'S JOURNAL. We are told, in a paper entitled "Coincidences," that "Thursday has proved a fatal day with the Tudors, for on that day died Henry VIII., Edward VI., queen Mary, and queen Elizabeth." This is not correct in regard to Henry VIII., who died January 28, 1546-7, according to the best authority, Rymer's *Fœdera*, vol. xv., and that day was a Friday (Old Style), and not a Thursday.

¶ In the same paper we are told that *Saturday* has been fatal to the present dynasty, "for William IV. and every one of the Georges died on a Saturday." This is not correct in regard to George I., who died *Sunday*, June 11, 1727, and William IV., who died *Tuesday*, June 20, 1837. The other three Georges died on a *Saturday*, viz. George II., October 25, 1760; George III., January 29, 1820; and George IV., June 26, 1830.

(14) CHAUCER says, "The throstle-cock sings so sweet a tune that Tubal himself, the first musician, could not equal it."—*The Court of Love.* Of course he means Jubal.

¶ In his *House of Fame*, he mistakes the giant Orion for Arion the musician.

(15) CIBBER (*Colley*), in his *Love Makes a Man*, i., makes Carlos the student say, "For the cure of herds [*Virgil's*] *bucolicks* are a master-piece; but when his art describes the commonwealth of bees . . . I'm ravished." He means the *Georgics*, the *Bucolics* are eclogues, and never touch upon either of these subjects. The diseases and cures of cattle are in *Georgic* iii., and the habits, etc., of bees, *Georgic* iv.

(16) CID (*The*). When Alfonso succeeded his brother Sancho and banished the Cid, Rodrigo is made to say—

> Prithee say where were these gallants
> (Bold enough when far from blows)?
> Where were they when I, unaided,
> Rescued thee from thirteen foes?

The historic fact is, not that Rodrigo rescued Alfonso from thirteen foes, but that the Cid rescued Sancho from thirteen of Alfonso's foes. Eleven he slew, and two he put to flight.—*The Cid*, xvi. 78.

(17) COLMAN. Job Thornberry says to Peregrine, who offers to assist him in his difficulties, "Desist, young man, in time." But Peregrine was at least 45 years old when so addressed. He was 15 when Job first knew him, and had been absent thirty years in Calcutta. Job Thornberry himself was not above five or six years older.

(18) COWPER calls the rose "the glory of April and May," but June is the great rose month. In the south of England they begin to bloom in the latter half of May, and go on to the middle of July. April roses would be horticultural curiosities.

¶ In his *Invitation to Newton* he speaks of the hibernation of swallows—

> The swallows, in their torpid state,
> Compose their useless wing;
> And bees in hives as idly wait
> The call of early spring.

(N.B.—Swallows do not hibernate; and bees in a hive are not idle in winter-time.)

¶ In his *Yearly Distress* he mistakes *hoggets* (young sheep) for pigs or hogs.

> The pigs [*hoggets*] that he had lost
> By maggots in their tail.

Young lambs are very subject to these parasites, but "pigs" are not. Strange that a man living in the country, and not without observation, should blunder so often on natural history.

(19) CRITICS at fault. The licentiate tells don Quixote that some critics found fault with him for defective memory, and instanced it in this: "We are told that Sancho's ass is stolen, but the author has forgotten to mention who the thief was." This is not the case, as we are distinctly informed that it was stolen by Gines de Pas-amonte, one of the galley-slaves.—*Don Quixote*, II. i. 3.

(20) CUNNINGHAM (*Allan*) wrote the well-known line, "a wet sheet and a flowing sail." Now, *sheet* in nautical language means a *rope*, and a "wet rope" cannot have been his meaning. In a sailing-boat there are four ropes, called the painter, the halyard, the sheet, and the tack. The *painter* is to tie the boat to the moorings; the *halyard* is to haul up the sail; the *sheet* is put near the end of the boom; and the *tack* is to fasten the sail to the bottom of the mast.

Nuttall, in his dictionary, erroneously gives "sheet," a *sail*, which it never means.

(21) DICKENS, in *Edwin Drood*, puts "rooks and rooks' nests" (instead of daws) "in the towers of Cloisterham."

¶ In his *Child's History of England* Dickens refers to Edmund earl of Kent as "the poor old lord," but he was only 28 years of age at the time referred to.

¶ In *Little Dorrit* (ch. xxxiii.) Tattycoram is supposed to enter "with an iron box two feet square under her arm." She must have been a pretty strong girl, with very long arms.

¶ In *Nicholas Nickleby* he represents Mr. Squeers as setting his boys "to hoe turnips" in midwinter.

¶ In *The Tale of Two Cities* (iii. 4) he says, "The name of the strong man of Old Scripture descended to the chief functionary who worked the guillotine." But the name of this functionary was Sanson, not Samson.

(22) FROISSART tells us that the elder Despenser was 90 years old at death. As he was born in March, 1261, and died in October, 1326, he was 65, not 90.

(23) GALEN says that man has seven bones in the sternum (instead of three); and Sylvius, in reply to Vesalius, contends that "in days of yore the robust chests of heroes had more bones than men now have."

(24) GOLDSMITH, in *The Traveller* (last line but two), speaks of "Luke's iron crown, and Damien's bed of steel." This line contains three blunders: (1) It was not Luke but *George* Dosa, the Hungarian, who, in 1514, was put to death by a red-hot crown on his head. (2) The name of the regicide who attempted the life of Louis XV. was not Damien but Damiens, although it is true he is called 'Damien' in the *Gentleman's Magazine*, 1757 (vol. xxvii. pp. 87, 157). (3) Damiens was not tortured to death on a "bed of steel," but was first flayed alive by pincers, and huge morsels of flesh were plucked from his bones, after which he was torn limb from limb by six wild horses. (See *Foster's Life*, bk. iii. 10.)

(25) GREENE (*Robert*) speaks of Delphos as an *island;* but Delphos, or rather Delphi, was a city of Phocis, and no island. "Six noblemen were sent to the isle of Delphos."—*Donastus and Faunia.* Probably he confounded the city of Delphi with the isle of Delos.

(26) HALLIWELL, in his *Archaic Dictionary*, says, "Crouchmas means Christmas," and adds that Tusser is his authority. But this is altogether a mistake. Tusser, in his "*May* Remembrances," says: "From bull cow fast, till Crouchmas be past," *i.e.* St. Helen's Day. Tusser evidently means from May 3 (the invention of the Cross) to August 18 (St. Helen's Day or the Cross-mas), not Christmas.

(27) HATTON (*Joseph*), in his *Three Recruits*, etc. (1880), speaks of Jacob as the patriarch who offered up his son in sacrifice to God. Of course he meant Abraham.

(28) HIGGONS (*Bevil*) says—

> The Cyprian queen, drawn by Apellês' hand,
> Of perfect beauty did the pattern stand!
> But then bright nymphs from every part of Greece
> Did all contribute to adorn the piece.
> *To Sir Godfrey Kneller* (1780).

Tradition says that Apellês' model was either Phrynê, or Campaspê afterwards his wife. Campbell has borrowed these lines, but ascribes the painting to Protog'enês the Rhodian—

> When first the Rhodian's mimic art arrayed
> The Queen of Beauty in her Cyprian shade,
> The happy master mingled in the piece
> Each look that charmed him in the fair of Greece.
> *Pleasures of Hope*, ii.

(29) HOGG the Ettrick shepherd, speaks of "Evening Mass," and sir Walter Scott says, "On Christmas Eve the Mass was sung."

> The supper-bell at court had rung,
> The Mass was said, the Vespers sung.
> *The Queen's Wake.*

(30) HOWITT, in his *History of England*

(George III., p. 241), describing the attack of the Gordon rioters on the Bank of England, says, "They [the rioters] found a mine of wealth guarded by 'Arimaspians' in the shape of infantry, who had orders to fire, and did it without scruple." Now, the Arimaspians were the rioters, and the infantry were the "Griffins" who guarded the gold.

The tale is this: The Griffins guarded the gold of the north, but the Arimaspians, a one-eyed race, mounted on horseback, attempted to steal the gold, and hence arose the hostility between the griffin and the horse.

(31) HUME (*Fergus*). In *The Mystery of a Hansom Cab* (ch. ix. p. 56) we are told that the clock was too *slow*. At p. 131 (ch. xix.) Albert Pendy, the clock- and watchmaker, on being sworn, deposed that "it was ten minutes too *fast*," and he adds, "I put it right." Careton, addressing the jury (p. 135), says it was too slow.

(32) JOHNSON (*Dr.*) makes Addison speak of Steele as "Little Dicky," whereas the person so called by Addison was a dwarfish actor who played "Gomez" in Dryden's *Spanish Fryar*. He defines "Pastern, the knee of a horse" in his *Dictionary*.

(33) KINGSLEY (*Charles*). In *Westward Ho!* (ch. xx.) John Brumblecombe reads before the sea-fight the prayer for "all conditions of men;" but in the time of queen Elizabeth there was no such prayer in the Prayer-book.

(34) LAMB (*Charles*) speaks of pheasants being served up at table on the second of September. Partridges might, but pheasants are not eaten before October. He says, in his *Essays of Elia*, "Shrove Tuesday was helping the second of September to . . . the delicate thigh of a hen pheasant."—*Rejoicings upon the New Year's Coming of Age.*

(35) LONDON NEWSPAPER (*A*), one of the leading journals of the day, has spoken three times within two years of "passing *under* the Caudine Forks," evidently supposing them to be a "yoke," instead of a valley or mountain pass.

(36) LONGFELLOW calls Erig'ena a *Scotchman*, whereas the very word means an Irishman.

Done into Latin by that Scottish beast,
Erigena Johannes.
Golden Legend.

Without doubt, the poet mistook John Duns [*Scottus*], who died in 1308, for John Scottus [*Erigena*], who died in 875. Erigena translated into Latin *St. Dionysius*. He was latitudinarian in his views, and anything but "a Scottish beast" or Calvinist.

¶ *The Two Angels.* Longfellow crowns the *death-angel* with amaranth, with which Milton says, "the spirits elect bind their resplendent locks;" and his angel of *life* he crowns with asphodels, the flowers of Pluto or the grave.

(37) MILTON. *Colkitto and Macdonnel.* In *Sonnet* x. Milton speaks of Colkitto and M'Donnel as two distinct families, but they are really one and the same. The M'Donnels of Antrim were called *Colkittok* because they were descended from the lame Colin.

¶ In *Comus* (ver. 880) he makes the siren Ligea "sleek her hair with a golden comb," as if she were a Scandinavian mermaid.

(38) MOORE (*Thom.*) says—

The sunflower turns on her god, when he sets,
The same look which she turned when he rose.
Irish Melodies, ii. ("Believe Me if all those Endearing Young Charms").

The sunflower does not turn to either the rising or setting sun. It receives its name solely because it resembles a picture sun. It is not a turn-sun or heliotrope at all.

(39) MORRIS says—

She the saffron gown will never wear,
And in no flower-strewn couch shall she be laid;

i.e. she will never be a bride. Milton also, in *L'Allegro*, says—

There let Hymen oft appear
In saffron robe.

Brides wore a white robe, but were wholly enveloped in crocus-coloured veils or *flammeum*. "Lutea demiosos velarunt flammea vultus."—*Lucan*, ii. 361. (See also *Pliny, Natural History*, xxi. 22.)

(40) MURPHY, in the *Grecian Daughter*, says (act i. 1)—

Have you forgot the elder Dionysius,
Surnamed the Tyrant? . . . Evander came from Greece,
And sent the tyrant to his humble rank,
Once more reduced to roam for vile subsistence,
A wandering sophist thro' the realms of Greece.

It was not Dionysius the *Elder*, but Dionysius the *Younger*, who was the "wandering sophist;" and it was not Evander, but Timoleon, who dethroned him. The elder Dionysius was not dethroned at all, nor ever reduced "to humble rank." He reigned thirty-eight years without interruption, and died a king, in the plenitude of his glory, at the age of 63.

¶ In the same play (act iv. 1) Euphrasia says to Dionysius the Younger—

Think of thy father's fate at Corinth, Dionysius.

It was not the father, but the son (Dionysius the Younger), who lived in exile at Corinth.

¶ In the same play he makes Ti'moleon

victorious over the Syracusians (that is historically correct); and he makes Euphrasia stab Dionysius the Younger, whereas he retreated to Corinth, and spent his time in debauchery, but supported himself by keeping a school. Of his death nothing is known, but certainly he was not stabbed to death by Euphrasia. (See Plutarch.)

(41) PHILLIPS informs us that "a quaver is a measure of time in music, being the half of a crotchet, as a crotchet is half a quaver." (He means half a minim.)

(42) POPE, in his fable *The Mouse and the Weasel*, makes the weasel eat corn.

(43) RICHARDSON'S DICTIONARY, under the word "taper," a wax candle, gives as an illustration of the meaning—

> And in the night she listeth best tapere (*i.e.* to appear).

(44) PRINTER'S ERROR (*A curious*). *The Annual Register*, 1879, p. 373, speaks of the monument of Byron, and a statue done by Thomas Walden, meaning Thorwaldsen.

(45) RYMER, in his *Fœdera*, ascribes to Henry I. (who died in 1135) a preaching expedition for the restoration of Rochester Church, injured by fire in 1177 (vol. I. i. 9).

¶ In the previous page Rymer ascribes to Henry I. a deed of gift from "Henry king of England and *lord of Ireland*;" but every one knows that Ireland was conquered by Henry II., and the deed referred to was the act of Henry III.

¶ On p. 71 of the same vol. Odo is made, in 1298, to swear "in no wise to confederate with Richard I.;" whereas Richard I. died in 1199.

(46) SABINE MAID (*The*). G. Gilfillan, in his introductory essay to Longfellow, says, "His ornaments, unlike those of the Sabine maid, have not crushed him." Tarpeia, who opened the gates of Rome to the Sabines, and was crushed to death by their shields, was not a *Sabine* maid but a Roman.

(47) SCOTT (*Sir Walter*). In the *Heart of Midlothian* we read—

> She [*Effie Deans*] amused herself with visiting the dairy . . . and was near discovering herself to Mary Hetley by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the vizier his father-in-law discovered by his superlative skill in composing cream-tarts with pepper in them.

In these few lines are several gross errors: (1) "cream-tarts" should be *cheese-cakes*; (2) the charge was "that he made cheese-cakes *without* putting pepper in them," and not that he made "cream-tarts *with* pepper;" (3) it was not the vizier his father-in-law and uncle, but his mother, the widow of Noureddin, who made the discovery, and why? for the best of all reasons—because she herself had taught her son the receipt. The party were at Damascus at the time.—*Arabian Nights* ("Noureddin Ali," etc.). (See p. 338, "Thackeray.")

> "What!" said Bedreddin, "was everything in my house to be broken and destroyed . . . only because I did not put pepper in a cheese-cake?"—*Arabian Nights* ("Noureddin Ali," etc.).

¶ In *The Fortunes of Nigel* (chap. xxxii.) lord Dalgarno speaks of that happy period "which begins with 'Dearly beloved,' and ends with 'amazement;'" but in the time of James I. the Marriage Service did not end with the word "amazement."

¶ In his *Antiquary* (chap. x.) he speaks of "the philosopher who appealed from Philip inflamed with wine to Philip in his hours of sobriety." This "philosopher" was a poor old woman.

¶ In *The Betrothed* (time, Henry II.) he speaks of the "bishop of Gloucester;" but there was no such bishop till 1541, which was in the reign of Henry VIII.

¶ In *Ivanhoe* (chap. xxvii.) he makes Wamber the jester say, "I am a poor brother of St. Francis;" but that Order was founded in 1206, and Wamber lived in the reign of Richard I. (1189–1199).

§ Again, in *Ivanhoe*, the "monk of Croydon" should be the "monk of Croyland."

§ In chap. vii. the Christian name of Malvoisin is *Richard*, elsewhere it is *Philip*.

(48) SHAKESPEARE. *Althæa and the Fire-brand.* Shakespeare says (2 *Henry IV.* act ii. sc. 2) that Althæa dreamt she was delivered of a fire-brand." It was not Althæa but Hecŭba who dreamed, a little before Paris was born, that her offspring was a brand that consumed the kingdom. The tale of Althæa is that the Fates laid a log of wood on a fire, and told her that her son would live till that log was consumed; whereupon she snatched up the log and kept it from the fire, till one day her son Melea'ger offended her, when she flung the log on the fire, and her son died, as the Fates predicted.

¶ *Bohemia's Coast.* In the *Winter's Tale* the vessel bearing the infant Perdĭta is "driven by storm on the coast of Bohemia;" but Bohemia has no seaboard at all.

¶ In *Coriolanus* Shakespeare makes

Volumnia the mother, and Virgilia the wife, of Coriolanus; but his *wife* was Volumnia, and his *mother* Veturia.

§ *Delphi an Island.* In the same drama (act iii. sc. 1) Delphi is spoken of as an island; but Delphi is a city of Phocis, containing a temple to Apollo. It is no island at all.

¶ *Elsinore.* Shakespeare speaks of the "beetling cliff of Elsinore," whereas Elsinore has no cliffs at all.

> What if it [*the ghost*] tempts you to the flood . . .
> Or to the dreadful summit of the cliff
> That beetles o'er its base into the sea?
> *Hamlet*, act i. sc. 4.

§ *The Ghost*, in *Hamlet*, is evidently a Roman Catholic: he talks of purgatory, absolution, and other catholic dogmas; but the Danes at the time were pagans.

¶ *St. Louis.* Shakespeare, in *Henry V.* act i. sc. 2, calls Louis X. "St. Louis," but "St. Louis" was Louis IX. It was Louis IX. whose "grandmother was Isabel," issue of Charles de Lorraine, the last of the Carlovingians. Louis X. was the son of Philippe IV. (*le Bel*), and grandson of Philippe III. and "Isabel of Aragon." not Isabel "heir of Capet, of the line of Charles the duke of Lorain."

¶ *Macbeth* was no tyrant, as Shakespeare makes him out to be, but a firm and equitable prince, whose title to the throne was better than that of Duncan.

§ *Duncan's Murder.* Macbeth did not murder Duncan in the castle of Inverness, as stated in the play, but at "the smith's house," near Elgin (1039).

§ Again, Macbeth was not slain by Macduff at Dunsin'ane, but made his escape from the battle, and was slain, in 1056, at Lumphanan.—*Lardner: Cabinet Cyc.*, 17–19.

¶ In *The Winter's Tale*, act v. sc. 2, one of the gentlemen refers to Julio Romano, the Italian artist and architect (1492–1546), certainly some 800 years or more before Romano was born.

¶ In *Twelfth Night*, the Illyrian clown speaks of St. Bennet's Church, London. "The triplex, sir, is a good tripping measure, or the bells of St. Bennet's sure may put you in mind: one, two, three" (act v. sc. 1); as if the duke was a Londoner!

(49) SPENSER. *Bacchus* or *Saturn?* In the *Faërie Queene*, iii. 11, Britomart saw in the castle of Bu'sirane (3 *syl.*) a picture descriptive of the love of Saturn, who had changed himself into a centaur out of love for Erig'onê. It was not Saturn but Bacchus who loved Erigonê, and he was not transformed to a centaur, but to a horse.

¶ *Benonê* or *Œnonê?* In bk. vi. 9 (*Faërie Queene*) the lady-love of Paris is called Benônê, which ought to be Œnônê. The poet says that Paris was "by Plexippus' brook" when the golden apple was brought to him; but no such brook is mentioned by any classic author.

¶ *Critias* and *Socrates.* In bk. ii. 7 (*Faërie Queene*) Spenser says, "The wise Socrătês . . . poured out his life . . . to the dear Critias; his dearest bel-amie." It was not Socratês but Theram'enês, one of the thirty tyrants, who, in quaffing the poison-cup, said smiling, "This I drink to the health of fair Critias."—*Cicero: Tusculan Questions.*

¶ *Critias* or *Crito?* In the *Faërie Queene*, iv. (introduction) Spenser says that Socratês often discoursed of love to his friend Critias; but it was Crito, or rather Criton, that the poet means.

¶ *Cyprus* and *Paphos.* Spenser makes sir Scudamore speak of a temple of Venus, far more beautiful than "that in Paphos or that in Cyprus;" but Paphos was merely a town in the island of Cyprus, and the "two" are but one and the same temple.—*Faërie Queene*, iv. 10.

¶ *Hippomanês.* Spenser calls him "the Eubæan young man" (ii. 7), but he was a Bœotian. In cant. II. ix. 29, he says, "More whott [hot] than Ætn' or flaming Mongiball," but the latter is the Arabic name of Ætna; thus making Etna and Mongibello two distinct mountains; whereas the former is called by the Arabs *Jabĕl* or *Aj-jabāl*, that is, "Mount Jabal," or Mon-giball.

(50) TENNYSON, in the *Last Tournament*, says (ver. 1), Dagonet was knighted in mockery by sir Gaw'ain; but in the *History of Prince Arthur* we are distinctly told that king Arthur knighted him "with his own hands" (pt. ii. 91).

¶ In *Gareth and Lynette* the same poet says that Gareth was the son of Lot and Bellicent; but we are told a score times and more in the *History of Prince Arthur* that he was the son of Margawse (Arthur's sister and Lot's wife, pt. i. 36).

> King Lot . . . wedded Margawse; Nentres . . . wedded Elain.—*Sir T. Malory: History of Prince Arthur*, i. 2, 35, 36.

§ In the same *Idyll* Tennyson has changed Lionês to Lyonors; but, according to the collection of romances edited by sir T. Malory, these were quite different persons. Lionês, daughter of sir Persaunt,

and sister of Linet of Castle Perilous, married sir Gareth (pt. i. 153); but Lyonors was the daughter of earl Sanam, and was the unwed mother of sir Borre by king Arthur (pt. i. 15).

§ Again, Tennyson makes Gareth marry Lynette, and leaves the true heroine, Lyonors, in the cold; but the *History* makes Gareth marry Lionês (*Lyonors*), and Gaheris his brother marries Linet.

Thus ended the history of sir Gareth, that wedded Dame Lionês of the Castle Perilous; and also of sir Gahĕris, who wedded her sister Dame Linet.—*Sir T. Malory: History of Prince Arthur* (end of pt. i.).

§ Again, in *Gareth and Lynette*, by erroneously beginning day with sunrise instead of the previous eve, Tennyson reverses the order of the knights, and makes the *fresh green morn* represent the decline of day, or, as he calls it, "Hesperus" the "Evening Star;" and the blue star of evening he makes "Phosphorus" the "Morning Star."

§ Once more, in *Gareth and Lynette* the late poet-laureate makes the combat between Gareth and Death finished at a single blow, but in the *History* Gareth fights from dawn to dewy eve. In fact, the allegory is ruined, unless man's battle of life is made to last till he dies.

Thus they fought [*from sunrise*] till it was past noon, and would not stint, till at last both lacked wind, and then stood they wagging, staggering, panting, blowing, and bleeding . . . and when they had rested them awhile, they went to battle again, trasing, rasing, and foyning, as two boars. Thus they endured till evening-song time.—*Sir T. Malory: History of Prince Arthur*, i. 136.

¶ In the *Last Tournament* Tennyson makes sir Tristram stabbed to death by sir Mark in Tintag'il Castle, Cornwall, while toying with his aunt, Isolt *the Fair;* but in the *History* he is in bed in Brittany, severely wounded, and dies of a shock, because his wife tells him the ship in which he expected his aunt to come was sailing into port with a *black* sail instead of a white one.

The poet-laureate has deviated so often from the collection of tales edited by sir Thomas Malory, that it would occupy too much space to point out his deviations even in the briefest manner.

(51) THACKERAY, in *Vanity Fair*, has taken from sir Walter Scott his allusion to Bedreddin, and not from the *Arabian Nights*. He has, therefore, fallen into the same error, and added three more. He says, "I ought to have remembered the pepper which the princess of Persia puts into the cream-tarts in India, sir" (ch. iii.). The charge was that Bedreddin made his *cheese*-cakes *without* putting pepper into them. But Thackeray has committed in this allusion other blunders. It was not a "princess" at all, but Bedreddin Hassan, who for the nonce had become a confectioner. He learned the art of making cheese-cakes from his mother (a widow). Again, it was not a "princess of Persia," for Bedreddin's mother was the widow of the vizier of Balsora, at that time quite independent of Persia. Nor did it happen in India.

¶ In *The Newcomes* (ch. xlix.) he speaks of "pea-green Payne." It was Hayne (who sued Miss Foote, in 1824, for breach of promise), not *Payne*, who was nicknamed "pea-green."

He was dressed in pea-green, with a pin and a chain,
And I think I heard somebody call him Squire Hayne
Ingoldsby Legends ("The Black Mousquetaire").

¶ In *Esmond* he calls a *bar* sinister "the mark of bastardy." He meant a *bend* sinister.

(52) TURNER (*Sharon*), in his *History of England* (p. 63) says that William the Conqueror, after the battle of Hastings, "When he encamped the following day his health became affected, and his friends were alarmed;" and on p. 91 he says, "When a dangerous illness attacked him, he solemnly appointed his son Robert his heir;" but on p. 99 he says, "Such was his health, that he had experienced no illness to the last."

(53) VICTOR HUGO, in *Les Travailleurs de la Mer*, renders "the frith of Forth" by the phrase *Premier des quartre*, mistaking "frith" for *first*, and "Forth" for *fourth* or four. In his *Marie Tudor* he refers to the "*History and Annals of Henry VII.*, par Franc Baronum," meaning "*Historia, etc., Henrici Septimi*, per Franciscum Baconum." He calls *Barkyll Fedro* a common British patronymic.

(54) VIRGIL has placed Ænēas in a harbour which did not exist at the time, "Portusque require Velinos" (*Æneid*, vi. 366). It was Curius Dentātus who cut a gorge through the rocks to let the waters of the Velīnus into the Nar. Before this was done, the Velinus was merely a number of stagnant lakes, and the blunder is about the same as if a modern poet were to make Columbus pass through the Suez Canal.

§ In *Ænēid*, iii. 171, Virgil makes Ænēas speak of "Ausonia;" but as Italy was so called from Auson, son of Ulysses and Calypso, of course Æneas could not have known his name.

§ Again, in *Ænēid*, ix. 571, he represents Chorinæus as slain by Asy'las;

but in bk. xii. 298 he is alive again. Thus—

> Chorinæum sternit Asylas.
> Bk. ix. 571.

Then—

> Obvius ambustum torrem Chorinæus ab ara
> Corripit, et venienti Ebuso plagamque ferenti
> Occupat os flammis, etc.
> Bk. xii. 298, etc.

§ Again, in bk. ix. Numa is slain by Nisus (ver. 554); but in bk. x. 562 Numa is alive, and Æneas kills him.

(55) WEBSTER, *Dictionary* (an early edition).

> WICKET-KEEPER, the player in cricket who stands with a bat to protect the wicket from the ball.
> LONG-STOP. (*Cricket.*) One who is set to stop balls sent a long distance.
> LEG. (*Cricket.*) To strike in the leg.
> BOWLER. One who plays bowls, or rolls in cricket.

*** Of course, every intelligent reader will be able to add to this long list; but no more space can be allowed for the subject in this dictionary.

Er'rua ("*the mad-cap*"), a young man whose wit defeated the strength of the giant Tartaro (a sort of one-eyed Polypheme). Thus the first competition was in throwing a stone. The giant threw his stone, but Errua threw a *bird*, which the giant supposed to be a stone, and as it flew out of sight, Errua won the wager. The next wager was to throw a bar of iron. After the giant had thrown, Errua said, "From here to Salamanca;" whereupon the giant bade him not to throw, lest the bar of iron should kill his father and mother, who lived there; so the giant lost the second wager. The third was to pull a tree up by the roots; and the giant gave in because Errua had run a cord round a host of trees, and said, "You pull up one, but I pull up all these." The next exploit was at bed-time: Errua was to sleep in a certain bed; but he placed a dead man in the bed, while he himself got under it. At midnight Tartaro took his club and belaboured the dead body most unmercifully. When Errua stood before Tartaro next morning, the giant was dumfounded. He asked Errua how he had slept. "Excellently well," said Errua, "but somewhat troubled by fleas." Other trials were made, but always in favour of Errua. At length a race was proposed, and Errua sewed into a bag the bowels of a pig. When he started, he cut the bag, strewing the bowels on the road. When Tartaro was told that his rival had done this to make himself more fleet, he cut his belly, and of course killed himself.—*Rev. W. Webster: Basque Legends* (1877).

(The reader will readily trace the resemblance between this legend and the exploits of *Jack the Giant-killer*. See also Campbell's *Popular Tales of the West Highlands*, ii. 327, and Grimm's *Valiant Little Tailor*.)

Erse (1 *syl.*), the native language of the West Highlanders of Scotland. Gaelic is a better word.

*** Erse is a corruption of Irish, from the supposition that these Highlanders were a colony from Ireland; but whether the Irish came from Scotland or the Scotch from Ireland, is one of those knotty points on which the two nations will never agree. (See FIR-BOLG.)

Ers'kine (*The Rev. Dr.*), minister of Greyfriar's Church, Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Er'tanax, a fish common in the Euphratês, the bones of which were believed to impart courage and strength.

> A fish . . . haunteth the flood of Eufratês . . . it is called an ertanax, and his bones be of such a manner of kind that whoso handleth them he shall have so much courage that he shall never be weary, and he shall not think on joy nor sorrow that he hath had, but only on the thing he beholdeth before him.—*Sir T. Malory: History of Prince Arthur*, iii. 84 (1470).

Erudite (*Most*). Marcus Terentius Varro is called "the most erudite of the Romans" (B.C. 116–27).

Erysichthon [*Erri-sik'-thon*], a grandson of Neptune, who was punished by Cerês with insatiable hunger, for cutting down some trees in a grove sacred to that goddess. (See ERISICHTHON.)

Erythræ'an Main (*The*), the Red Sea. The "Erythræum Marê" included the whole expanse of sea between Arabia and Africa, including the Red Sea and the Persian Gulf.

> The ruddy waves he cleft in twain
> Of the Erythræan main.
> *Milton: Psalm* cxxxvi. (1623).

Er'ythre, Modesty personified, the virgin page of Parthen'ia or maiden chastity, in *The Purple Island*, by Phineas Fletcher (1633). Fully described in canto x. (Greek, *eruthros*, "red," from *eruthriao*, "to blush.")

Es'calus, an ancient, kind-hearted lord in the deputation of the duke of Vienna.—*Shakespeare: Measure for Measure* (1603).

Es'calus, prince of Vero'na.—*Shakespeare: Romeo and Juliet* (1598).

Es'canes (3 *syl.*), one of the lords of Tyre.—*Shakespeare: Pericles Prince of Tyre* (1608).

Escobar y Mendoza, a Spanish casuist, who said, "Good intentions justify crime," whence the verb *escobarder*, "to play the fox," "to play fast and loose."

The French have a capital name for the fox, namely, M. L'Escobar, which may be translated the "shuffler," or more freely "sly boots."—*Daily News*, March 25, 1878.

Escotillo [*i.e. Little Michael Scott*], considered by the common people as a magician, because he possessed more knowledge of natural and experimental philosophy than his contemporaries.

Es'dale (*Mr.*), a surgeon at Madras. —*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Esil or **Eisel,** vinegar. John Skelton, referring to the Crucifixion, when the soldiers gave Christ "vinegar mingled with gall," says—

Christ by crueltie Was nayled to a tree . . .
He dranke eisel and gall, To redeme vs withal.
Skelton: Colyn Clout (time, Henry VIII.).

Es'ings, the kings of Kent. So called from Eisc, the father of Hengist, as the Tuscans receive their name from Tuscus, the Romans from Romulus, the Cecrop'idæ from Cecrops, the Britons from Brutus, and so on.—*Ethelwerd: Chron.*, ii.

Eskdale (*lord*), in Disraeli's novel of *Coningsby* (1844), is said to be designed for lord Lonsdale.

Esmeralda, a beautiful gipsy-girl, who, with tambourine and goat, dances in the *place* before Notre Dame de Paris, and is looked on as a witch. Qassimodo conceals her for a time in the church, but after various adventures she is gibbeted.—*Victor Hugo: Notre Dame de Paris.*

Esmond (*Henry*), a chivalrous cavalier in the reign of queen Anne; the hero of Thackeray's novel called *Esmond* (1852; time, queen Anne).

Esplan'dian, son of Am'adis and Oria'na. Montalvo has made him the subject of a fifth book to the four original books of *Amadis of Gaul* (1460).

The description of the most furious battles, carried on with all the bloody-mindedness of an Esplandian or a Bobadil [*Ben Jonson: Every Man in His Humour*]. —*Encyc. Brit.*, art. "Romance."

Espriel'la (*Manuel Alvarez*), the apocryphal name of Robert Southey. The poet-laureate pretends that certain "letters from England," written by this Spaniard, were translated by him from the original Spanish (three vols., 1807).

Essay on Criticism, by Pope. A poem running to 724 lines in heroic couplets. It abounds with well-known lines and happy expressions.

Essay on Man, a poem by Pope, in heroic couplets, and divided into four books or epistles. Like the *Essay on Criticism*, it is full of lines familiar to every educated Englishman (1732–1734).

Essays and Reviews, by six clergymen and one layman of the Church of England, published in 1860. The writers were Dr. Temple, Dr. Rowland Williams, professor Baden Powell, professor Jowett, Wilson, Patteson, and Goodwin. The book was condemned by the bishops in Convocation, 1864.

∴ The Oxford Tract Movement began in 1833.

Essex (*The earl of*), a tragedy by Henry Jones (1745). Lord Burleigh and sir Walter Raleigh entertained a mortal hatred to the earl of Essex, and accused him to the queen of treason. Elizabeth disbelieved the charge; but at this juncture the earl left Ireland, whither the queen had sent him, and presented himself before her. Being very angry, she struck him, and Essex rushed into open rebellion, was taken, and condemned to death. The queen had given him a ring before the trial, telling him whatever petition he asked should be granted, if he sent to her this ring. When the time of execution drew nigh, the queen sent the countess of Nottingham to the Tower, to ask Essex if he had any plea to make, and the earl entreated her to present the ring to her majesty, and petition her to spare the life of his friend Southampton. The countess purposely neglected this charge, and Essex was executed. The queen, it is true, sent a reprieve, but lord Burleigh took care it should arrive too late. The poet says that Essex had recently married the countess of Rutland, that both the queen and the countess of Nottingham were jealous, and that this jealousy was the chief cause of the earl's death.

The abbé Boyer, La Calprenède, and Corneille have tragedies on the same subject.

¶ The general history and character of Essex was marvellously reproduced in Biron, the French conspirator in the reign of Henri IV.

Earl of Essex (1569–1601); duc de Biron (1562–1602).

Essex (*The earl of*), lord high constable of England, introduced by sir W. Scott in his novel called *Ivanhoe* (time, Richard I.).

Estel'la, a haughty beauty, adopted by Miss Havisham. She was affianced by her wish to Pip, but married Bentley Drummle. She was the natural child of Magwitch the convict and Molly the housekeeper of Jaggers, Miss Havisham's lawyer, who introduced the child at three years old to Miss Havisham. —*Dickens: Great Expectations* (1860).

Esther, housekeeper to Muhldenau, minister of Mariendorpt. She loves Hans, a servant to the minister, but Hans is shy, and Esther has to teach him how to woo and win her. Esther and Hans are similar to Helen and Modus, only in a lower social grade.—*Knowles: The Maid of Mariendorpt* (1838).

Esther (*The book of*), one of the historical books of the Old Testament, containing an account of queen Esther, who broke up a plot of Haman for the extirpation of the Jews in Persia.

The feast of Purim (*i.e. lots*) was established to commemorate this deliverance; and it was so called because the day of slaughter was fixed by "lots" (*Ezra* ix. 14).

Esther Hawdon, better known through the tale as Esther Summerson, natural daughter of captain Hawdon and lady Dedlock (before her marriage with sir Leicester Dedlock). Esther is a most lovable, gentle creature, called by those who know her and love her, "Dame Durden" or "Dame Trot." She is the heroine of the tale, and a ward in Chancery. Eventually she marries Allan Woodcourt, a surgeon.—*Dickens: Bleak House* (1852).

Esther Lyon, daughter of Rufus Lyon, in George Eliot's novel of *Felix Holt.* She eventually marries Felix (1866).

Estifa'nia, an intriguing woman, servant of donna Margaritta the Spanish heiress. She palms herself off on don Michael Perez (the copper captain) as an heiress, and the mistress of Margaritta's mansion. The captain marries her, and finds out that all her swans are only geese.—*Fletcher: Rule a Wife and Have a Wife* (1640).

Mrs. Pritchard was excellent in "The Queen" in *Hamlet* [Shakespeare], "Clarinda" [*The Beau's Duel*, Centlivre], "Estifania," "Doll Common" [*The Alchemist*, B. Jonson].—*Dibdin.*

Est-il-Possible? a nickname given to George of Denmark (queen Anne's husband), because his general remark to the most startling announcement was, *Est-il possible?* With this exclamation he exhausted the vials of his wrath. It was James II. who gave him the sobriquet.

Est'mere (*2 syl.*), king of England. He went with his younger brother Adler to the court of king Adlands, to crave his daughter in marriage; but king Adlands replied that Bremor, the sowdan or sultan of Spain, had forestalled him. However, the lady, being consulted, gave her voice in favour of the king of England. While Estmere and his brother went to make preparations for the wedding, the "sowdan" arrived, and demanded the lady for his wife. A messenger was immediately despatched to inform Estmere, and the two brothers returned, disguised as a *harper and his boy.* They gained entrance into the palace, and Adler sang, saying, "O ladye, this is thy owne true love; no harper, but a king;" and then drawing his sword, he slew the "sowdan," Estmere at the same time chasing from the hall the "kempery men." Being now master of the position, Estmere took "the ladye faire," made her his wife, and brought her home to England.—*Percy: Reliques,* I. i. 5.

Estot'iland, a vast tract of land in the north of America. Said to have been discovered by John Scalvê, a Pole, in 1477.

The snow
From cold Estotiland.
Milton: Paradise Lost, x. 685 (1665).

Estrildis or **Elstred,** daughter of the emperor of Germany. She was taken captive in war by Locrin (king of Britain), by whom she became the mother of Sabrin or Sabre. Gwendolen, the wife of Locrin, feeling insulted by this liaison, slew her husband, and had Estrildis and her daughter thrown into a river, since called the Sabri'na or Severn.—*Geoffrey: British History,* ii. 2, etc.

Their corses were dissolved into that crystal stream,
Their curls to curled waves.
Drayton: Polyolbion, vi. (1612).

Etarre, a female character in the *Idylls of the King,* by Tennyson.

Ete'ocles and Polyni'ces, the two sons of Œ'dipos. After the expulsion of their father, these two young princes agreed to reign alternate years in Thebes. Eteoclês, being the elder, took the first turn, but at the close of the year refused to resign the sceptre to his brother; whereupon Polynicês, aided by six other chiefs, laid siege to the city. The two

brothers met in combat, and each was slain by the other's hand.

¶ A similar fratricidal struggle is told of don Pedro of Castile and his half-brother don Henry. When don Pedro had estranged the Castilians by his cruelty, don Henry invaded Castile with a body of French auxiliaries, and took his brother prisoner. Don Henry visited him in prison, and the two brothers fell on each other like lions. Henry wounded Pedro in the face, but fell over a bench, when Pedro seized him. At that moment a Frenchman seized Pedro by the leg, tossed him over, and Henry slew him.—*Menard: History of Du Gueselin.*

(This is the subject of one of Lockhart's Spanish ballads.)

Eth'elbert, king of Kent, and the first of the Anglo-Saxon kings who was a Christian. He persuaded Gregory to send over Augustine to convert the English to "the true faith" (597), and built St. Paul's, London.—*Ethelwerd: Chronicle,* ii.

Good Ethelbert of Kent, first christened English king,
To preach the faith of Christ was first did hither bring
Wise Au'gustine the monk, from holy Gregory sent . . .
That mighty fane to Paul in London did erect.
Drayton: Polyolbion, xi. (1613).

Eth'erington (*The late earl of*), father of Tyrrel and Bulmer.

The titular earl of Etherington, his successor to the title and estates.

Marie de Martigny (*La comtesse*), wife of the titular earl of Etherington.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Ethio'pian Wood, ebony.

The seats were made of Ethiopian wood,
The polished ebony.
Davenant: Gondibert, ii. 6 (died 1668).

Ethiopians, the same as Abassinians. The Arabians call these people El-habasen or Al-habasen, whence our Abassins; but they call themselves Ithiopians or Ethiopians.—*Selden: Titles of Honour,* vi. 64.

Where the Abassin kings their issue guard,
Mount Amara.
Milton: Paradise Lost, iv. 280 (1665).

Ethiop's Queen, referred to by Milton in his *Il Penseroso,* was Cassiope'a, wife of Ce'pheus (2 *syl.*) king of Ethiopia. She had a daughter named Androm'eda, whose beauty she affirmed exceeded that of the sea-nymphs. Nereus (2 *syl.*) complained of this insult to Neptune, and old father Earth-Shaker sent a huge sea-monster to ravage the kingdom of Ethiopia. At death Cassiopēa was made a constellation of thirteen stars.

. . . that starred Ethiop queen that strove
To set her beauty's praise above
The sea-nymphs, and their powers offended.
Milton: Il Penseroso, 19 (1638).

Ethnick Plot. The "Popish Plot" is so called in Dryden's satire of *Absalom and Achitophel.* As Dryden calls the royalists "Jews," and calls Charles II. "David king of the Jews," the papists were "Gentiles" (or *Ethnoi*), whence the "Ethnic Plot" means the plot of the Ethnoi against the people of God.

. . . well versed of old
In godly faction, and in treason bold . . .
Saw with disdain an Ethnick plot begun,
And scorned by Jebusites [*Catholics*] to be outdone.
Part i., lines 513-518 (1681).

Etiquette (*Madame*), the duchesse de Noailles, grand-mistress of the ceremonies in the court of Marie Antoinette. So called from her rigid enforcement of all the formalities and ceremonies of the *ancien régime.*

Et'na. Zeus buried under this mountain Enkel'ados, one of the hundred-handed giants.

The whole land weighed him down, as Etna does
The giant of mythology.
Tennyson: The Golden Supper.

Etteilla, the pseudonym of Alliette (spelt backwards), a perruquier and diviner of the eighteenth century. He became a professed cabalist, and was visited in his studio in the Hôtel de Crillon (Rue de la Verrerie) by all those who desired to unroll the Book of Fate. In 1783 he published *Manière de se Récréer avec le Jeu de Cartes, nommées Tarots.* In the British Museum are some divination cards published in Paris in the first half of the nineteenth century, called *Grand Etteilla* and *Petit Etteilla,* each pack being accompanied with a book of explication and instruction.

Ettercap, an ill-tempered person, who mars sociability. The ettercap is the poison-spider, and should be spelt "attercop." (Anglo-Saxon, *atter-cop,* "poison-spider.")

O sirs, was sic difference seen
As 'twixt wee Will and Tam?
The ane's a perfect ettercap,
The ither's just a lamb.
W. Miller: Nursery Songs.

Ettrick Shepherd (*The*), James Hogg, the poet, who was born in the forest of Ettrick, in Selkirkshire, and in early life was a shepherd (1772–1835).

Etty's Nine Pictures, "the Combat," the three "Judith" pictures, "Benaiah," "Ulysses and the Syrens," and the three pictures of "Joan of Arc."

"My aim," says Etty, "in all my great pictures has been to paint some great moral on the heart. 'The

Combat' represents *the beauty of mercy*; the three 'Judith' pictures, *patriotism* [1, *self-devotion to God*; 2, *self-devotion to man*; 3, *self-devotion to country*]; 'Benaiah, David's chief captain,' represents *valour*; 'Ulysses and the Syrens,' *sensual delights* or *the wages of sin is death*; and the three pictures of 'Joan of Arc' depict *religion*, *loyalty*, and *patriotism*. In all, nine in number, as it was my desire to paint three times three."—*W. Etty*, of York (1787–1849).

Et'zel or **Ez'zel** [*i.e. Attila*], king of the Huns, in the songs of the German minnesingers. A ruler over three kingdoms and thirty principalities. His second wife was Kriemhild, the widow of Siegfried. In pt. ii. of the *Nibelungen Lied* he sees his sons and liegemen struck down without making the least effort to save them; and is as unlike the Attila of history as a "hector" is to the noble Trojan "the protector of mankind."

Eubo'nia, Isle of Man.

He reigned over Britain and its three islands.—*Nennius: History of the Britons.*

(The three islands are Isle of Wight, Eubonia, and Orkney.)

Eu'charis, one of the nymphs of Calypso, with whom Telemachos was deeply smitten. Mentor, knowing his love was sensual love, hurried him away from the island. He afterwards fell in love with Anti'opê, and Mentor approved his choice.—*Fénelon: Télémaque*, vii. (1700).

He [*Paul*] fancied he had found in Virginia the wisdom of Antiopê, with the misfortunes and the tenderness of Eucharis.—*Bernardin de St. Pierre: Paul and Virginia* (1788).

(Eucharis is meant for Mdlle. de Fontange, maid of honour to Mde. de Montespan. For a few months she was a favourite with Louis XIV., but losing her good looks she was discarded, and died at the age of 20. She used to dress her hair with streaming ribbons, and hence this style of head-gear was called *à la Fontange.*)

Eu'clio, a penurious old hunks.—*Plautus: Aulularia.*

Now you must explain all this to me, unless you would have me use you as ill as Euclio does Staphy'la.—*Sir W. Scott.*

Eu'crates (3 *syl.*), the miller, and one of the archons of Athens. A shuffling fellow, always evading his duty and breaking his promise; hence the Latin proverb—

Vias novit, quibus effugiat Eucrates ("He has more shifts than Eucrates").

Eudo'cia (4 *syl.*), daughter of Eu'menês governor of Damascus. Pho'cyas, general of the Syrian forces, being in love with her, asks the consent of Eumenês, and is refused. In revenge, he goes over to the Arabs, who are besieging Damascus. Eudocia is taken captive, but refuses to wed a traitor. At the end, Pho'cyas dies, and Eudocia retires into a nunnery.—*Hughes: The Siege of Damascus* (1720).

Eudon (*Count*) of Cantabria. A baron favourable to the Moor, "too weak-minded to be independent." When the Spaniards rose up against the Moors, the first order of the Moorish chief was this: "Strike off count Eudon's head; the fear which brought him to our camp will bring him else in arms against us now" (ch. xxv.).—*Southey: Roderick, etc.*, xiii. (1814).

Eudox'ia, wife of the emperor Valentin'ian. Petro'nius Max'imus "poisoned" the emperor, and the empress killed Maximus.—*Beaumont and Fletcher: Valentinian* (1617).

Eugene Aram. (See ARAM, p. 54.)

Euge'nia, called "Silence" and the "Unknown." She was wife of count de Valmont, and mother of Florian, "the foundling of the forest." In order to come into the property, baron Longueville used every endeavour to kill Eugenia and Florian, but all his attempts were abortive, and his villainy at length was brought to light.—*Dimond: The Foundling of the Forest.*

Eugenio, a young gentleman who turned goat-herd, because Leandra jilted him and eloped with a heartless adventurer, named Vincent de la Rosa.—*Cervantes: Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Euge'nius, the friend and wise counsellor of Yorick. John Hall Stevenson was the original of this character.—*Sterne: Tristram Shandy* (1759).

Euhe'meros, a Sicilian Greek, who wrote a *Sacred History* to explain the historical or allegorical character of the Greek and Latin mythologies.

One could wish Euhêmĕrus had never been born. It was he who spoilt [*the old myths*] first.—*Ouida: Ariadne*, i. 1.

Eulenspiegel (*Thyl*), *i.e.* "Thyl Owlglass," of Brunswick. A man who runs through the world as charlatan, fool, lansquenet, domestic servant, artist, and Jack-of-all-trades. He undertakes anything, but rejoices in cheating those who employ him; he parodies proverbs, rejoices in mischief, and is brimful of pranks and drolleries.—*Dr. Murner: Thyl Eulenspiegel* (1543).

An English version, entitled *The Merrye Jeste of a Man called Howleglass, and of the many Marvellous Thinges and Jestes that he did in his Lyfe in Eastland,* was printed by William Copland. Another by K. R. H. Mackenzie, in 1860.

To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, his native village is pointed out with pride to the traveller.—*Carlyle.*

Eumæos (in Latin, *Eumæus*), the slave and swine-herd of Ulysses, hence any swine-herd.

Eu'menes (3 *syl.*), governor of Damascus, and father of Eudo'cia.—*Hughes: Siege of Damascus* (1720).

Eumnes'tes, Memory personified. Spenser says he is an old man, decrepit and half blind. He was waited on by a boy named Anamnestês. (Greek, *eumnêstis,* "good memory;" *anamnêstis,* "research.")—*Faërie Queene,* ii. 9 (1590).

He [*Fancy*] straight commits them to his treasury
Which old Eumnestes keeps, father of memory—
Eumnestes old, who in his living screen
(His living breast) the rolls and records bears
Of all the deeds and men which he hath seen,
And keeps locked up in faithful registers.
P. Fletcher: The Purple Island, vi. (1633).

Eu'noe (3 *syl.*), a river of purgatory, a draught of which makes the mind recall all the good deeds and good offices of life. It is a little beyond Lethê or the river of forgetfulness.

Lo! where Eunoe flows,
Lead thither; and, as thou art wont, revive
His fainting virtue.
Dante: Purgatory, xxxiii. (1308).

Euphra'sia, daughter of lord Dian, a character resembling "Viola" in Shakespeare's *Twelfth Night.* Being in love with prince Philaster, she assumes boy's attire, calls herself "Bellario," and enters the prince's service. Philaster transfers Bellario to the princess Arethusa, and then grows jealous of the lady's love for her tender page. The sex of Bellario being discovered, shows the groundlessness of this jealousy.—*Beaumont and Fletcher: Philaster* or *Love Lies a-bleeding* (1608).

Euphra'sia, "the Grecian daughter," was daughter of Evander, the old king of Syracuse (dethroned by Dionysius, and kept prisoner in a dungeon on the summit of a rock). She was the wife of Phocion, who had fled from Syracuse to save their infant son. Euphrasia, having gained admission to the dungeon where her aged father was dying from starvation, "fostered him at her breast by the milk designed for her own babe, and thus the father found a parent in the child." When Timoleon took Syracuse, Dionysius was about to stab Evander, but Euphrasia, rushing forward, struck the tyrant dead upon the spot.—*Murphy: The Grecian Daughter* (1772).

¶ The same tale is told of Xantippê (not the wife of Socratês), who preserved the life of her father Cimo'nos in prison. The guard, astonished that the old man held out so long, set a watch and discovered the secret.

There is a dungeon, in whose dim drear light
What do I gaze on? . . .
An old man, and a female young and fair,
Fresh as a nursing mother, in whose veins
The blood is nectar . . .
Here youth offers to old age the food,
The milk of his own gift . . . It is her sire,
To whom she renders back the debt of blood.
Byron: Childe Harold, iv. 148 (1817).

Eu'phrasy, the herb eye-bright; so called because it was once supposed to be efficacious in clearing the organs of sight. Hence the archangel Michael purged the eyes of Adam with it, to enable him to see into the distant future. See *Milton: Paradise Lost,* xi. 414–421 (1665).

Eu'phues (3 *syl.*), the chief character in John Lilly's *Euphuês or The Anatomy of Wit* (1581), and *Euphuês and his England* (1582). He is an Athenian gentleman, distinguished for his elegance, wit, love-making, and roving habits. Shakespeare borrowed his "government of the bees" (*Henry V.* act i. sc. 2) from Lilly. Euphuês was designed to exhibit the style affected by the gallants of England in the reign of queen Elizabeth. Thomas Lodge wrote a novel in a similar style, called *Euphuês' Golden Legacy* (1590).

(*Euphues and Lucilla,* published in 1716, is by some supposed to be a posthumous work of John Lilly.)

N.B.—Lilly's *Euphues* have given to the language the words *euphuism* (stilted fine writing) and *euphuist* (one who imitates the style of Euphues). This sort of affectation in writing pervaded many of our novels more or less even to the early part of the nineteenth century.

(Foster's Essays, 1805, 1819, were every bit as bad for their bad taste and grandiloquence, and elaborate fustian.)

"The commonwealth of your bees," replied Euphuês, "did so delight me that I was not a little sorry that either their estates have not been longer, or your leisure more; for, in my simple judgment, there was such an orderly government that men may not be ashamed to imitate it."—*Lilly: Euphues* (1581).

(The romances of Calprenède and Scudéri bear the same relation to the jargon of Louis XIV. as the *Euphues* of Lilly to that of queen Elizabeth.)

Eure'ka! or rather HEURE'KA! ["I have discovered it!"]. The exclamation of Archime'dês, the Syracusian philosopher, when he found out how to test the purity of Hi'ero's crown.

The tale is, that Hiero suspected that a craftsman to whom he had given a certain weight of gold to make into a crown had alloyed the metal, and he asked Archimedês to ascertain if his suspicion was well founded. The philosopher, getting into his bath, observed that the water ran over, and it flashed into his mind that his body displaced its own bulk of water. Now, suppose Hiero gave the goldsmith 1 lb. of gold, and the crown weighed 1 lb., it is manifest that if the crown was pure gold, both ought to displace the same quantity of water; but they did not do so, and therefore the gold had been tampered with. Archimedês next immersed in water 1 lb. of silver, and the difference of water displaced soon gave the clue to the amount of alloy introduced by the artificer.

Vitruvius says, "When the idea occurred to the philosopher, he jumped out of his bath, and without waiting to put on his clothes, he ran home, exclaiming, '*Heurêka! heurêka!*'"

Eurip'ides (4 *syl.*). When Alcestidês (4 *syl.*) chaffed Euripidês for having composed only three verses in three days, whereas he (Alcestidês) had composed 300, Euripidês made answer, "But my three will outlast 300 years, while your 300 will not outlive three days."

¶ Haydn made a similar remark when urged to hasten his composition of *The Creation*, on which he had been working nearly two years; he replied, "No! I intend it to last a long time."

Euro'pa. *The Fight at Dame Europa's School*, written by the Rev. H. W. Pullen, minor canon of Salisbury Cathedral. A skit on the Franco-Prussian War (1870–1871).

Europe's Liberator. So Wellington was called after the overthrow of Bonaparte (1769–1852).

Oh Wellington . . . called "Saviour of the Nations" . . . And "Europe's Liberator."
Byron: Don Juan, ix. 5 (1824).

Eu'rus, the east wind; Zephyr, the west wind; No'tus, the south wind; Bo'reas, the north wind. Eurus, in Italian, is called the Lev'ant ("rising of the sun"), and Zephyr is called Po'nent ("setting of the sun").

Forth rush the Levant and the Ponent winds—
Eurus and Zephyr.
Milton: Paradise Lost, x. 705 (1665).

Euryd'ice (4 *syl.*), the wife of Orpheus (2 *syl.*), killed by a serpent on her wedding night. Orpheus went down to hadês to crave for her restoration to life, and Pluto said she should follow him to earth provided he did not look back. When the poet was stepping on the confines of our earth, he turned to see if Eurydicê was following, and just caught a glance of her as she was snatched back into the shades below.

(Pope tells the tale in his Pindaric poem called *Ode on St. Cecilia's Day*, 1709.)

Euryt'ion, the herdsman of Ger'yon. He never slept day nor night, but walked unceasingly among his herds with his two-headed dog Orthros. "Herculês them all did overcome."—*Spenser: Faërie Queene*, v. 10 (1596).

EUSTACE, one of the attendants of sir Reginald Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Eustace (*Father*), or "father Eustatius," the superior and afterwards abbot of St. Mary's. He was formerly William Allan, and the friend of Henry Warden (afterwards the protestant preacher).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Eustace (*Charles*), a pupil of Ignatius Polyglot. He had been clandestinely married for four years, and had a little son named Frederick. Charles Eustace confided his scrape to Polyglot, and concealed his young wife in the tutor's private room. Polyglot was thought to be a libertine, but the truth came out, and all parties were reconciled.—*Poole: The Scapegoat.*

Eustace (*Jack*), the lover of Lucinda, and "a very worthy young fellow," of good character and family. As justice Woodcock was averse to the marriage, Jack introduced himself as a music-master, and sir William Meadows, who recognized him, persuaded the justice to consent to the marriage of the young couple. This he was the more ready to do as his sister Deborah said positively he "should not do it."—*Bickerstaff: Love in a Village* (1762).

Euthana'sia, an easy, happy death. The word occurs in the *Dunciad*, and Byron has a poem so called. Euthanasia generally means a harbour of rest and peace after the storms of life: "Inveni portum; spes et fortuna valete," *i.e.* "I have found my Euthanasia, farewell to the battle of life." (Greek, *eu thanatos*, "a happy death.")

"I think there is a great deal to be said in favour of euthanasia," said Phœbe, "but then it ought to be with the consent of the victims."—*Mrs. Oliphant: Phœbe, Jun.*, iii. 6.

A happy rural retreat . . . the Euthanasia of a life of carefulness and toil?—*Encyclopædia Britannica*, article, "Romance." The reference is to *Gil Blas*.

Eva, daughter of Torquil of the Oak. She is betrothed to Ferquhard Day.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

∴ There is an Eva in *Uncle Tom's Cabin*, by Mrs. Beecher Stowe (1850).

Evad'ne (3 *syl.*), wife of Kap'aneus (3 *syl.*). She threw herself on the funeral pile of her husband, and was consumed with him.

Evad'ne (3 *syl.*), sister of Melantius. Amintor was compelled by the king to marry her, although he was betrothed to Aspasia (the "maid" whose death forms the tragical event of the drama).—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

The purity of female virtue in Aspasia is well contrasted with the guilty boldness of Evadnê, and the rough soldierlike bearing and manly feeling of Melantius render the selfish sensuality of the king more hateful and disgusting.—*R. Chambers: English Literature*, i. 204.

Evad'ne or THE STATUE, a drama by Sheil (1820). Ludov'ico, the chief minister of Naples, heads a conspiracy to murder the king and seize the crown; his great stumbling-block is the marquis of Colonna, a high-minded nobleman, who cannot be corrupted. The sister of the marquis is Evadnê (3 *syl.*), plighted to Vicentio. Ludovico's scheme is to get Colonna to murder Vicentio and the king, and then to debauch Evadnê. With this in view, he persuades Vicentio that Evadnê is the king's *fille d'amour*, and that she marries him merely as a flimsy cloak, but he adds, "Never mind, it will make your fortune." The proud Neapolitan is disgusted, and flings off Evadnê as a viper. Her brother is indignant, challenges the troth-plight lover to a duel, and Vicentio falls. Ludovico now irritates Colonna by talking of the king's amour, and induces him to invite the king to a banquet and then murder him. The king goes to the banquet, and Evadnê shows him the statues of the Colonna family, and amongst them one of her own father, who at the battle of Milan had saved the king's life by his own. The king is struck with remorse, but at this moment Ludovico enters, and the king conceals himself behind the statue. Colonna tells the traitor minister the deed is done, and Ludovico orders his instant arrest, gibes him as his dupe, and exclaims, "Now I am king indeed!" At this moment the king comes forward, releases Colonna, and orders Ludovico to be arrested. The traitor draws his sword, and Colonna kills him. Vicentio now enters, tells how his ear has been abused, and marries Evadnê.

Evan Dhu of Lochiel, a Highland chief in the army of Mohtrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Evan Dhu M'Combich, the foster-brother of M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Evandale (*The Right Hon. W. Maxwell, lord*), in the royal army under the duke of Monmouth. He is a suitor of Edith Bellenden, the granddaughter of lady Margaret Bellenden, of the Tower of Tillietudlem.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Evan'der, the "good old king of Syracuse," dethroned by Dionysius the Younger. Evander had dethroned the elder Dionysius "and sent him for vile subsistence, a wandering sophist through the realms of Greece." He was the father of Euphrasia, and was kept in a dungeon on the top of a rock, where he would have been starved to death, if Euphrasia had not nourished him with "the milk designed for her own babe." When Syracuse was taken by Timoleon, Dionysius by accident came upon Evander, and would have killed him, but Euphrasia rushed forward and stabbed the tyrant to the heart.—*Murphy: The Grecian Daughter* (1772). (See ERRORS OF AUTHORS (40), "Dionysius," p. 335.)

Mr. Bentley, May 6, 1796, took leave of the stage in the character of "Evander."—*W. C. Russell: Representative Actors*, 426.

Evangelic Doctor (*The*), John Wycliffe, "the Morning Star of the Reformation" (1324-1384).

Evangeline, the heroine and title

of a tale in hexameter verse by Longfellow, in two parts. Evangeline was the daughter of Benedict Bellefontaine, the richest farmer of Acadia (now *Nova Scotia*). At the age of 17 she was legally betrothed by the notary-public to Gabriel son of Basil the blacksmith, but next day all the colony was exiled by the order of George II., and their houses, cattle, and lands were confiscated. Gabriel and Evangeline were parted, and now began the troubles of her life. She wandered from place to place to find her betrothed. Basil had settled at Louisiana, but when Evangeline reached the place Gabriel had just left; she then went to the prairies, to Michigan, and so on, but at every place she was just too late to catch him. At length, grown old in this hopeless search, she went to Pennsylvania and became a sister of mercy. The plague broke out in the city, and as she visited the almshouse she saw an old man smitten down with the pestilence. It was Gabriel. He tried to whisper her name, but death closed his lips. He was buried, and Evangeline lies beside him in the grave.

(Longfellow's *Evangeline* (1849) has many points of close similitude with Campbell's tale of *Gertrude of Wyoming*, 1809.)

Evangelist, the personification of an effectual preacher in Bunyan's *Pilgrim's Progress* (1678).

Evans (*Sir Hugh*), a pedantic Welsh parson and schoolmaster of extraordinary simplicity and native shrewdness.—*Shakespeare: The Merry Wives of Windsor* (1601).

The reader may cry out with honest sir Hugh Evans, "I like not when a 'ooman has a great peard."—*Macaulay.*

Henderson says, "I have seen John Edwin, in 'sir Hugh Evans,' when preparing for the duel, keep the house in an ecstasy of merriment for many minutes together without speaking a word" (1750–1790).

Evans (*William*), the giant porter of Charles I. He carried sir Geoffrey Hudson about in his pocket. Evans was eight feet in height, and Hudson only eighteen inches. Fuller mentions this giant amongst his *Worthies.*—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Evans (*Marian*), the maiden name of Mrs. J. W. Cross, who assumed the name of *George Eliot*, and was the writer of numerous novels (1820–1880).

Evan'the (3 *syl.*), sister of Sora'no, the wicked instrument of Frederick duke of Naples, and the chaste wife of Valerio. The duke tried to seduce her, but failing in this scandalous attempt, he offered to give her to any one "for a month," at the end of which time the libertine was to suffer death. No one would accept the offer, and ultimately Evanthê was restored to her husband.—*Fletcher: A Wife for a Month* (1624).

E.V.B., the Hon. Mrs. Boyle, an amateur artist of the nineteenth century.

Eve (1 *syl.*) or Havah, the "mother of all living" (*Gen.* iii. 20). Before the expulsion from paradise her name was Ishah, because she was taken out of *ish*, *i.e.* "man" (*Gen.* ii. 23).

Eve was of such gigantic stature that when she laid her head on one hill near Mecca, her knees rested on two other hills in the plain, about two gun-shots asunder. Adam was as tall as a palm tree.—*Moncony: Voyage*, i. 372, etc.

Ev'eli'na (4 *syl.*), the heroine of a novel so called by Miss Burney (afterwards Mde. D'Arblay). Evelina marries lord Orville (1778). It gives a picture of the manners of the time.

Evelyn (*Alfred*), the secretary and relative of sir John Vesey. He made sir John's speeches, wrote his pamphlets, got together his facts, mended his pens, and received no salary. Evelyn loved Clara Douglas, a dependent of lady Franklin's, but she was poor also, and declined to marry him. Scarcely had she refused him, when he was left an immense fortune and proposed to Georgina Vesey. What little heart Georgina had was given to sir Frederick Blount, but the great fortune of Evelyn made her waver; however, being told that Evelyn's property was insecure, she married Frederick, and left Evelyn free to marry Clara.—*Lord Lytton: Money* (1840).

Evelyn (*Sir George*), a man of fortune, family, and character, in love with Dorrillon, whom he marries.—*Mrs. Inchbald: Wives as they Were and Maids as they Are* (1795).

Even Numbers are reckoned unlucky; but "there's luck in odd numbers."

The . . . crow . . . cried twice; this *even*, sir, is no good number.—*S.S.: The Honest Lawyer* (1616).

Among the Chinese, *heaven* is odd, and *earth* even The numbers 1, 3, 5, 7, 9, belong to *yang* or heaven; but 2, 4, 6, 8, 10, belong to *yin* or earth.—*Edkins.*

*** Shakespeare says "there is divinity in odd numbers" (*Merry Wives of Wind-*

sor, act v. sc. 1, 1596). "There's luck in odd numbers" is a common proverb.

See *Dictionary of Phrase and Fable*, ODD NUMBERS, pp. 907, 908.

Evening Hymn (*The*) by Ken, bishop of Bath and Wells ("All praise to Thee, my God, this night," etc.). He also wrote *The Morning Hymn* ("Awake, my soul, and with the sun," etc.) (1721).

Evenings at Home by John Aikin and his sister Mrs. Barbauld, published between 1792 and 1795.

Ever Loyal City (*The*). Oxford was so called for its unflinching loyalty to Charles I. during the parliamentary wars.

Everard (*Colonel Markham*), of the Commonwealth party.

Master Everard, the colonel's father.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ev'erett (*Master*), a hired witness of the "Popish Plot."—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Every Man in His Humour, a comedy by Ben Jonson (1598). The original play was altered by David Garrick. The persons to whom the title of the drama apply are: "captain Bobadil," whose humour is bragging of his brave deeds and military courage—he is thrashed as a coward by Downright; "Kitely," whose humour is jealousy of his wife—he is befooled and cured by a trick played on him by Brainworm; "Stephen," whose humour is verdant stupidity—he is played on by every one; "Kno'well," whose humour is suspicion of his son Edward, which turns out to be all moonshine; "Dame Kitely," whose humour is jealousy of her husband, but she (like her husband) is cured by a trick devised by Brainworm. Every man in his humour is liable to be duped thereby, for his humour is the "Achilles' heel" of his character.

Every Man out of His Humour, a comedy by Ben Jonson (1599).

Every One has His Fault, a comedy by Mrs. Inchbald (1794). By the fault of rigid pride, lord Norland discarded his daughter, lady Eleanor, because she married against his consent. By the fault of gallantry and defect of due courtesy to his wife, sir Robert Ramble drove lady Ramble into a divorce. By the fault of irresolution, "Shall I marry or shall I not?" Solus remained a miserable bachelor, pining for a wife and domestic joys. By the fault of deficient spirit and manliness, Mr. Placid was a hen-pecked husband. By the fault of marrying without the consent of his wife's friends, Mr. Irwin was reduced to poverty and even crime. Harmony healed these faults: lord Norland received his daughter into favour; sir Robert Ramble took back his wife; Solus married Miss Spinster; Mr. Placid assumed the rights of the head of the family; and Mr. Irwin, being accepted as the son-in-law of lord Norland, was raised from indigence to domestic comfort.

Evidences of Christianity, by Dr. Paley (1794), once a standard book in the University of Cambridge, and indispensable for the junior students.

Evil May-Day, May 1, 1517, when the apprentices committed great excesses, especially against foreigners; and the constable of the Tower discharged his cannons on the populace. The tumult began in Cheapside (time, Henry VIII.).

Eviot, page to sir John Ramorny (master of the horse to prince Robert of Scotland).—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Evir-Allen, the white-armed daughter of Branno an Irishman. "A thousand heroes sought the maid; she refused her love to a thousand. The sons of the sword were despised, for graceful in her eyes was Ossian." This Evir-Allen was the mother of Oscar, Fingal's grandson; but she was not alive when Fingal went to Ireland to assist Cormac against the invading Norsemen, which forms the subject of the poem called *Fingal*, in six books.—*Ossian: Fingal*, iv.

Ew'ain (*Sir*), son of king Vrience and Morgan le Fay (Arthur's half-sister).—*Sir T. Malory: History of Prince Arthur*, i. 72 (1470).

Ewan of Brigglands, a horse-soldier in the army of Montrose.—*Sir W. Scott: Rob Roy* (time, George I.).

Ewart (*Nanty, i.e.* Anthony), captain of the smuggler's brig.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ew-bughts, pens into which cows were driven to be milked. In Percy's *Reliques* (series iii. book i. 12) is a very pretty Scotch sonnet which begins—

> Will ze gae to the ew-bught, Marion . . .
> I fain wad marrie Marion,
> Gin Marion wad marrie me.
>
> (Date unknown.)

Excal'ibur, king Arthur's famous swords. There seems to have been two of his swords so called. One was the sword sheathed in stone, which no one could draw thence, save he who was to be king of the land. Above 200 knights tried to release it, but failed; Arthur alone could draw it, and this he did with ease, proving thereby his right of succession (pt. i. 3). In ch. 7 this sword is called Excalibur, and is said to have been so bright "that it gave light like thirty torches." After his fight with Pellinore, the king said to Merlin he had no sword, and Merlin took him to a lake, and Arthur saw an arm "clothed in white samite, that held a fair sword in the hand." Presently the Lady of the Lake appeared, and Arthur begged that he might have the sword, and the lady told him to go and fetch it. When he came to it he took it, "and the arm and hand went under the water again." This is the sword generally called Excalibur. When about to die, king Arthur sent an attendant to cast the sword back again into the lake, and again the hand "clothed in white samite" appeared, caught it, and disappeared (ch. 23).—*Sir T. Malory: History of Prince Arthur*, i. 3, 23 (1470).

King Arthur's sword, Excalibur,
Wrought by the lonely maiden of the lake;
Nine years she wrought it, sitting in the deeps,
Upon the hidden bases of the hills.
Tennyson: Mort d'Arthur.

Excalibur's Sheath. "Sir," said Merlin, "look that ye keep well the scabbard of Excalibur, for ye shall lose no blood as long as ye have the scabbard upon you, though ye have never so many wounds."—*Sir T. Malory: History of Prince Arthur*, i. 36 (1470).

Excelsior, a poem by Longfellow (1842).

Excursion (*The*), a poem in blank verse, divided into nine books, by Wordsworth (1814). Wordsworth is sometimes called "the poet (or bard) of The Excursion." Byron calls it—

A drowsy frowsy poem, my aversion.
Don Juan.

Executioner (*No*). When Francis viscount d'Aspremont, governor of Bayonne, was commanded by Charles IX. of France to massacre the huguenots, he replied, "Sire, there are many under my government devoted to your majesty, but not a single executioner."

Exeter Book (*The*), a collection of very early poems presented by the bishop of Exeter to the library of the cathedral.

Exeter Domesday (*The*), a supplement to the famous Domesday Book compiled in the reign of William the Conqueror. It extends the Domesday Book to Cornwall, Devonshire, Dorsetshire, Somersetshire, and Wiltshire.

Exhausted Worlds . . . Dr. Johnson, in the prologue spoken by Garrick at the opening of Drury Lane, in 1747, says of Shakespeare—

Each change of many-coloured life he drew,
Exhausted worlds, and then imagined new.

Exile of Erin (*The*), a poem by Campbell (1801). Better known perhaps by its refrain of "Erin go bragh!" or "Erin, mavournin; Erin go bragh!" (Ireland, my darling; Ireland for ever!).

Exodus, the Greek title of the second book of the Old Testament, meaning "departure;" being so called because it tells us about the "departure" of the Israelites from the land of Egypt. In the original the book is a continuation of the book of *Genesis*, and has no name, but is referred to by the first words *Now these are the names*, as we refer to the canticles *Te Deum* and *Nunc dimittis*. The book may be divided into five parts—

1. The great increase of the Israelites in Egypt (ch. i.).
2. The birth of Moses (chs. ii.).
3. The "call of Moses" to lead the people out of the land of bondage (chs. iii.–xiv.).
4. The march of people till they came to Sinai in the wilderness (chs. xv.–xix.).
5. The laws and ordinances to be observed for the future (ch. xx.–xl.).

Exta (*That's*). *That's Exta, as the woman said when she saw Kerton* (*a Devonshire saying*), that is, "I thought my work was done, but there are more last words." "Exta" is a popular pronunciation of *Exeter*, and "Kerton" is *Crediton*. The woman was walking to Exeter for the first time, and when she reached the grand old church of Kerton or Crediton, supposed it to be Exeter Cathedral. "That's Exeter Cathedral," she said, "and the end of my journey." But it was only Kerton Church, and she had still eight more miles to walk before she got to Exeter.

Exterminator (*The*), Montbars, chief of a set of filibusters in the seventeenth century. He was a native of Languedoc, and conceived an intense hatred against the Spaniards on reading of their cruelties in the New World. Embarking

at Havre, in 1667, Montbars attacked the Spaniards in the Antilles and in Honduras, taking Vera Cruz and Carthagēna, and slew them most mercilessly wherever he encountered them (1645–1707).

Eye. *Terrible as the eye of Vathek.* One of the eyes of this caliph was so terrible in anger th t those died who ventured to look thereon, and, had he given way to his wrath, he would have depopulated his whole dominion.—*Beckford: Vathek* (1784).

Eye-bright or Euphra'sia ["*joy-giving*"]. So called from its reputed power in restoring impaired vision.

[*The hermit*] fumitory gets and eye-bright for the eye.
Drayton: Polyolbion, xiii. (1613).

Eye of the Baltic (*The*), Gottland or Gothland, an island in the Baltic.

Eye of Greece (*The*), Athens.

Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits.
Milton

*** Sometimes Sparta is called "The Eye of Greece" also.

Eyes (*Grey*). With the Arabs, grey eyes are synonymous with sin and enmity. Hence in the *Korân*, xx., we read, "On that day the trumpet shall be sounded, and we will gather the wicked together, even those having grey eyes." Al Beidâwi explains this as referring to the Greeks, whom the Arabs detest, and he calls "red whiskers and grey eyes" an idiomatic phrase for "a foe."

Eyed (*One-*) people. The Arimaspians of Scythia were a one-eyed people.

N.B.—The Cyclops were giants with only one eye, and that in the middle of the forehead.

Tartaro, in Basque legends, was a one-eyed giant. Sinbad the sailor, in his third voyage, was cast on an island inhabited by one-eyed giants.

Eyre (*Jane*), a governess, who stoutly copes with adverse circumstances, and ultimately marries a used-up man of fortune, in whom the germs of good feeling and sound sense were only exhausted, not destroyed.—*C. Brontë: Jane Eyre* (1847).

Ezra (*The book of*), one of the historic books of the Old Testament, which contains Ezra's account of the return of the Jews from the Babylonish captivity.

Ez'zelin (*Sir*), the gentleman who recognizes Lara at the table of lord Otho, and charges him with being Conrad the corsair. A duel ensues, and Ezzelin is never heard of more. A serf used to say that he saw a huntsman one evening cast a dead body into the river which divides the lands of Otho and Lara, and that there was a star of knighthood on the breast of the corpse.—*Byron: Lara* (1814).

F.

F's (*The Three*): Fixed tenure, Fairrent, Free sale.—Irish Land League (1880–81).

Faa (*Gabriel*), nephew of Meg Merrilies. One of the huntsmen at Liddesdale.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fabian, servant to Olivia.—*Shakespeare: Twelfth Night* (1602).

Fabii of Rome (*The*), and the *Justiniāni of Venice* had many points of resemblance: both gave all to their country; in both cases all perished for their country except one survivor; the surviving Roman was a boy too young to carry arms,—the surviving Venetian was a monk, who, early in the twelfth century, was absolved from his vows for a time by the pope, and from him the phœnix name revived again to great lustre, the elder branch only becoming extinct in 1889, in the person of the contessa Michiel-Giustinian, who died at Venice in that year.

Fab'ila, a king devoted to the chase. One day he encountered a wild boar, and commanded those who rode with him not to interfere, but the boar overthrew him and gored him to death.—*Chronica Antiqua de España*, 121.

Fa'bius (*The American*), George Washington (1732–1799).

Fa'bius (*The French*), Anne duc de Montmorency, grand-constable of France (1493–1567).

Fables by Æsop, in Greek (about B.C. 570); in French verse by Lafontaine (1668); in English verse by Gay (fifty in pt. i., 1727; sixteen in pt. ii., 1738).

Fables for the Holy Alliance, six metrical and political satires. (1) *The Dissolution of the Holy Alliance*, at no time more to be depended on than queen Anne's palace of ice. (2) *The Looking-glasses*, in which kings and princes saw they were just like other men. (3) *The Fly and the Bullock;* the Fly is royalty and the Bullock sacrificed to it, the

people. (4) *The Church and State.* The fable is that Royalty and Divinity changed cloaks, whereby the former mounted "divine rights" and the latter was secularized. (5) *The Little Cama*, who when three years old became so naughty that he was whipped, and ever since then the Camas have been better behaved. (6) *The Extinguishers*, that is, journals which were expurgated to keep out the light, but caught fire and thus greatly increased it.

Fabricius [*Fa-brish'-e-us*], an old Roman, like Cincinnatus and Curius Dentātus, a type of the rigid purity, frugality, and honesty of the "good old times." Pyrrhos used every effort to corrupt him by bribes, or to terrify him, but in vain. "Excellent Fabricius," cried the Greek, "one might hope to turn the sun from its course as soon as turn Fabricius from the path of duty."

Fabricius, an author, whose composition was so obscure that Gil Blas could not comprehend the meaning of a single line of his writings. His poetry was verbose fustian, and his prose a maze of far-fetched expressions and perplexed phrases.

"If not intelligible," said Fabricius, "so much the better. The natural and simple won't do for sonnets, odes, and the sublime. The merit of these is their obscurity, and it is quite sufficient if the author himself thinks he understands them. . . . There are five or six of us who have undertaken to introduce a thorough change, and we will do so, in spite of Lopê de Vega, Cervantes, and all the fine geniuses who cavil at us."—*Lesage: Gil Blas*, v. 12 (1724).

Fabrit'io, a merry soldier, the friend of captain Jac'omo the woman-hater.—*Beaumont and Fletcher: The Captain* (1613).

Face (1 *syl.*), *alias* "Jeremy," house-servant of Lovewit. During the absence of his master, Face leagues with Subtle (the alchemist) and Dol Common to turn a penny by alchemy, fortune-telling, and magic. Subtle (a beggar who knew something about alchemy) was discovered by Face near Pye Corner. Assuming the philosopher's garb and wand, he called himself "doctor;" Face, arrogating the title of "captain," touted for dupes; while Dol Common kept the house, and aided the other two in their general scheme of deception. On the unexpected return of Lovewit, the whole thing blew up; but Face was forgiven and continued in his place as house-servant.—*Ben Jonson: The Alchemist* (1610).

Facto'tum (*Johannes*), one employed to do all sorts of work for another; one in whom another confides for all the odds and ends of his household management or business.

He is an absolute Johannes Factotum, at least in his own conceit.—*Greene: Groat's-worth of Wit* (1592).

Faddle (*William*), a "fellow made up of knavery and noise, with scandal for wit and impudence for raillery. He was so needy that the very devil might have bought him for a guinea." Sir Charles Raymond says to him—

"Thy life is a disgrace to humanity. A foolish prodigality makes thee needy; need makes thee vicious; and both make thee contemptible. Thy wit is prostituted to slander and buffoonery; and thy judgment, if thou hast any, to meanness and villainy. Thy betters, that laugh with thee, laugh at thee; and all the varieties of thy life are but pitiful rewards and painful abuses."—*E. Moore: The Foundling*, iv. 2 (1748).

Fa'dha (*Al*), Mahomet's silver cuirass.

Fad'ladeen, the great nazir' or chamberlain of Aurungze'bê's harem. He criticizes the tales told by a young poet to Lalla Rookh on her way to Delhi, and great was his mortification to find that the poet was the young king his master.

Fadladeen was a judge of everything, from the pencilling of a Circassian's eyelids to the deepest questions of science and literature; from the mixture of a conserve of rose leaves to the composition of an epic poem.—*T. Moore: Lalla Rookh* (1817).

Fadladin'ida, wife of king Chrononhotonthologos. While the king is alive she falls in love with the captive king of the Antip'odês, and at the death of the king, when two suitors arise, she says, "Well, gentlemen, to make matters easy, I'll take you both."—*Carey: Chrononhotonthologos* (a burlesque).

Faerie Queene, a metrical romance, in six books, of twelve cantos each, by Edmund Spenser (*incomplete*).

Book I. The Red Cross Knight, *the spirit of Christianity*, or the victory of holiness over sin (1590).

II. The Legend of Sir Guyon, *the golden mean* (1590).

III. The Legend of Britomartis, *chaste love.* Britomartis is Diana or queen Elizabeth (1590).

IV. Cambel and Triamond, *fidelity* (1596).

V. The Legend of Sir Ar'tegal, *justice* (1596).

VI. The Legend of Sir Calidore, *courtesy* (1596).

∴ Sometimes bk. vii., called *Mutability*, is added; but only fragments of this book exist.

Fafnis, the dragon with which Sigurd

fights. — *Sigurd the Horny* (a German romance based on a Norse legend).

Fag, the lying servant of captain Absolute. He "wears his master's wit, as he does his lace, at second hand." He "scruples not to tell a lie at his master's command, but it pains his conscience to be found out." — *Sheridan: The Rivals* (1775).

Faggot (*Nicholas*), clerk to Matthew Foxley, the magistrate who examined Darsie Latimer (*i.e.* sir Arthur Darsie Redgauntlet) after he had been attacked by rioters.—*Sir W. Scott: Redgauntlet* (time, George III.).

Faggots and Faggots (*Ily a fagots et fagots*), all things of the same sort are not equal in quality. In Molière's *Le Médecin Malgré Lui*, Sganarelle wants to show that his faggots are better than those of other persons, and cries out "Ay! but those faggots are not equal to mine."

Il est vrai, messieurs, que je suis le premier homme du monde pour faire des fagots . . . Je n'y épargne aucune chose, et les fais d'une façon qu'il n'y a rien à dire. . . . Il y a fagots et fagots.—Act i. sc. 6 (1666)

Fagin, an old Jew, who employs a gang of thieves, chiefly boys. These boys he teaches to pick pockets and pilfer adroitly. Fagin assumes a most suave and fawning manner, but is malicious, grasping, and full of cruelty. He is ultimately arrested, tried, and condemned to death.—*Dickens: Oliver Twist* (1837).

Fainall, cousin by marriage to sir Wilfrid Witwould. He married a young, wealthy, and handsome widow, but the two were cat and dog to each other. The great aim of Fainall was to get into his possession the estates of his wife (settled on herself "in trust to Edward Mirabell"), but in this he failed. In outward semblance, Fainall was plausible enough, but he was a goodly apple rotten at the core, false to his friends, faithless to his wife, overreaching, and deceitful.

Mrs. Fainall. Her first husband was Languish, son of lady Wishfort. Her second husband she both despised and detested.—*Congreve: The Way of the World* (1700).

Thomas Davies [1710-1785], after a silence of fifteen years, performed the part of "Fainall." His expression was Garrick's, with all its fire quenched.—*Boaden.*

Fainaso'lis, daughter of Craca's king (*the Shetland Isles*). When Fingal was quite a young man, she fled to him for protection against Sora, but scarcely had he promised to take up her cause, when Sora landed, drew the bow, and she fell. Fingal said to Sora, "Unerring is thy hand, O Sora, but feeble was the foe." He then attacked the invader, and Sora fell.—*Ossian: Fingal*, iii.

Faint Heart never Won Fair Lady, a line in a ballad written to the "Berkshire Lady," a Miss Frances Kendrick, daughter of sir William Kendrick, second baronet. Sir William's father was created baronet by Charles II. The wooer was a Mr. Child, son of a brewer at Abingdon, to whom the lady sent a challenge.

> Having read this strange relation,
> He was in a consternation;
> But, advising with a friend,
> He persuades him to attend:
> "Be of courage and make ready,
> Faint heart never won fair lady."
> *Quarterly Review*, cvi. 205-245.

Faint Heart never Won Fair Lady, name of a *petit comédie* brought out by Mde. Vestris at the Olympic. Mde. Vestris herself performed the part of the "fair lady."

Fair Maid of Anjou, Edith Plantagenet (see p. 314).

Fair Maid of Perth (*The*), a novel by sir W. Scott (1828). The "fair maid" is Catharine Glover (daughter of a glover of Perth), who kisses Henry Smith (the armourer) in his sleep on St. Valentine's Day. Smith proposes marriage, but Catharine refuses; however, at the close of the novel she becomes his wife. The concurrent plot is the amour of prince James (son of Robert III.) and Louise the Glee-maiden. The prince quarrels with his father, and puts the Glee-maiden under the charge of Smith, whom Bonthron is employed to murder. By mistake he kills Oliver the bonnet-maker instead. Certain persons suspected of the murder are appointed to touch the bier of the dead-body as a test of guilt, but the ceremony is changed for the Ordeal of Battle. Smith, in the combat, defeats the murderer, who confesses his guilt, but declares that he was instigated by the prince. The prince, being arrested, is put under the charge of Bonthron, and is secretly murdered. This leads to the execution of several persons, and then to a battle in which Smith is the victorious hero. He is offered knighthood, but refuses. The Glee-maiden casts herself down from a high precipice, and Smith marries Catharine, the glover's daughter (time, Henry IV. of England, and Robert III. of Scotland).

Fair Penitent (*The*), a tragedy by Rowe (1703). Calista was daughter of lord Sciol'to (3 *syl.*), and bride of lord Al'tamont. It was discovered on the wedding day that she had been seduced by Lotha'rio. This led to a duel between the bridegroom and the libertine, in which Lothario was killed; a street riot ensued, in which Sciolto received his death-wound; and Calista, "the fair penitent," stabbed herself. This drama is a mere *réchauffé* of Massinger's *Fatal Dowry*.

*** For *Fair Maids* and *Fair* ——, see the proper name or titular name.

Fairbrother (*Mr.*), counsel of Effie Deans at the trial.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairfax (*Thomas lord*), father of the duchess of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Fairfield, the miller, and father of Patty "the maid of the mill." An honest, straightforward man, grateful and modest.—*Bickerstaff: The Maid of the Mill* (1647).

Fairfield (*Leonard*), in *My Novel*, by lord Lytton (1853); a bookseller's hack who becomes an eminent author.

Fairford (*Mr. Alexander* or *Saunders*), a lawyer.

Allan Fairford, a young barrister, son of Saunders, and a friend of Darsie Latimer. He marries Lilias Redgauntlet, sister of sir Arthur Darsie Redgauntlet, called "Darsie Latimer."

Peter Fairford, Allan's cousin.—*Sir W. Scott: Redgauntlet* (time, George III.).

Fairleigh (*Frank*), the pseudonym of F. E. Smedley, editor of Sharpe's *London Magazine* (1848, 1849). It was in this magazine that Smedley's two novels, *Frank Fairleigh* and *Lewis Arundel*, were first published.

Fairlimb, sister of Bitelas, and daughter of Rukenaw the ape, in the beast-epic called *Reynard the Fox* (1498).

Fair'scrieve (2 *syl.*), clerk of Mr. James Middleburgh, a magistrate of Edinburgh.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairservice (*Mr.*), a magistrate's clerk.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairservice (*Andrew*), the humorous Scotch gardener of sir Hildebrand Osbaldistone, of Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Overflowing with a humour as peculiar in its way as the humours of Andrew Fairservice.—*London Athenæum.*

Fairstar (*Princess*), daughter of queen Blon'dina (who had at one birth two boys and a girl, all "with stars on their foreheads, and a chain of gold about their necks"). On the same day, Blondina's sister Brunetta (wife of the king's brother) had a son, afterwards called Chery. The queen-mother, wishing to destroy these four children, ordered Fein'tisa to strangle them, but Feintisa sent them adrift in a boat, and told the queen-mother they were gone. It so happened that the boat was seen by a corsair, who brought the children to his wife Cor'sina to bring up. The corsair soon grew immensely rich, because every time the hair of these children was combed, jewels fell from their heads. When grown up, these castaways went to the land of their royal father and his brother, but Chery was for a while employed in getting for Fairstar (1) *The dancing water*, which had the gift of imparting beauty; (2) *The singing apple*, which had the gift of imparting wit; and (3) *The green bird*, which could reveal all secrets. By this bird the story of their birth was made known, and Fairstar married her cousin Chery.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

*** This tale is borrowed from the fairy tales of Straparola, the Milanese (1550).

Fairy Queen (*The*). (See FAËRIE QUEENE, p. 351.)

Fairy Tales, in French: *Contes de Fées*, by Perrault (1697); by *la comtesse D'Aulnoy* (1682).

(Keightley, in 1850, published an enlarged edition of his *Fairy Mythology*.)

Faithful, a companion of Christian in his walk to the Celestial City. Both were seized at Vanity Fair, and Faithful, being burnt to death, was taken to heaven in a chariot of fire.—*Bunyan: Pilgrim's Progress*, i. (1678).

Faithful (*Jacob*), the title and hero of a sea tale, by captain Marryat (1835).

Faithful (*Father of the*), Abraham.—*Rom.* iv.; *Gal.* iii. 6–9.

Faithful Shepherdess (*The*), a pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Cor'in, whose lover was dead. Faithful to his memory, Corin retired from the busy

world, employing her time in works of humanity, such as healing the sick, exorcizing the bewitched, and comforting the afflicted.

(A part of Milton's *Comus* is almost a verbal transcript of this pastoral.)

Fakar (*Dhu'l*), Mahomet's scimitar.

Fakenham Ghost (*The*). An old woman, walking to Fakenham, had to cross the churchyard after night-fall. She heard a short, quick step behind, and looking round saw what she fancied to be a four-footed monster. On she ran, faster and faster, and on came the pattering footfalls behind. She gained the churchyard gate and pushed it open, but, ah! "the monster" also passed through. Every moment she expected it would leap upon her back. She reached her cottage door and fainted. Out came her husband with a lantern, saw the "sprite," which was no other than the foal of a donkey that had strayed into the park and followed the ancient dame to her cottage door.

> And many a laugh went through the vale,
> And some conviction, too;
> Each thought some other goblin tale
> Perhaps was just as true.
> *Bloomfield: The Fakenham Ghost* (a fact).

Fakreddin's Valley. Over the several portals of bronze were these inscriptions: (1) THE ASYLUM OF PILGRIMS; (2) THE TRAVELLER'S REFUGE; (3) THE DEPOSITORY OF THE SECRETS OF ALL THE WORLD.

Falcon. Wm. Morris tells us that whoso watched a certain falcon for seven days and seven nights without sleeping, should have his first wish granted by a fay. A certain king accomplished the watching, and wished to have the fay's love. His wish was granted, but it proved his ruin.—*The Earthly Paradise* ("July").

Falconer (*Mr.*), laird of Balmawhapple, a friend of the old baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Falconer (*Major*), brother of lady Bothwell.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Falconer (*Edmund*), the assumed name of Edmund O'Rourke, author of *Extremes, or Men of the Day* (a comedy, 1859).

Faler'num or FALERGUS AGER, a district in the north of Campānia, extending from the Massic Hills to the river Vultur'nus (in Italy). This district was noted for its wines, called "Massic" or "Falernian," the best of which was "Faustiānum."

> Then with water fill the pitcher
> Wreathed about with classic fables;
> Ne'er Falernian threw a richer
> Light upon Lucullus' tables.
> *Longfellow: Drinking Song.*

Falie'ro (*Marino*), the doge of Venice. (See MARINO.)—*Byron: Marino Faliero.*

Falkland, an aristocratic gentleman, of a noble, loving nature, but the victim of false honour and morbid refinement of feeling. Under great provocation, he was goaded on to commit murder, but being tried was honourably acquitted, and another person was executed for the crime. Caleb Williams, a lad in Falkland's service, accidentally became acquainted with these secret facts, but, unable to live in the house under the suspicious eyes of Falkland, he ran away. Falkland tracked him from place to place, like a blood-hound, and at length arrested him for robbery. The true statement now came out, and Falkland died of shame and a broken spirit.—*Godwin: Caleb Williams* (1794). (See FAULKLAND, p. 359.)

(This tale has been dramatized by G. Colman, under the title of *The Iron Chest*, in which Falkland is called "sir Edward Mortimer," and Caleb Williams is called "Wilford.")

Falkland, a model stage lover; jealous, generous, and gentlemanly. The lover of Julia.—*Sheridan: The Rivals* (1775).

Falkland, the hero and title of lord Lytton's first novel (1827).

Fall of Jerusalem (*The*), a dramatic poem by dean Milman (1820).

Fallacies (*Popular*), Charles Lamb, in his *Essays of Elia* (last series, 1833). He controverts sixteen, the first of which is that "a bully is always a coward," and the last is that "a sulky temper is misfortune."

False One (*The*). a tragedy by Beaumont and Fletcher (1619). The subject is the amours of Julius Cæsar and Cleopat'ra.

Falsetto (*Signor*), a man who fawns on Fazio in prosperity, and turns his back on him when fallen into disgrace.—*Dean Milman: Fazio* (1815).

Falstaff (*Sir John*), in *The Merry Wives of Windsor*, and in the two parts of *Henry IV.*, by Shakespeare. In *Henry V.* his death is described by Mrs. Quickly, hostess of an inn in Eastcheap. In the comedy, sir John is represented as making love to Mrs. Page, who "fools him to the top of her bent." In the historic plays, he is represented as a soldier and a wit, the boon companion of "Mad-cap Hal" (the prince of Wales). In both cases, he is a mountain of fat, sensual, mendacious, boastful, and fond of practical jokes.

In the king's army, "sir John" was captain, "Peto" lieutenant, "Pistol" ancient [ensign], and "Bardolph" corporal.

C. R. Leslie says, "Quin's 'Falstaff' must have been glorious. Since Garrick's time there have been more than one 'Richard,' 'Hamlet,' 'Romeo,' 'Macbeth,' and 'Lear;' but since Quin [1693–1766] only one 'Falstaff,' John Henderson [1747–1786]."

(Robert William Elliston (1774–1831) was the best of all "Falstaffs." His was a wonderful combination of wit, humour, sensuality, and philosophy, but he was always the gentleman.)

Falstaff, unimitated, inimitable Falstaff, how shall I describe thee? Thou compound of sense and vice: of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. "Falstaff" is a character loaded with faults, and with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak and prey upon the poor, to terrify the timorous and insult the defenceless. At once obsequious and malignant, yet the man thus corrupt, thus despicable, makes himself necessary to the prince by perpetual gaiety, and by unfailing power of exciting laughter.—*Dr. Johnson.*

Famous. "I woke one morning and found myself famous." So said Byron, after the publication of cantos i. and ii. of his *Childe Harold* (1812).

Fan (*The*), a semi-mythological poem in three books, by John Gay (1713).

Fanciful (*Lady*), a vain, conceited beauty, who calls herself "nice, strangely nice," and says she was formed "to make the whole creation uneasy." She loves Heartfree, a railer against woman, and when he proposes marriage to Belinda, a rival beauty, spreads a most impudent scandal, which, however, reflects only on herself. Heartfree, who at one time was partly in love with her, says to her—

"Nature made you handsome, gave you beauty to a miracle, a shape without a fault, wit enough to make them relish . . . but art has made you become the pity of our sex, and the jest of your own. There's not a feature in your face but you have found the way to teach it some affected convulsion. Your feet, your hands, your very finger-ends, are directed never to move without some ridiculous air, and your language is a suitable trumpet to draw people's eyes upon the raree-show" (act ii. sc. 1).—*Vanbrugh: The Provoked Wife* (1697).

Fan-Fan, *alias* **Phelin O'Tug,** "a lolly-pop maker, and manufacturer of maids of honour to the court." This merry, shy, and blundering elf, concealed in a bear-skin, makes love to Christine, the faithful attendant on the countess Marie. Phelin O'Tug says his mother was too bashful ever to let him know her, and his father always kept in the background.—*Stirling: The Prisoner of State* (1847).

Fang, a sheriff's officer in 2 *Henry IV.*, *Shakespeare* (1598).

Fang, a bullying, insolent magistrate, who would have sent Oliver Twist to prison, on suspicion of theft, if Mr. Brownlow had not interposed on the boy's behalf.—*Dickens: Oliver Twist* (1837).

The original of this ill-tempered, bullying magistrate was Mr. Laing, of Hatton Garden, removed from the bench by the home secretary.—*Foster: Life of Dickens*, iii. 4.

Fang and Snare, two sheriff's officers.—*Shakespeare:* 2 *Henry IV.* (1598).

Fanny (*Lord*). So John lord Hervey was usually called by the wits of the time, in consequence of his effeminate habits. His appearance was that of a "half wit, half fool, half man, half beau." He used rouge, drank ass's milk, and took Scotch pills (1694-1743).

Consult lord Fanny, and confide in Curll [*publisher*]. *Byron: English Bards and Scotch Reviewers* (1809).

Fanny (*Miss*), younger daughter of Mr. Sterling, a rich City merchant. She was clandestinely married to Lovewell. "Gentle-looking, soft-speaking, sweet-smiling, and affable," wanting "nothing but a crook in her hand and a lamb under her arm to be a perfect picture of innocence and simplicity." Every one loved her, and as her marriage was a secret, sir John Melvil and lord Ogleby both proposed to her. Her marriage with Lovewell being ultimately made known, her dilemma was removed.—*Colman and Garrick: The Clandestine Marriage* (1766).

Fan'teries (3 *syl.*), foot-soldiers, infantry.

Five other bandes of English fanteries.
Gascoigne: The Fruites of Warre, 152 (died 1557).

Faquir', a religious anchorite, whose life is spent in the severest austerities and mortification.

He diverted himself, however . . . especially with the Brahmins, faquirs, and other enthusiasts who had travelled from the heart of India, and halted on their way with the emir.—*Beckford: Vathek* (1786).

Farina'ta [DEGLI UBERTI], a noble Florentine, leader of the Ghibelline faction, and driven from his country in 1250 by the Guelfes (1 *syl.*). Some ten years later, by the aid of Mainfroi of Naples, he defeated the Guelfes, and took all the towns of Tuscany and Florence. Dantê conversed with him in the city of Dis, and represents him as lying in a fiery tomb yet open, and not to be closed till the last judgment day. When the council agreed to raze Florence to the ground, Farinata opposed the measure, and saved the city. Dantê refers to this—

> Lo! Farinata . . . his brow
> Somewhat uplitted, cried . . .
> "In that affray [i.e. *at Montaperto, near the river Arbia*]
> I stood not singly . . .
> But singly there I stood, when by consent
> Of all, Florence had to the ground been razed,—
> The one who openly forbade the deed."
> *Dante: Inferno*, x. (1300).
>
> Like Farinata from his fiery tomb.
> *Longfellow: Dante.*

Farintosh (*Beau*), in Robertson's comedy of *School* (1869).

Farm-house (*The*). Modely and Heartwell, two gentlemen of fashion, come into the country and receive hospitality from old Farmer Freehold. Here they make love to his daughter Aura and his niece Flora. The girls, being high-principled, convert the flirtation of the two guests into love, and Heartwell marries the niece, while Modely proposes to Aura, who accepts him, provided he will wait two months and remain constant to her.—*J. P. Kemble.*

Farmer George, George III.; so called because he was like a farmer in dress, manners, and tastes (1738–1820). Also called "The Farmer-King."

Farmer's Boy (*The*), a rural poem by R. Bloomfield (1798), who was himself a "farmer's boy" for eleven years.

Farmer's Wife (*The*), a musical drama by C. Dibdin (1780). Cornflower, a benevolent, high-minded farmer, having saved Emma Belton from the flames of a house on fire, married her, and they lived together in love and peace till sir Charles Courtly took a fancy to Mrs. Cornflower, and abducted her. She was soon tracked, and as it was evident that she was no *particeps criminis*, she was restored to her husband, and sir Charles gave his sister to Mrs. Cornflower's brother in marriage as a peace offering.

Farnese Bull [*Far-nay'-ze*], a colossal group of sculpture, attributed to Apollônius and Tauriscus of Trallês, in Asia Minor. The group represents Dircê bound by Zethus and Amphi'on to the horns of a bull, for ill-using her mother. It was restored by Bianchi, in 1546, and placed in the Farnesê palace, in Italy.

Farnese Her'cules [*Far-nay'-ze*], a name given to Glykon's copy of the famous statue by Lysippos (a Greek sculptor in the time of Alexander "the Great"). It represents Herculês leaning on his club, with one hand on his back. The Farnesê family became extinct in 1731.

(A copy of this statue is in the Champs Elysées, Paris.)

Fashion (*Sir Brilliant*), a man of the world, who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably." His fashionable asseverations are, "Let me perish, if . . . !" "May fortune eternally frown on me, if . . . !" "May I never hold four by honours, if . . . !" "May the first woman I meet strike me with a supercilious eyebrow, if . . . !" and so on.—*Murphy: The Way to Keep Him* (1760).

Fashion (*Tom*) or "Young Fashion," younger brother of lord Foppington. As his elder brother did not behave well to him, Tom resolved to outwit him, and to this end introduced himself to sir Tunbelly Clumsy and his daughter, Miss Hoyden, as lord Foppington, between whom and the knight a negotiation of marriage had been carried on. Being established in the house, Tom married the heiress, and when the veritable lord appeared, he was treated as an impostor. Tom, however, explained his ruse, and as his lordship treated the knight with great contempt and quitted the house, a reconciliation was easily effected.—*Sheridan: A Trip to Scarborough* (1777).

Fashionable Lover (*The*). Lord Abberville, a young man 23 years of age, promises marriage to Lucinda Bridgemore, the vulgar, spiteful, purse-proud daughter of a London merchant, living in Fish Street Hill. At the house of this merchant lord Abberville sees a Miss Aubrey, a handsome, modest, lady-like girl, with whom he is greatly smitten. He first tries to corrupt her, and then promises marriage; but Miss Aubrey is already engaged to a Mr. Tyrrel. The vulgarity and ill-nature of Lucinda being quite insurmountable, "the fashionable lover" abandons her. The chief object

of the drama is to root out the prejudice which Englishmen at one time entertained against the Scotch, and the chief character is in reality Colin or Cawdie Macleod, a Scotch servant of lord Abberville.—*Cumberland* (1780).

With similar chivalry he wrote *The Jew* (1795), to avert the prejudice against the Jewish race.

Fastolfe (*Sir John*), in 1 *Henry VI.* This is not the "sir John Falstaff" of huge proportions and facetious wit, but the lieutenant-general of the duke of Bedford, and a knight of the Garter.

Here had the conquest fully been sealed up
If sir John Fastolfe had not played the coward;
He being in the vanward . . .
Cowardly fled, not having struck one stroke.
Shakespeare: 1 Henry VI. act i. sc. 1 (1589).

From this battell [*of Pataie, in France*] departed without anie stroke stricken, sir John Fastolfe. . . . The duke of Bedford tooke from him the image of St. George and his garter.—*Holinshed*, ii. 601.

Fastra'da or FASTRADE, daughter of count Rodolph and Luitgarde. She was one of the nine wives of Charlemagne.

Those same soft bells at even-tide
Rang in the ears of Charlemagne,
As seated by Fastrada's side,
At Ingelheim, in all his pride,
He heard their sound with secret pain.
Longfellow: Golden Legend, vi.

Fat (*The*). Alfonzo II. of Portugal (1185, 1212–1223). Charles II. (*le Gros*) of France (832–888). Louis VI. (*le Gros*) of France (1078, 1108–1137).

Edward Bright of Essex weighed 44 stone (616 lbs.) at death (1720–1750). David Lambert of Leicester weighed above 52 stone (739 lbs.) at death (1770–1809).

Fat Boy (*The*), Joseph or Joe, a lad of astounding obesity, whose employment consisted of alternate eating and sleeping. Joe was in the service of Mr. Wardle. He was once known to "burst into a horse-laugh," and was once known to defer eating to say to Mary, "How nice you do look!"

This was said in an admiring manner, and was so far gratifying: but still there was enough of the cannibal in the young gentleman's eyes to render the compliment doubtful.—*Dickens: Pickwick Papers*, liv. (1836).

Fata Alci'na, sister of Fata Morga'na. She carried off Astolfo on the back of a whale to her isle, but turned him into a myrtle tree when she tired of him.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Fata della Fonti, an enchantress, from whom Mandricardo obtained the arms of Hector.—*Bojardo: Orlando Innamorato* (1495).

Fata Morga'na, sister of Arthur and pupil of Merlin. She lived at the bottom of a lake, and dispensed her treasures to whom she willed. This fairy is introduced by Bojardo in his *Orlando Innamorato*, first as "lady Fortune," and afterwards as an enchantress. In Tasso her three daughters (Morganetta, Nivetta, and Carvilia) are introduced.

*** "Fata Morgana" is the name given to a sort of mirage occasionally seen in the straits of Messi'na.

Fata Nera and Fata Bianca, protectresses of Guido'nê and Aquilantê.—*Bojardo: Orlando Innamorato* (1495).

Fata Silvanella, an enchantress in *Orlando Innamorato*, by Bojardo (1495).

Fatal Curiosity, an epilogue in *Don Quixote* (pt. I. iv. 5, 6). The subject of this tale is the trial of a wife's fidelity. Anselmo, a Florentine gentleman, had married Camilla, and, wishing to rejoice over her incorruptible fidelity, induced his friend Lothario to put it to the test. The lady was not trial-proof, but eloped with Lothario. The end was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent (1605).

Fatal Curiosity, by George Lillo. Young Wilmot, supposed to have perished at sea, goes to India, and, having made his fortune, returns to England. He instantly visits Charlotte, whom he finds still faithful and devotedly attached to him. He then in disguise visits his parents, with whom he deposits a casket. Agnes Wilmot, out of curiosity, opens the casket, and when she discovers that it contains jewels, she and her husband resolve to murder the owner, and secure the contents of the casket. Scarcely have they committed the fatal deed, when Charlotte enters, and tells them it is their own son whom they have killed, whereupon old Wilmot first stabs his wife and then himself. Thus was the "curiosity" of Agnes fatal to her husband, herself, and her son (1736),

¶ For a parallel case, see *Notes and Queries* (January 14, 1882, p. 21).

Fatal Dowry (*The*), a tragedy by Philip Massinger (1632). Rowe has borrowed much of his *Fair Penitent* from this drama.

Fatal Marriage (*The*), a tragedy by Thomas Southerne (1692). Isabella a nun marries Biron eldest son of count Baldwin. The count disinherits his son

for this marriage, and Biron, entering the army, is sent to the siege of Candy, where he is seen to fall, and is reported dead. Isabella, reduced to the utmost poverty, after seven years of "widowhood," prays count Baldwin to help her and do something for her child, but he turns her out of doors. Villeroy (2 *syl.*) proposes marriage to her, and her acceptance of him was "the fatal marriage," for the very next day Biron returns, and is set upon by ruffians in the pay of his brother Carlos, who assassinate him. Carlos accuses Villeroy of the murder, but one of the ruffians impeaches, and Carlos is apprehended. As for Isabella, she stabs herself and dies.

Fates. *The Three Fatal Sisters* were Clo'tho, Lachesis [*Laĕ'-e-sis*], and At'ropos. They dwelt in the deep abyss of Demogorgon, "with unwearied fingers drawing out the threads of life." Clotho held the spindle or distaff; Lachesis drew out the thread; and Atropos cut it off.

> Sad Clotho held the rock, the whiles the thread
> By grisly Lachesis was spun with pain,
> That cruel Atropos eftsoon undid,
> With cursëd knife cutting the twist in twain.
> *Spenser: Faërie Queene*, iv. 2 (1596).

Father—Son. It is a common observation that a father above the common rate of men has usually a son below it. Witness king John son of Henry II.; Edward II. son of Edward I.; Richard II. son of the Black Prince; Henry VI. son of Henry V.; Lord Chesterfield's son, etc. So in French history: Louis VIII. was the son of Philippe *Auguste*; Charles *the Idiot* was the son of Charles *le Sage*; Henri II. of François I. Again, in German history: Heinrich VI. was the son of Barbarossa; Albrecht I. of Rudolf; and so on, in all directions. *Heroum filii noxæ* is a Latin proverb.

> My trust,
> Like a good parent, did beget of him
> A falsehood, in its contrary as great
> As my trust was.
> *Shakespeare: The Tempest*, act i. sc. 2 (1609).

⁂ Yet have we the proverb, "Like father, like son," which holds good in common life.

Father Suckled by His own Daughter. Euphrasia, called "the Grecian Daughter," thus preserved the life of her father Evander in prison. (See EUPHRASIA, p. 344.)

Xantippê thus preserved the life of her father Cimonos in prison.

Father of Angling (*The*), Isaac Walton, author of *The Compleat Angler* (1593–1683).

Father of English Prose (*The*), Roger Ascham, instructor of queen Elizabeth (1515–1568).

Father of Jests (*The*), Joe Miller (1684–1738).

Father Prout. (See PROUT.)

Father of His Country.

CICERO, who broke up the Catiline conspiracy (B.C. 106–43).

⁂ The Romans offered the same title to Marius after his annihilation of the Teutŏnês and Cimbri, but he would not accept it.

JULIUS CÆSAR, after he had quelled the Spanish insurrection (B.C. 100–44).

AUGUSTUS, *Pater atque Princeps* (B.C. 63–31 to A.D. 14).

COSMO DE MEDICI (1389–1464).

ANDRIA DOREA; called so on his statue at Genoa (1468–1560).

ANDRONI'CUS PALÆOL'OGUS assumed the title (1260–1332).

GEORGE WASHINGTON, "Defender and Paternal Counseller of the American States" (1732–1799).

Father of the People.

LOUIS XII. of France (1462, 1498–1515).

HENRI IV. of France, "The Father and Friend of the People" (1553, 1589–1610).

LOUIS XVIII. of France (1755, 1814–1824).

GABRIEL DU PINEAU, a French lawyer (1573–1644).

CHRISTIAN III. of Denmark (1502, 1534–1559).

⁂ For other "Fathers," see under the specific name or vocation, as BOTANY, LITERATURE, and so on.

Father's Head Nursed by a Daughter after Death. Margaret Roper "clasped in her last trance her murdered father's head." (See DAUGHTER.)

Fathers (*Last of the*), St. Bernard (1091–1153).

⁂ The "Fathers of the Church" were followed by "the Schoolmen."

Fatherless. Merlin never had a father; his mother was a nun, the daughter of the king of Dimetia.

N.B.—Melchisedec, king of Salem, was "without father, without mother, having neither beginning of days, nor end of years" (*Heb.* vii. 3). Probably the meaning is, the priests of the Levites had a regular genealogy, both on the father's and mother's side, and not only was their

birth kept on record, but also the date of their consecration, the years they lived, and the time of their death ; but in regard to Melchisedec, none of these things were known, because he was not a Levite, though he was a priest.

Fathom (*Ferdinand count*), a villain who robs his benefactors, pillages any one, but is finally forgiven and assisted. —*Smollett : The Adventures of Ferdinand count Fathom* (1754).

(The gang being absent, an old beldame conveys the count to a rude apartment to sleep in. Here he found the dead body of a man lately stabbed and concealed in some straw ; and the account of his sensations during the night, the horrid device by which he saved his life (by lifting the corpse into his own bed), and his escape guided by the hag, is terrifically tragic.)

The robber-scene in the old woman's hut, in *Count Fathom*, though often imitated since, still remains one of the most impressive and agitating night-pieces of its kind.—*Encyclopædia Britannica* (article "Romance").

*** There is a "Fathom" in *The Hunchback*, a play by Knowles (1831).

FAT'IMA, daughter of Mahomet, and one of the four perfect women. The other three are Khadîjah, the prophet's first wife; Mary, daughter of Imrân ; and Asia, wife of that Pharaoh who was drowned in the Red Sea.

Fat'ima, a holy woman of China, who lived a hermit's life. There was "no one affected with headache whom she did not cure by simply laying her hands on them." An African magician induced this devotee to lend him her clothes and stick, and to make him the facsimile of herself. He then murdered her, and got introduced into the palace of Aladdin. Aladdin, being informed of the trick, pretended to have a bad headache, and when the false Fatima approached under the pretence of curing it, he plunged a dagger into the heart of the magician and killed him.—*Arabian Nights* ("Aladdin, or the Wonderful Lamp").

Fat'ima, the mother of prince Camaral'zaman. Her husband was Schah'zaman sultan of the "Isle of the Children of Khal'edan, some twenty days' sail from the coast of Persia, in the open sea."—*Arabian Nights* ("Camaralzaman and Badoura").

Fat'ima, the last of Bluebeard's wives. She was saved from death by the timely arrival of her brothers with a party of friends.—*Perrault : Contes de Fées* (1697).

Fat'imite (3 *syl.*). *The Third Fatimite*, the caliph Hakem B'amr-ellah, who professed to be incarnate deity, and the last prophet who had communication between God and man. He was the founder of the Druses (*q.v.*).

What say you does this wizard style himself—
Hakeem Biamrallah, the Third Fatimite?
R. Browning : The Return of the Druses, v.

Faulconbridge (*Philip*), called "the Bastard," natural son of king Richard I. and lady Robert Faulconbridge. An admirable admixture of greatness and levity, daring and recklessness. He was generous and open-hearted, but hated foreigners like a true-born islander.—*Shakespeare : King John* (1596).

Faulconrie (*The Booke of*), by George Turberville (1575).

Faulkland, the over-anxious lover of Julia [*Melville*], always fretting and tormenting himself about her whims, spirit, health, life. Every feature in the sky, every shift of the wind, was a source of anxiety to him. If she was gay, he fretted that she should care so little for his absence ; if she was low-spirited, he feared she was going to die ; if she danced with another, he was jealous ; if she didn't, she was out of sorts.—*Sheridan : The Rivals* (1775). (See FALKLAND, p. 354.)

Fault-bag. A fable says that every man has a bag hanging *before* him in which he puts his neighbours' faults, and another *behind* him in which he stows his own.

Oh that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves!—*Shakespeare : Coriolanus*, act ii. sc. 1 (1609).

Faultless Painter (*The*), Andrea del Sarto (1488-1530).—*R. Browning : Andrea del Sarto.*

Faun. Tennyson uses this sylvan deity of the classics as the symbol of a drunkard.

Arise and fly
The reeling Faun, the sensual feast.
Tennyson : In Memoriam, cxviii.

Faust, a famous magician of the sixteenth century, a native of Suabia. A rich uncle having left him a fortune, Faust ran to every excess ; and when his fortune was exhausted, he made a pact with the devil (who assumed the name of Mephistoph'elês, and the appearance of a little grey monk) that if he might indulge his propensities freely for twenty-four years, he would at the end of that period consign to the devil both body and soul.

The compact terminated in 1550, when Faust disappeared. His sweetheart was Margheri'ta [*Margaret*], whom he seduced, and his faithful servant was Wagner.

(Bayle Bernard made an English version; Goethê has a dramatic poem entitled *Faust* (1798); Gounod an opera called *Faust e Margherita* (1859). See FAUSTUS.)

Faustus (*Dr.*), the same as Faust; but Marlowe, in his admirable tragedy, makes the doctor sell himself to Lucifer and Mephistophilis.

When Faustus stands on the brink of everlasting ruin, waiting for the fatal moment . . . a scene of enchanting interest, fervid passion, and overwhelming pathos, carries captive the sternest heart, and proclaims the first triumph of the tragic poet.—*R. Chambers: English Literature*, i. 171.

(W. Bayle Bernard, of Boston, U.S. America, has a tragedy on the same subject.)

Favori'ta (*La*), Leonora de Guzman, "favourite" of Alfonzo XI. of Castile. Ferdinando fell in love with her; and the king, to save himself from excommunication, sanctioned the marriage. But when Ferdinando learned that Leonora was the king's mistress, he rejected the alliance with indignation, and became a monk. Leonora also became a novice in the same monastery, saw Ferdinando, obtained his forgiveness, and died.—*Donizetti: La Favorita* (an opera, 1842).

Faw (*Tibbie*), the ostler's wife, in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Faw'nia, the lady beloved by Dorastus.—*R. Greene: Pandosto, the Triumph of Time* (1588).

∴ Shakespeare founded his *Winter's Tale* on Greene's romance.

Fazio, a Florentine, who first tried to make a fortune by alchemy, but being present when Bartoldo died, he buried the body secretly, and stole the miser's money-bags. Being now rich, he passed his time with the marchioness Aldabella in licentious pleasure, and his wife Bianca, out of jealousy, accused him to the duke of being privy to Bartoldo's death. For this offence Fazio was condemned to die; and Bianca, having tried in vain to save him, went mad with grief, and died of a broken heart.—*Dean Milman: Fazio* (1815).

Fea (*Euphane*), the old housekeeper of the old udaller at Burgh-Westra.—*Sir W. Scott: The Pirate* (time, William III.).

∴ A "udaller" is one who holds land by allodial tenure.

Fear Fortress, near Saragossa. An allegorical bogie fort, conjured up by fear, which vanishes as it is courageously approached and boldly besieged.

If a child disappeared, or any cattle were carried off, the frightened peasants said, "The lord of Fear Fortress has taken them." If a fire broke out anywhere, it was the lord of Fear Fortress who must have lit it. The origin of all accidents, mishaps, and disasters was traced to the mysterious owner of this invisible castle.—*L'Epine: Croquemitaine*, iii. 1.

Fearless (*The*), Jean duc de Bourgoigne, called *Sans Peur* (1371–1419).

Feast—Death. "Let us eat and drink, for to-morrow we die" (1 *Cor.* xv. 32), in allusion to the words spoken in certain Egyptian feasts, when a mummy or the semblance of a dead body was drawn in a litter round the room before the assembled guests, while a herald cried aloud, "Gaze here, and drink, and be merry; for when you die, such will you be." (See REMEMBER YOU ARE MORTAL.)

(E. Long (Academician) exhibited a painting (12 feet by 6 feet) of this custom, in the Royal Academy exhibition, 1877.)

Featherhead (*John*), Esq., an opponent of sir Thomas Kittlecourt, M.P.—*Sir W. Scott: Guy Mannering* (time, George II.).

Featherstonehaugh (*The Death of*), a ballad by Robert Surtees, palmed off by him on sir W. Scott as mediæval. Sir Walter quotes it in his *Marmion*. (See FORGERS AND FORGERIES.)

Fedalma, beloved by Don Silva. The heroine and hero of *The Spanish Gypsy*, a dramatic poem by *George Eliot* (Mrs. J. W. Cross) (1868).

Fee and **Fairy.** Fee is the more general term, including the latter. The *Arabian Nights* are not all fairy tales, but they are all fee tales or *contes des fées*. So, again, the Ossianic tales, Campbell's *Tales of the West Highlands*, the mythological tales of the Basques, Irish, Scandinavians, Germans, French, etc., may all be ranged under fee tales.

Feeble (*Francis*), a woman's tailor, and one of the recruits of sir John Falstaff. Although a thin, starveling yard-wand of a man, he expresses great willingness to be drawn. Sir John compliments him as "courageous Feeble,"

and says to him, "Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse . . . most forcible Feeble."—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Feeder (*Mr.*), B.A., usher in the school of Dr. Blimber of Brighton. He was "a kind of human barrel-organ, which played only one tune." Mr. Feeder was in the habit of shaving his head to keep it cool. He married Miss Blimber, the doctor's daughter, and succeeded to the school.—*Dickens: Dombey and Son* (1846).

Feenix, nephew of the Hon. Mrs. Skewton (mother of Edith, Mr. Dombey's second wife). Feenix was a very old gentleman, patched up to look as much like a young fop as possible.

Cousin Feenix was a man about town forty years ago; but he is still so juvenile in figure and manner that strangers are amazed when they discover latent wrinkles in his lordship's face, and crows' feet in his eyes. But cousin Feenix getting up at half-past seven, is quite another thing from cousin Feenix got up.—*Dickens: Dombey and Son,* xxxi. (1846).

Feignwell (*Colonel*), the suitor of Anne Lovely, an heiress. Anne Lovely had to obtain the consent of her four guardians before she could marry. One was an old beau, another a virtuoso, a third a broker on 'Change, and the fourth a canting quaker. The colonel made himself agreeable to all, and carried off his prize.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Andrew Cherry [1769–1812]. His first character was "colonel Feignwell," an arduous task for a boy of 17; but he obtained great applause, and the manager of the sharing company, after passing many encomiums on his exertions, presented him with tenpence halfpenny, as his dividend of the profits of the night's performance.—*Percy: Anecdotes.*

Feinai'gle (*Gregory de*), a German mnemonist (1765–1820). He obtained some success by his aids to memory, but in Paris he was an object of ridicule.

> Her memory was a mine . . .
> For her Feinaigle's was a useless art.
> *Byron: Don Juan,* i. 11 (1819).

Felice or **Phelis,** wife of sir Guy earl of Warwick, said to have "the same high forehead as Venus."

Felic'ian (*Father*), the catholic priest and schoolmaster of Grand Pré, in Acadia (now called *Nova Scotia*). He accompanied Evangeline in part of her wanderings to find Gabriel her affianced husband.—*Longfellow: Evangeline* (1849).

Felicians (*The*), the happy nation. The Felicians live under a free sovereignty, where the laws are absolute. Felicia is the French "Utopia."—*Mercier de la Rivière: L'Heureuse Nation* (1767).

Feliciano de Sylva, don Quixote's favourite author. The two following extracts were in his opinion unsurpassed and unsurpassable:—

The reason, most adored one, of your unreasonable unreasonableness hath so unreasonably unseated my reason, that I have no reasonable reason for reasoning against such unreasonableness.

The bright heaven of your divinity that lifts you to the stars, most celestial of women, renders you deserving of every desert which your charms so deservedly deserve.—*Cervantes: Don Quixote,* I. i. 8 (1605).

Felix, a monk who listened to the singing of a milk-white bird for a hundred years; which length of time seemed to him "but a single hour," so enchanted was he with the song.—*Longfellow: The Golden Legend.* (See HILDESHEIM.)

Felix (*Don*), son of don Lopez. He was a Portuguese nobleman, in love with Violante; but Violante's father, don Pedro, intended to make her a nun. Donna Isabella, having fled from home to avoid a marriage disagreeable to her, took refuge with Violante; and when colonel Briton called at the house to see Isabella, her brother don Felix was jealous, believing that Violante was the object of his visits. Violante kept "her friend's secret," even at the risk of losing her lover; but ultimately the mystery was cleared up, and a double marriage took place.—*Mrs. Centlivre: The Wonder* (1714).

Felix (*St.*), of Burgundy, who converted Sigbert (Sigebert or Sabert) king of the East Saxons (A.D. 604).—*Ethelwerd: Chronicles,* v.

So Burgundy to us three men most reverend bare . . .
Of which was Felix first, who in th' East Saxon reign
Converted to the faith king Sigbert. Him again
Ensueth Anselm . . . and Hugh . . . [*bishop of Lincoln*].
Drayton: Polyolbion, xxiv. (1622).

Felix Holt, the Radical, a novel by George Eliot (Mrs. J. W. Cross) (1866).

Fe'lixmar'te (4 *syl.*) of Hyrcania, son of Flo'risan and Martedi'na, the hero of a Spanish romance of chivalry. The curate in *Don Quixote* condemned this work to the flames.—*Melchior de Orteza: Caballero de Ubeda* (1566).

Fell (*Dr.*). Tom Brown, being in disgrace, was set by Dr. Fell, dean of Christ Church (1625–1686), to translate the thirty-third epigram of Martial—

> Non amo te, Zabidi, nec possum dicere quare,
> Hoc tantum possum dicere, non amo te.

Which he rendered thus—

> I do not like thee, Dr. Fell—
> The reason why I cannot tell;
> But this I know, and know full well,
> I do not like thee, Dr. Fell.

In French—

> Je ne vous aime pas, Hylas,
> Je n'en saurois dire la cause;
> Je sais seulement une chose—
> C'est que je ne vous aime pas.
> *Roger Bussy* (1693).

Feltham (*Black*), a highwayman with captain Colepepper or Peppercull (the Alsatian bully).—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Female Quixote (*The*), a novel by Charlotte Lennox (1752). She has her head turned by romances, but is at last converted to common sense.

Female Soldier (*A.*). Mrs. Christian Davies, commonly called Mother Ross, served as a foot-soldier and dragoon under William III. and Marlborough.

Hannah Snell of Worcester, who went by the name of James Grey.

Gildippe, wife of Edward, the English baron, fought side by side with her husband, and they were both slain by Soliman.—*Tasso: Jerusalem Delivered* (1575).

Clorinda plays the part of a pagan Amazon in the same poem.

∴ A much longer list will be found in *Notes and Queries* (Feb. 19, 1881, p. 144).

Femmes Savantes (*Les*), women who go in for women's rights, science, and philosophy, to the neglect of domestic duties and wifely amenities. The "blue-stockings" are (1) Philaminte (3 *syl.*) the mother of Henriette, who discharges one of her servants because she speaks bad grammar; (2) Armande (2 *syl.*) sister of Henriette, who advocates platonic love and science; and (3) Bélise sister of Philaminte, who sides with her in all things, but imagines that every one is in love with her. Henriette, who has no sympathy with these "lofty flights," is in love with Clitandre, but Philaminte wants her to marry Trissotin, a *bel esprit*. However, the father loses his property through the "savant" proclivities of his wife, Trissotin retires, and Clitandre marries Henriette the "perfect" or thorough woman.—*Molière: Les Femmes Savantes* (1672).

Fenella, *alias* Zarah (daughter of Edward Christian), a pretended deaf-and-dumb fairy-like attendant on the countess of Derby. The character seems to have been suggested by that of Mignon, the Italian girl in Goethe's *Wilhelm Meister's Apprenticeship.*—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Let it be *tableaux vivants*, and I will appear as "Fenella."—*P. Fitzgerald: Parvenu Family*, iii. 224.

Fenella, a deaf-and-dumb girl, sister of Masaniello the fisherman. She was seduced by Alfonso, son of the duke of Arcos; and Masaniello resolved to kill him. He accordingly headed an insurrection, and met with such great success that the mob made him chief magistrate of Portici, but afterwards shot him. Fenella, on hearing of her brother's death, threw herself into the crater of Vesuvius. —*Auber: Masaniello* (an opera, 1831).

Fénelon of Germany, Lavater (1741–1801).

Fénelon of the Reformation, J. Arnd of Germany (1555–1621).

Fenris, the demon wolf of Niflheim. When he gapes one jaw touches the earth and the other heaven. This monster will swallow up Odin at the day of doom. (Often but incorrectly written FENRIR.)—*Scandinavian Mythology.*

Fenton, the lover of Anne Page, daughter of Mr. and Mrs. Page, gentlefolks living at Windsor. Fenton is of good birth, and seeks to marry a fortune to "heal his poverty." In "sweet Anne Page" he soon discovers that which makes him love her for herself more than for her money. — *Shakespeare: Merry Wives of Windsor*, act iii. sc. 4 (1601).

Ferad-Artho, son of Cairbre, and only surviving descendant of the line of Conar (the first king of Ireland). On the death of Cathmor (brother of the rebel Cairbar) in battle, Ferad-Artho became "king of Ireland."— *Ossian: Temora*, vii. (See CONAR, p. 229.)

Fer'amorz, the young Cashmerian poet who relates poetical tales to Lalla Rookh on her journey from Delhi to Lesser Bucharia. Lalla is going to be married to the young sultan, but falls in love with the poet. On the wedding morn she is led to her bridegroom, and finds with unspeakable joy that the poet is the sultan himself.—*T. Moore: Lalla Rookh* (1817).

Ferda, son of Damman, chief of a hundred hills in Albion. Ferda was the friend of Cuthullin general of the Irish forces in the time of king Cormac I. Deuga'la (spouse of Cairbar) loved the youth, and told her husband if he would not divide the herd she would no longer live with him. Cuthullin, being appointed to make the division, enraged the lady by assigning a snow-white bull to the husband, whereupon Deugala induced her

lover to challenge Cuthullin to mortal combat. Most unwillingly the two friends fought, and Ferda fell. "The sunbeam of battle fell—the first of Cuthullin's friends. Unhappy [*unlucky*] is the hand of Cuthullin since the hero fell."—*Ossian: Fingal*, ii.

FERDINAND, king of Navarre. He agreed with three young lords to spend three years in severe study, during which time no woman was to approach his court; but no sooner was the agreement made than he fell in love with the princess of France. In consequence of the death of her father, the lady deferred the marriage for twelve months and a day.

. . . the sole inheritor
Of all perfections that a man may owe [*own*],
Matchless Navarre.
Shakespeare: Love's Labour's Lost (1594).

Ferdinand, son of Alonso king of Naples. He falls in love with Miranda, daughter of Prospero the exiled duke of Milan.—*Shakespeare: The Tempest* (1609).

Haply so
Miranda's hope had pictured Ferdinand
Long ere the gaunt wave tossed him on the shore.
Lowell.

Ferdinand, a fiery young Spaniard, in love with Leonora.—*Jephson: Two Strings to your Bow* (1792).

Ferdinand (*Don*), the son of don Jerome of Seville, in love with Clara d'Almanza, daughter of don Guzman.—*Sheridan: The Duenna* (1773).

Ferdinan'do, a brave soldier, who, having won the battle of Tari'fa, in 1340, was created count of Zamo'ra and marquis of Montreal. (See FAVORITA for the sequel.)—*Donizetti: La Favori'ta* (1842).

Fergus, fourth son of Fingal, and the only one that had issue at the death of his father. Ossian, the eldest brother, had a son named Oscar, but Oscar was slain at a feast by Cairbar "lord of Atha;" and of the other two brothers, Fillan was slain before he had married, and Ryno, though married, died without issue.

According to tradition, Fergus (son of Fingal) was the father of Congal; Congal of Arcath; and Arcath of Fergus II., with whom begins the real history of the Scots.—*Ossian.*

Fergus, son of Rossa, a brave hero in the army of Cuthullin general of the Irish tribes.

Fergus, first in our joy at the feast; son of Rossa; arm of death.—*Ossian: Fingal*, i.

N.B.—*Fer'gus* is another form of Ferrăgus or Ferracute (*q.v.*).

Fern (*Fanny*), the pseudonym of Sarah Payson Willis, *afterwards* Eldredge, *afterwards* Farmington, *afterwards* Parton, sister of N. P. Willis, an American (1811–1872).

Fern (*Will*), a poor fellow, who takes charge of his brother's child, and is both honest and kind; but, alas! he dared to fall asleep in a shed, an offence which, alderman Cute maintained, must be "put down."—*Dickens: The Chimes*, third quarter (1844).

FERNANDO, son of John of Procida, and husband of Isoline (3 *syl.*) daughter of the French governor of Messi'na. The butchery of the Sicilian Vespers occurred the night after their espousals. Fernando was among the slain, and Isoline died of a broken heart.—*Knowles: John of Procida* (1840).

Fernando (*Don*), youngest son of the duke Ricardo. Gay, handsome, generous, and polite; but faithless to his friend Cardenio, for, contrary to the lady's inclination, and in violation of every principle of honour, he prevailed on Lucinda's father to break off the betrothal between his daughter and Cardenio, and to bestow the lady on himself. (For the rest, see CARDENIO.)—*Cervantes: Don Quixote*, I. iv. (1605).

Fernando, a Venetian captain, servant to Annophel (daughter of the governor of Candy).—*Beaumont and Fletcher: The Laws of Candy* (1647).

Fernando [FLORESTAN], a State prisoner of Seville, married to Leonora, who (in boy's attire and under the name of Fidēlio) became the servant of Rocco the jailer. Pizarro, governor of the jail, conceived a hatred to the State prisoner, and resolved to murder him, so Rocco and Leonora were sent to dig his grave. The arrival of the minister of state put an end to the infamous design, and Fernando was set at liberty.—*Beethoven: Fidelio* (1791).

Fernando, to whom Alfonzo XI. promised Leonora in marriage. (See LEONORA.)—*Donizetti: La Favorita* (1842).

Ferney (*The Patriarch of*), Voltaire; so called because he lived in retirement at Ferney, near Geneva (1694–1778).

Ferquhard Day, the absentee from

the clan Chattan at the combat.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Fer'racute, a giant who had the strength of forty men, and was thirty-six feet high. He was slain by Orlando, who wounded him in the navel, his only vulnerable part.—*Turpin: Chronicle of Charlemagne.* (See FERRAU.)

∴ Ferracute is the prototype of Pulci's "Morgante," in his heroi-comic poem entitled *Morgante Maggiore* (1494).

Fer'ragus, the Portuguese giant, who took Bellisant under his care after her divorce from Alexander emperor of Constantinople.—*Valentine and Orson* (fifteenth century).

> My sire's tall form might grace the part
> Of Ferragus or Ascapart.
> *Sir W. Scott.*

Ferrand de Vaudemont (*Count*), duc de Lorraine, son of René king of Provence. He first appears disguised as Laurence Neipperg.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Ferrardo [GONZAGA], reigning duke of Mantua in the absence of his cousin Leonardo. He was a villain, and tried to prove Mariana (the bride of Leonardo) guilty of adultery. His scheme was this: He made Julian St. Pierre drunk with drugged wine, and in his sleep conveyed him to the duke's bed, throwing his scarf under the bed of the duchess, which was in an adjoining chamber. He then revealed these proofs of guilt to his cousin Leonardo, but Leonardo refused to believe in his wife's guilt, and Julian St. Pierre exposed the whole scheme of villainy, amply vindicating the innocence of Mariana, who turned out to be Julian's sister.—*Knowles: The Wife* (1833).

Ferrau, a Saracen, son of Landfu'sa. Having dropped his helmet in a river, he vowed never to wear another till he won that worn by Orlando. Orlando slew him by a wound in the navel, his only vulnerable part.—*Ariosto: Orlando Furioso* (1516). (See FERRACUTE.)

Ferraugh (*Sir*), introduced in bk. iii. 8, but without a name, as carrying off the false Florimel from Braggadoccio. In bk. iv. 2 the name is given. He is there overthrown by sir Blandamour, who takes away with him the false Florimel, the lady of snow and wax.—*Spenser: Faërie Queene* (1590, 1596).

Ferret, an avaricious, mean-spirited slanderer, who blasts by innuendoes, and blights by hints and cautions. He hates young Heartall, and misinterprets all his generous acts, attributing his benevolence to hush-money. The rascal is at last found out and foiled.—*Cherry: The Soldier's Daughter* (1804).

Ferrex, eldest son of Gorboduc a legendary king of Britain. Being driven by his brother Porrex from the kingdom, he returned with a large army, but was defeated and slain by Porrex.—*Gorboduc,* a tragedy by Thom. Norton and Thom. Sackville (1561).

Ferumbras (*Sir*). (See FIERABRAS.)

Festus, a long dramatic poem, by Philip J. Bailey (1839). In the *Times* the scope of the poem was given as "The exhibition of a soul gifted, tried, buffeted, beguiled; stricken, purified, redeemed, pardoned, and triumphant."

Fetnab ["*tormentor of hearts*"], a female favourite of the caliph Haroun-al-Raschid. While the caliph was absent in his wars, Zobeidê (3 *syl.*), his wife, out of jealousy, ordered Fetnab to be buried alive. Ganem happened accidentally to see the interment, rescued her, and took her home to his own private lodgings in Bagdad. The caliph, on his return, mourned for Fetnab as dead; but receiving from her a letter of explanation, he became jealous of Ganem, and ordered him to be put to death. Ganem, however, contrived to escape. When the fit of jealousy was over, the caliph heard the facts plainly stated, whereupon he released Fetnab, gave her in marriage to Ganem, and appointed the young man to a very lucrative post about the court.—*Arabian Nights* ("Ganem, the Slave of Love").

Fe'zon, daughter of Savary duke of Aquitaine. The Green Knight, who was a pagan, demanded her in marriage, but Orson (brother of Valentine), called "The Wild Man of the Forest," overthrew the pagan and married Fezon. — *Valentine and Orson* (fifteenth century).

Fiammetta, a lady beloved by Boccaccio, supposed to be Maria, daughter of Robert king of Naples. (See LOVERS.) (Italian, *fiamma,* "a little flame.")

Fib, an attendant on queen Mab.—*Drayton: Nymphidia.*

Fiction. *Father of Modern Prose Fiction,* Daniel Defoe (1663–1731).

Fiddler (*Oliver's*). Sir Roger l'Estrange was so called, because at one time he was playing a fiddle or viole in the house of John Hingston, where Cromwell was one of the guests (1616–1704).

Fiddler Joss, Mr. Joseph Poole, a reformed drunkard, who subsequently turned preacher in London, but retained his former sobriquet.

Fiddler's Green, the Elysium of sailors; a land flowing with rum and limejuice; a land of perpetual music, mirth, dancing, drinking, and tobacco; a sort of Dixie's Land or land of the leal.

Fide'le (3 *syl.*), the name assumed by Imogen, when, attired in boy's clothes, she started for Milford Haven to meet her husband Posthŭmus.—*Shakespeare: Cymbeline* (1605).

(Colins has a beautiful elegy on "Fidele.")

Fidelia, "the foundling." She is in reality Harriet, the daughter of sir Charles Raymond, but her mother dying in child-birth, she was committed to the charge of a governante. The governante sold the child, at the age of 12, to one Villiard, and then wrote to sir Charles to say that she was dead. One night, Charles Belmont, passing by, heard cries of distress, and going to the rescue took the girl home as a companion to his sister. He fell in love with her; the governante, on her death-bed, told the story of her infamy; and Charles married the foundling.—*E. Moore: The Foundling* (1748).

Fide'lio. Leono'ra, wife of Fernando Florestan, assumed this name, and dressed in male attire (when her husband was a State prisoner) that she might enter the service of Rocco the jailer, and hold intercourse with her husband.—*Beethoven: Fidelio* (1791).

Fides (2 *syl.*), mother of John of Leyden. Believing that the prophet-ruler of Westphalia had caused her son's death, she went to Munster to curse him. Seeing the ruler pass, she recognized in him her own son; but the son pretended not to know his mother, and Fidês, to save him annoyance, professed to have made a mistake. She was put into a dungeon, where John visited her; and when he set fire to his palace, Fidês rushed into the flames, and both perished together.—*Meyerbeer: Le Prophète* (1849).

Fidessa, the companion of Sansfoy; but when the Red Cross Knight slew that "faithless Saracen," Fidessa told him she was the only daughter of an emperor of Italy; that she was betrothed to a rich and wise king; and that her betrothed being slain, she had set forth to find the body, in order that she might decently inter it. She said that in her wanderings Sansfoy had met her and compelled her to be his companion; but she thanked the knight for having come to her rescue. The Red Cross Knight, wholly deluded by this plausible tale, assured Fidessa of his sympathy and protection; but she turned out to be Duessa, the daughter of Falsehood and Shame. The sequel must be sought under the word DUESSA.—*Spenser: Faërie Queene*, i. 2 (1590).

Fi'do, Faith personified, the foster-son of Acöe ("hearing," *Rom.* x. 17); his foster-sister is Meditation. Fully described in canto ix. of *The Purple Island* (1633), by Phineas Fletcher. (Latin, *fidês*, "faith.")

Field of Blood, Aceldama, the plot of land purchased with the thirty pieces of silver which Judas had received of the high priest, and which he threw down in the temple when he saw that Jesus was condemned to death.—*Matt.* xxvii. 5.

Field of Blood, the battle-field of Cannæ, where Hannibal, B.C. 216, defeated the Romans with very great slaughter.

Field of Mourning, a battle-field near the city of Aragon. The battle was fought July 17, 1134, between the Christians and the Moors.

Field of Peterloo, the site of an attack made by the military upon a reform meeting held in St. Peter's Field, Manchester, August 16, 1819. As many as 60,000 persons were wounded in this absurd attack. The word is a burlesque on *Waterloo*.

Battles and bloodshed, September massacres, bridges of Lodi, retreats of Moscow, Waterloos, Peterloos, ten-pound franchises, tar-barrels, and guillotines.—*Carlyle.*

Field of the Cloth of Gold, a large plain between Ardres and Guisnes [*Gheen*], where François I. interviewed Henry VIII. in 1520.

They differ, as a May-day procession of chimney-sweepers differs from The Field of the Cloth of Gold.—*Macaulay.*

Field of the Forty Footsteps, at the back of the British Museum, once called Southampton Fields. The tradition is that two brothers, in the Monmouth rebellion, took different sides, and

engaged each other in fight. Both were killed, and forty impressions of their feet were traceable in the field for years afterwards.

(Jane and Anna Maria Porter wrote a novel called *The Field of the Forty Footsteps*, and the Messrs. Mayhew took the same subject for a melodrama.)

Field Sports, a poem in blank verse by Somerville (1742).

Fielding (*Mrs.*), a little querulous old lady with a peevish face, who, in consequence of once having been better off, or of labouring under the impression that she might have been if something in the indigo trade had happened differently, was very genteel and patronizing indeed. When she dressed for a party, she wore gloves, and a cap of state "almost as tall and quite as stiff as a mitre."

May Fielding, her daughter, very pretty and innocent. She was engaged to Edward Plummer, but heard that he had died in South America, and consented to marry Tackleton the toy merchant. A few days before the day fixed for the wedding, Edward Plummer returned, and May Fielding married him. Tackleton gave them as a present the cake he had ordered for his own wedding feast.—*Dickens: The Cricket on the Hearth* (1845).

Fielding of the Drama, George Farquhar, author of *The Beaux' Stratagem*, etc. (1678–1707).

Fielding's Proverbs. These were in reality compiled by W. Henry Ireland, the Shakespeare impostor, who published *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4*s*. The whole a barefaced forgery.

Fierabras (*Sir*) [*Fe-ā'-ra-brah*], a Saracen of Spain, who made himself master of Rome, and carried away the crown of thorns and the balsam with which the Lord had been embalmed. His chief exploit was to slay the giant who guarded the bridge of Mantible, which had thirty arches, all of black marble. Ba'land of Spain assumed the name of sir Fierabras.

Balsam of Fierabras, the balsam used in embalming the body of Christ, stolen by sir Fierabras. It possessed such virtues that one single drop, taken internally, sufficed to heal the most malignant wound. (See BALSAM, p. 85.)

Fierabras of Alexandria, the giant son of admiral Baland of Spain. He possessed all Babylon, even to the Red Sea, was seigneur of Russia, lord of Cologne, master of Jerusalem, and of the Holy Sepulchre. This huge giant ended his days in the odour of sanctity, "meek as a lamb, and humble as he was meek."

Fierce (*The*), Alexander I. of Scotland. So called from the impetuosity of his temper (*, 1107–1124).

Fiesco, the chief character of Schiller's tragedy so called. The poet makes Fiesco killed by the hand of Verri'na the republican; but history says his death was the result of a stumble from a plank (1783).

Fig Sunday, Palm Sunday. So called from the custom of eating figs on this day, as snapdragons on Christmas Eve, plum-pudding on Christmas Day, oranges and barley sugar on St. Valentine's Eve, pancakes on Shrove Tuesday, salt cod-fish on Ash Wednesday, frumenty on Mothering Sunday (Mid-lent), cross-buns on Good Friday, gooseberry-tart on Whit Sunday, goose on Michaelmas Day, nuts on All-Hallows, and so on.

Figs of Holvan. Holvan is a stream of Persia, and the Persians say its figs are not to be equalled in the whole world.

> Luscious as the figs of Holvan.
> *Saadi: Gulistan* (thirteenth century).

Fig'aro, a barber of extraordinary cunning, dexterity, and intrigue.—*Beaumarchais: Barbier de Séville* (1775).

Fig'aro, a valet, who outwits every one by his dexterity and cunning.—*Beaumarchais: Mariage de Figaro* (1784).

∴ Several operas have been founded on these two comedies: *e.g.* Mozart's *Nozze di Figaro* (1780); Paisiello's *Il Barbiere di Siviglia* (1810); Rossini's *Il Barbiere di Siviglia* (1816).

Fig'aro, the sweetheart of Susan (favourite waiting-woman of the countess Almaviva). Figaro is never so happy as when he has two or three plots in hand. —*Holcroft: The Follies of a Day* (1745–1809).

Fights and Runs Away (*He that*).

> He that fights and runs away
> May live to fight another day;
> But he that is in battle slain
> Can never rise to fight again.
> *Sir John Mennis: Musarum Deliciæ* (1656).

¶ Demosthenês, being reproached for running away from the battle of Chæronēa, replied, ἀνὴρ ὁ φεύγων καὶ πάλιν μα-

χήσεται ("A man who runs away may fight again").

Those that fly may fight again,
Which he can never do that's slain.
S. Butler: Hudibras, iii. 3 (1678).

Fighting Prelate (*The*), Henry Spencer, bishop of Norwich. He opposed the rebels under Wat Tyler with the temporal sword, absolved them, and then sent them to the gibbet. In 1383 he went to assist the burghers of Ghent in their contest with the count of Flanders.

The bishop of Norwich, the famous "Fighting Prelate," had led an army into Flanders.—*Lord Campbell.*

Filch, a lad brought up as a pick-pocket. Mrs. Peachum says, "He hath as fine a hand at picking a pocket as a woman, and is as nimble-fingered as a juggler. If an unlucky session does not cut the rope of thy life, I pronounce, boy, thou wilt be a great man in history" (act i. 1).—*Gay: The Beggar's Opera* (1727).

Fi'ler, a lean, churlish man, who takes poor Toby Veck's tripe, and delivers him a homily on the sinfulness of luxury and self-indulgence.—*Dickens: The Chimes* (1844).

Filia Doloro'sa, the duchesse d'Angoulême, daughter of Louis XVI. Also called "The Modern Antig'onê" (1778–1851).

Filio-que. The following is the knotty point of theological controversy between the Eastern and Western Churches: Does the Holy Ghost proceed from the Father *and the Son* (filio-que), or from the Father only? Of course, in the Nicene Creed in the *Book of Common Prayer*, the question is settled so far as the Church of England is concerned.

Fillan, son of Fingal and Clatho, the most highly finished character in the poem of *Tem'ora.* Fillan was younger than his nephew Oscar, and does not appear on the scene till after Oscar's death. He is rash and fiery, eager for military glory, and brave as a lion. When Fingal appointed Gaul to command for the day, Fillan had hoped his father's choice might have fallen to his own lot. "On his spear stood the son of Clatho . . . thrice he raised his eyes to Fingal; his voice thrice failed him as he spoke. . . . He strode away; bent over a distant stream . . . the tear hung in his eye. He struck at times the thistle's head with his inverted spear." Yet showed he no jealousy, for when Gaul was in danger, he risked his own life to save him. Next day was Fillan's turn to lead, and his deeds were unrivalled in dash and brilliancy. He slew Foldath, the general of the opposing army, but when Cathmor "lord of Atha," the commander-in-chief, came against him, Fillan fell. His modesty was then as prominent as his bravery. "Lay me," he said to Ossian, "in that hollow rock. Raise no stone above me. . . . I am fallen in the first of my fields, fallen without renown." Every incident of Fillan's life is beautiful in the extreme.—*Ossian: Temora*, v.

Fillpot (*Toby*), a thirsty old soul, who "among jolly topers bore off the bell." It chanced as in dog days he sat boosing in his arbour, that he died "full as big as a Dorchester butt." His body turned to clay, and out of the clay a brown jug was made, sacred to friendship, mirth, and mild ale.

His body, when long in the ground it had lain,
And time into clay had resolved it again,
A potter found out in its covert so snug,
And with part of fat Toby he formed this brown jug,
Now sacred to friendship, to mirth, and mild ale.
So here's to my lovely sweet Nan of the vale.
Rev. F. Fawkes (1721–1777).

N.B.—The two best drinking-songs in the language were both by clergymen. The other is, *I Cannot Eat but Little Meat*, by John Still, bishop of Bath and Wells (1543–1607).

Filome'na (*Santa*). At Pisa the church of San Francisco contains a chapel lately dedicated to Santa Filomena. Over the altar is a picture by Sabatelli, which represents Filomena as a nymph-like figure floating down from heaven, attended by two angels bearing the lily, the palm, and a javelin. In the foreground are the sick and maimed, healed by her intercession.

Nor ever shall be wanting here
The palm, the lily, and the spear:
The symbols that of yore
St. Filomena bore.
Longfellow: Sta. Filomena.

∴ Longfellow calls Florence Nightingale "St. Filomena" (born at Florence, 1820).

Finality John, lord John Russell (afterwards "earl Russell"), who maintained that the Reform Bill of 1832 was a *finality* (1792–1878).

Finch (*Margaret*), queen of the gipsies, who died aged 109, A.D. 1740. She was born at Sutton, in Kent, and was buried at Beckenham, in the same county.

Fine-ear, one of the seven attendants of Fortunio. He could hear the grass grow, and even the wool on a sheep's back.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

⁂ In Grimm's *Goblins* is the same fairy tale ("Fortunio").

Fin'etor, a necromancer, father of the Enchantress Damsel.—*Vasco de Lobeira: Amadis de Gaul* (thirteenth century).

Finetta, "the cinder girl," a fairy tale by the comtesse D'Aulnoy (1682). This is merely the old tale of Cinderella slightly altered. Finetta was the youngest of three princesses, despised by them, and put to all sorts of menial work. The two sisters went to balls, and left Finetta at home in charge of the house. One day she found a gold key, which opened a wardrobe full of most excellent dresses; so, arraying herself in one, she followed her sisters to the ball, but she was so fine that they knew her not, and she ran home before them. This occurred two or three times, but at last, in running home, she lost one of her slippers. The young prince resolved to marry her alone whose foot fitted the slipper, and Finetta became his wife. Finetta was also called Auricula or "Fine-ear."

Fingal (or *Fion na Gael*).

His *father* was Comhal or Combal, and his *mother* Morna.

(Comhal was the son of Trathal king of Morven, and Morna was the daughter of Thaddu.)

His first *wife* was Roscrana, mother of Ossian. His second was Clatho, mother of Fillan, etc.

(Roscrana was the daughter of Cormac I. third king of Ireland.)

His *daughter* was Bosmi'na, and his *sons* Ossian, Fillan, Ryno, and Fergus. (The son of Ossian was Oscar.)

(Fillan was younger than his nephew Oscar, and both, together with Ryno, were slain in battle before Fingal died.)

His *bard* and *herald* was Ullin. His *sword* Luno, so called from its maker, Luno of Lochlin (*Denmark*). His *dog* was named "Bran."

His *kingdom* was Morven (*the north-west coast of Scotland*); his *capital* Semo; his *subjects* were Caledonians or Gaels.

The old Celtic romances picture him not so much a king as the warrior to whom and his heroes all Erin looked for deliverance from their foreign foes. His standing army were a kind of militia called *Feni*, and it is from them the *Fenians* derive their name.

After the restoration of Ferad-Artho to the throne of Ireland, Fingal "resigned his spear to Ossian," and he died A.D. 283.

Fingal, an epic in six books, by Ossian. The subject is the invasion of Ireland by Swaran king of Lochlin (*Denmark*) during the reign of Cormac II. (a minor), and its deliverance by the aid of Fingal king of Morven (*north-west coast of Scotland*). The poem opens with the overthrow of Cuthullin general of the Irish forces, and concludes with the return of Swaran to his own land.

Finger. "Little finger, tell me true." When M. Agarn wishes to pump his little daughter Louison, respecting a young gentleman who pays attentions to her elder sister, he says to the child, "Prenez-y bien garde au moins; car voilà un petit doigt, qui sait tout, qui me dira si vous mentez." When the child has told him all she knows, he puts his little finger to his ear and says, "Voilà mon petit doigt pourtant qui gronde quelque chose. Attendez. Hé! Ah, ah! Oui? Oh, oh! voilà mon petit doigt, qui me dit quelque chose que vous avez vu et que vous ne m'avez pas dit." To which the child replies, "Ah! mon papa, votre petit doigt est un menteur."—*Molière: Le Malade Imaginaire*, ii. 11 (1673).

Fingers. In chiromancy we give the *thumb* to Venus, the *fore-finger* to Jove, the *middle finger* to Saturn, the *ring finger* to Sol, and the *little finger* to Mercury.—*Ben Jonson: The Alchemist*, i. 2 (1610).

Finis Poloniæ. These words are attributed (but without sufficient authority) to Koscziusko the Pole, when he lay wounded by the balls of Suwaroff's troops on the field of Maciejowieze (October 10, 1794).

Percé de coups, Koscziusko s'écria en tombant "Finis Poloniæ."—*Michaud: Biographie Universelle.*

Finlayson (*Luckie*), landlady of the lodgings in the Canongate of Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fin'niston (*Duncan*), a tenant of the laird of Gudgeonford.

Luckie Finniston, wife of Duncan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fion (son of Comnal), an enormous giant, who could place one foot on mount Cromleach, in Ulster, and the other on mount Crommal close by, and then dip his hand in the river Lubar, which ran between.

With one foot on the Crommal set and one on mount Cromleach,
The waters of the Lubar stream his giant hand could reach.

Translation of the Gaelic.

Fiona, a series of traditionary old Irish poems on the subject of Fion (Finn or Fingal) M'Comnal and the heroes connected with him.

Fionnua'la, daughter of Lir. Being transformed into a swan, she was doomed to wander over certain lakes and rivers of Ireland till the Irish became Christians, but the sound of the first mass-bell in the island was to be the signal of her release. (See LIR.)

Silent, O Moyle, be the roar of thy water [*County Tyrone*] . . .
While murmuring mournfully Lir's lonely daughter
Tells to the night-star her tale of woes.
When shall the "swan," her death-note singing,
Sleep, with wings in darkness furl'd?
When will heaven, its sweet "bell" ringing,
Call my spirit from this stormy world?
Moore: Irish Melodies, iv. ("The Song of Fionnuala").

Fips, a mysterious person living at Austin Friars (London). He is employed by old Martin Chuzzlewit to engage Tom Pinch at a weekly salary as librarian to the Temple Library.—*Dickens: Martin Chuzzlewit* (1844).

Fir-bolg [*i.e. bowmen*, from *bolg*, "a quiver"], a colony of Belgæ from Britain, led by Larthon to Ireland and settled in the southern parts of the island. Their chief was called "lord of Atha" (a country of Connaught), and thence Ireland was called Bolga. Somewhat later a colony of Caledonians from the western coast of Scotland settled in the northern parts of Ireland, and made Ulster their head-quarters. When Crotha was "lord of Atha," he carried off Conlama (daughter of the Cael chief) by force, and a general war between the two races ensued. The Cael was reduced to the last extremity, and sent to Trathal (grandfather of Fingal) for aid. Trathal accordingly sent over Conar with an army, and on his reaching Ulster he was made "king of the Cael" by acclamation. He utterly subdued the Fir-bolg, and became "king of Ireland;" but the Fir-bolg often rose in insurrection, and made many attempts to expel the race of Conar.—*Ossian.*

Fire a Good Servant, but Bad Master.

For fire and people doe in this agree,
They both good servants, both ill masters be.
Brooke: Inquisition upon Fame, etc. (1554-1628).

Fire-Brand of France (*The*), John Duke of Bedford, regent of France (1389-1435).

John duke of Bedford, styled "The Fire-brand of France."
Drayton: Polyolbion, xviii. (1613).

Fire-drake, a fire which flies in the night, like a dragon. Metaphorically, it means a spitfire, an irritable, passionate person.

Common people think the fire-drake to be a spirit that keepeth some hid treasure, but philosophers affirm it to be a great unequal exhalation inflamed between two clouds, the one hot and the other cold, which is the reason that it smoketh. The middle part . . . being greater than the rest, maketh it seeme like a bellie, and the two ends are like unto a head and taile. —*Bullokar: Expositor* (1616).

Fire-new, *i.e.* bran-new (*brennan*, "to burn," *brene*, "shining").

Your fire-new stamp of honour is scarce current.
Shakespeare: Richard III. act i. sc. 3 (1597).

Fire-Worshippers (*The*), the third tale told by Feramorz to Lalla Rookh. It is in eight-syllable rhymes; and divided into four parts, each of which is about 500 lines. The tale (a very sad one) is as follows: Hafed (a fire-worshipper), seeking to kill Al Hassan (emir of Arabia), who had come to Persia to extirpate the Ghebers, accidentally meets Hinda the emir's daughter, and they mutually fall in love with each other. Hafed visits Hinda for several evenings in her bower, and then tells her they must part, for her father would never consent to their marriage. He then drops quietly from her bower, and joins his companions in the Ghebers' glen. Hinda, hearing that her father is preparing an expedition against the Ghebers, falls in a swoon, and her father, ignorant of the cause, sends her to her Arabian home; but the vessel in which she sails is attacked by strangers, and Hinda, blindfolded, is taken to the Ghebers' glen. Here she discovers that her lover is Hafed, and she tells him that Al Hassan is about to enter the glen with a large army, utterly to extirpate the whole race of fire-worshippers. Hafed sends Hinda away, intending that she should be restored to her father, and then prepares for the attack. Thousands of the Moslems fall, all the Ghebers are slain, and Hafed, mounting the fire-pile, dies. Hinda (by a kind of presentiment) feels assured of his death, and, falling in a swoon into the water, is drowned.—*T. Moore: Lalla Rookh* (1817).

Firouz Schah, son and heir of the king of Persia. One New Year's Day an Indian brought to the king an enchanted horse, which would convey the rider almost instantaneously anywhere he might wish to go to; and asked, as the price thereof, the king's daughter for his wife. Prince Firouz, mounting the horse to try it, was carried to Bengal, and there

fell in love with the princess, who accompanied him back to Persia on the horse. When the king saw his son arrive safe and sound, he dismissed the Indian discourteously; but the Indian caught up the princess, and, mounting the horse, conveyed her to Cashmere. She was rescued by the sultan of Cashmere, who cut off the Indian's head, and proposed marriage himself to the princess. To avoid this alliance, the princess pretended to be mad. The sultan sent for his physicians, but they could suggest no cure. At length came one who promised to cure the lady; it was prince Firouz in disguise. He told the sultan that the princess had contracted enchantment from the horse, and must be set on it to disenchant her. Accordingly, she was set on the horse, and while Firouz caused a thick cloud of smoke to arise, he mounted with the lady through the air, saying as he did so, "Sultan of Cashmere, when you would espouse a princess who craves your protection, first learn to obtain her consent." —*Arabian Nights* ("The Enchanted Horse").

First Gentleman of Europe, George IV. (1762, 1820–1830). (See FUM.)

Louis d'Artois of France was so called also.

The "First Gentleman of Europe" had not yet quite lost his once elegant figure.—*E. Yates: Celebrities*, xvii.

First Grenadier of France. Latour d'Auverge was so called by Napoleon (1743–1800).

First Love, a comedy by Richard Cumberland (1796). Frederick Mowbray's first love, being dowerless, marries the wealthy lord Ruby, who soon dies, leaving all his fortune to his widow. In the mean time, Frederick goes abroad, and at Padua falls in with Sabina Rosny, who nurses him through a severe sickness, for which he thinks he is bound in honour to marry her. She comes with him to England, and is placed under the charge of lady Ruby. Sabina tells lady Ruby she cannot marry Frederick, because she is married already to lord Sensitive, and even if it were not so, she could not marry him, for all his affections are with lady Ruby; this she discovered in the delirium of the young man, when his whole talk was about her ladyship. In the end, lord Sensitive avows himself the husband of Sabina, and Frederick marries his first love.

Fish (*One-eyed*), in the mere of Snowdonia or the Snowdon group.

Snowdon . . . his proper mere did note . . .
That pool in which . . . the one-eyed fish are found.
Drayton: Polyolbion, ix. (1612).

He eats no fish, that is, "he is no papist," "he is an honest man, or one to be trusted." In the reign of queen Elizabeth papists were, generally speaking, the enemies of the Government, and hence one who did not eat fish, like a papist on fast days, was considered a protestant, and friend to the Government.

I do profess . . . to serve him truly that will put me in trust . . . and to eat no fish.—*Shakespeare: King Lear*, act i. sc. 4 (1605).

Fish and the Ring.

(1) Polycrătês, being too fortunate, was advised to cast away something he most highly prized, and threw into the sea an engraved gem of great value. A few days afterwards a fish came to his table, and in it was this very gem.—*Herodotus*, iii. 40.

(2) A certain queen, having formed an illicit attachment to a soldier, gave him a ring which had been the present of her husband. The king, being apprized thereof, got possession of the ring while the soldier was asleep, threw it into the sea, and then asked his queen to bring it him. In great alarm, she went to St. Kentigern and told him everything. The saint went to the Clyde, caught a salmon with the ring in its mouth, and gave it to the queen, who thus saved her character and her husband. This legend is told about the Glasgow arms.

(3) The arms of dame Rebecca Berry, wife of sir Thomas Elton, Stratford-le-Bow, to be seen at St. Dunstan's Church, Stepney. The tale is that a knight, hearing the cries of a woman in labour, knew that the infant was destined to become his wife. He tried to elude his destiny, and, when the infant had grown to womanhood, threw a *ring* into the sea, commanding the damsel never to see his face again till she could produce the ring which he had cast away. In a few days a *cod-fish* was caught, and the ring was found in its mouth. The young woman producing the ring, the marriage was duly consummated. —*Romance of London.*

(4) Solomon's signet-ring. (See SAKHAR.)

Fisher (*Ralph*), assistant of Roland Græme, at Avenel Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Fitz-Boo'dle (*George*), a name assumed by Thackeray in a series of articles

called "Fitz-Boodle Papers," contributed to *Fraser's Magazine* (1842).

Fitzborn, in *Vivian Grey*, by Disraeli (lord Beaconsfield), is said to be meant for sir Robert Peel (1826–27).

Fitz-Fulke (*Hebe duchess of*), a "gracious, graceful, graceless grace" (canto xvi. 49), staying with lord and lady Amundeville (4 *syl.*), while don Juan "the Russian envoy" was their guest. Don Juan fancied he saw in the night the apparition of a monk, which produced such an effect on his looks and behaviour as to excite attention. When the cause of his perturbation was known, lady Adeline sang to him a tale purporting to explain the apparition; but "her frolic grace" at night personated the ghost to carry on the joke. She was, however, discovered by don Juan, who was resolved to penetrate the mystery, but what followed his discovery is not recorded; and thus the sixteenth and last book of *Don Juan* ends.—*Byron: Don Juan* (1824).

Fitzurse (*Lord Waldemar*), a baron in the suite of prince John of Anjou (brother of Richard Cœur de Lion).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Five, says Pythagoras, "has peculiar force in expiations. It is everything. It stops the power of poisons, and is redoubted by evil spirits. Unity or the *monad* is deity, or the first cause of all things—the *good* principle. Two or the *dyad* is the symbol of diversity—the *evil* principle. Three or the *triad* contains the mystery of mysteries, for everything is composed of three substances. It represents God, the soul of the world, and the spirit of man. Five is 2 + 3, or the combination of the first of the equals and the first of the unequals, hence also the combination of the good and evil powers of nature."—*Pythagoras: On the Pentad.*

Five Kings of France, the five directors (1795).

The five kings of France sit in their curule chairs with their flesh-coloured breeches and regal mantles.—*Atelier du Lys*, ii.

Five Points of Doctrine (*The*): (1) Predestination or particular election; (2) Irresistible grace; (3) Original sin or the total depravity of the natural man; (4) Particular redemption; and (5) The final perseverance of the saints. The Calvinists believe the affirmative of all these five points.

Five-pound Note. De Quincy tried in vain to raise the loan of half a crown on the security of a five-pound note. I myself had a similar difficulty in a restaurant in London.

Five Wits (*The*): common wit, imagination, fantasy, estimation, and memory.

1. *Common wit* is that inward sense which judges what the five senses simply discern: thus the eye sees, the nose smells, the ear hears, and so on, but it is "common wit" that informs the brain and passes judgment on the goodness or badness of these external matters.

2. *Imagination* works on the mind, causing it to realize what has been presented to it.

3. *Fantasy* energizes the mind to act in accordance with the judgment thus pronounced.

4. *Estimation* decides on all matters pertaining to time, space, locality, relation, and so on.

5. *Memory* enables the mind to retain the recollection of what has been imparted.

These are the five witts removying inwardly—
First "Common Witte," and then "Ymagination,"
"Fantasy" and "Estimation" truely,
And "Memory."
Hawes: The Passe-tyme of Plesure, xxiv. (1515).

Flaccus. Horace the Roman poet, whose full name was Quintus Horātius Flaccus (B.C. 65–8).

Fladdock (*General*), a friend of the Norris family in America, and, like them, devoted to titles and aristocracy.—*Dickens: Martin Chuzzlewit* (1844).

Flags.

BANNERS of saints and images are smaller than standards, and not slit at the extremity.

Royal Banners contain the royal coat of arms.

BANNEROLS, banners of great width; they represent alliances and descent.

PENNONS, smaller than standards. They are rounded at the extremity and charged with arms.

PENSILS, small flags shaped like the vanes which surmount pinnacles.

STANDARDS, much larger and longer than banners.

∴ *The Royal British Standard* has three red and one blue quarter. The first and third quarters contain three leoparded lions, the second quarter the thistle of Scotland, and the fourth the harp of Ireland.

The Union Jack is a blue flag with

three united crosses extending to the extreme edges: (1) St. George's cross (*red* on *white*) for England; (2) St. Andrew's cross (*white* on *blue*) for Scotland; (3) St. Patrick's cross (*red* on *white*) for Ireland. In all other flags containing the "Union Jack," the Jack is confined to the first quarter or a part thereof.

Flam'berge (2 *syl.*), the sword which Maugis took from Anthe'nor the Saracen admiral, when he attacked the castle of Oriande la Fée. The sword was made by Weyland, the Scandinavian Vulcan.—*Romance of Maugis d'Aygremont et de Vivian son Frère.*

Flamborough (*Solomon*), farmer. A talkative neighbour of Dr. Primrose, vicar of Wakefield. Moses Primrose marries one of his daughters.

The Misses Flamborough, daughters of the farmer. Their homeliness contrasts well with the flashy pretenders to fashion introduced by squire Thornhill.—*Goldsmith: Vicar of Wakefield* (1766).

Flame (*Lord*), Samuel Johnson the jester, author of *Hurlo-Thrumbo*, an extravaganza (1729). He dressed "in black velvet, with a white flowing periwig, and spoke sometimes in one key, and sometimes in another; danced sometimes, sometimes fiddled, and sometimes walked on stilts."

This is not Dr. Johnson, though his contemporary. The dramatist lived 1705–1773; the lexicographer lived 1709–1784.

Flammer (*The Hon. Mr. Frisk*), a Cantab, nephew to lord Totterly. He is a young gentleman with a vivid imagination, small income, and large debts.—*Selby: The Unfinished Gentleman.*

Flammock (*Wilkin*), a Flemish soldier and burgess at the castle of Garde Doloureuse.

Rose or *Roschen Flammock*, daughter of Wilkin Flammock, and attendant on lady Eveline.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Flanders (*Moll*), a woman of extraordinary beauty, born in Old Bailey. She was twelve years a harlot, five years a wife, twelve years a thief, and eight years a convict in Virginia; but ultimately she became rich, lived honestly, and died a penitent in the reign of Charles II. — *Defoe: The Fortunes of Moll Flanders* (1721).

Flanders Mare (*A*), Anne of Cleves, one of the wives of Henry VIII. She died at Chelsea in 1557.

Flash (*Captain*), a blustering, cowardly braggart, "always talking of fighting and wars." In the Flanders war he pretended to be shot, sneaked off into a ditch, and thence to England. When captain Loveit met him paying court to Miss Biddy Bellaw, he commanded the blustering coward to "deliver up his sword," and added—

"Leave this house, change the colour of your clothes and fierceness of your looks; appear from top to toe the wretch, the very wretch thou art!"—*Garrick: Miss in Her Teens* (1753).

Henry Woodward [1717–1777] was the best "Copper Captain," "captain Flash," and "Bobadil" of his day. —*Leslie: Life of Reynolds.*

("Copper Captain," in *Rule a Wife and Have a Wife*, by Fletcher; "Bobadil," in *Every Man in His Humour*, by Ben Jonson.)

Flatterer. The Romans called a flatterer "a Vitellius," from Vitellius president of Syria, who worshipped Jehovah in Jerusalem, and Calig'ula in Rome. Tacitus says of him, "Exemplar apud posteros adulatorii habetur" (*Annals*, vi. 32).

Idem [*Vitellius*] miri in adulando ingenii; primus C. Cæsarem adorari ut deum instituit.—*Suetonius* (5 *syl.*): *Vitel.*, ii.

Fla'vius, the faithful, honest steward of Timon the man-hater.—*Shakespeare: Timon of Athens* (1600).

Fle'ance (2 *syl.*), son of Banquo. After the assassination of his father, he escaped to Wales, where he married the daughter of the reigning prince, and had a son named Walter. This Walter afterwards became lord high steward of Scotland, and called himself Walter the Steward. From him proceeded in a direct line the Stuarts of Scotland, a royal line which gave James VI. of Scotland and I. of England. — *Shakespeare: Macbeth* (1606).

(Of course, this must not be looked on as history. Historically, there was no such person as Banquo, and therefore this descent from Fleance is mere fable.)

Flecknoe (*Richard*), poet-laureate to Charles II., author of dramas, poems, and other works. As a poet, his name stands on a level with Bavius and Mævius. Dryden says of him—

. . . he reigned without dispute
Thro' all the realms of nonsense absolute.
Dryden: M'Flecnoe (1682).

(It was not Flecknoe but Shadwell that Dryden wished to castigate in this satire. The offence was that Dryden was removed from the post of laureate, and

Shadwell appointed in his place. The angry ex-laureate says, with more point than truth, that "Shadwell never deviates into sense.")

Fledge'by (2 *syl.*), an over-reaching, cowardly sneak, who conceals his dirty bill-broking under the trade-name of Pubsey and Co. He is soundly thrashed by Alfred Lammle, and quietly pockets the affront. — *Dickens: Our Mutual Friend* (1864).

Fleece (*The*), a poem in blank verse, divided into three books, on the subject of wool, by John Dyer (1757).

Fleece of Gold (*Order of the*), instituted, in 1430, by Philippe de Bourgogne, surnamed *Le Bon.*

Stately dames, like queens attended, knights who bore the Fleece of Gold.
Longfellow: Belfry of Bruges.

Fleecebum'pkin (3 *syl.*), bailiff of Mr. Ireby, the country squire.—*Sir W. Scott: The Two Drovers* (time, George III.).

Fleece'em (*Mrs.*), meant for Mrs. Rudd, a smuggler, thief, milliner, match-maker, and procuress. — *Foote: The Cozeners.*

Fleetwood, or *The New Man of Feeling*, the hero of a novel so named by W. Godwin (1805).

FLEM'ING (*Archdeacon*), the clergyman to whom old Meg Murdochson made her confession.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Flem'ing (*Sir Malcolm*), a former suitor of lady Margaret de Hautlieu.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Fleming (*Lady Mary*), one of the maids of honour to Mary queen of Scots. —*Sir W. Scott: The Abbot* (time, Elizabeth).

Fleming (*Rose*), niece of Mrs. Maylie. Rose marries her cousin Harry Maylie.

She was past 17. Cast in so slight and exquisite a mould, so mild and gentle, so pure and beautiful, that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eye . . . seemed scarcely . . . of the world, and yet the changing expression of sweetness and good-humour, the thousand lights that played about the face . . . above all the smile, the cheerful, happy smile, were made for home and fireside peace and happiness.—*Dickens: Oliver Twist*, xxix. (1837).

Flemish School (*The*), a school of painting commencing in the fifteenth century, with the brothers Van Eyck. The chief *early* masters were Memling, Weyden, Matsys, Mabuse, and More. The chief of the *second* period were Rubens, Rembrandt, Paul Potter, Cuyp, Vandyck, Snyders, Jordaens, Kaspar de Crayer, and the younger Teniers.

Fleshly School (*The*), a class of British poets of which Swinburne, Rossetti, Morris, etc., are exponents. So called from the sensuous character of their poetry.

(It was Thomas Maitland [*i.e.* R. W. Buchanan] who first gave them this appellation in the *Contemporary Review.*)

Fleta, a Latin treatise on English law. Author uncertain.

Fletcher (*Dick*), one of the crew of the pirate vessel. — *Sir W. Scott: The Pirate* (time, William III.).

Fleur de Marie, the betrothed of captain Phœbus.—*Victor Hugo: Notre Dame de Paris* (1831).

Fleurant, an apothecary. He flies into a rage because Béralde (2 *syl.*) says to his brother, "Remettez cela à une fois, et demeurez un peu en repos." The apothecary flares out, "De quoi vous mêlez vous de vous opposer aux ordonnances de la médecine . . . je vais dire à Monsieur Purgon comme on m'a empêche d'executer ses ordres . . . Vous verrez, vous verrez."—*Molière: Le Malade Imaginaire* (1673).

Flib'bertigib'bet, the fiend that gives man the squint eye and hare-lip, sends mildews and blight, etc.

This is the foul fiend Flibbertigibbet . . . he gives the web and the pin [*diseases of the eye*], squints [*of*] the eye, and makes the hare-lip; [*he*] mildews the white wheat, and hurts the poor creature of earth.—*King Lear*, act iii. sc. 4 (1605).

*** Shakespeare got this name from bishop Harsnett's *Declaration of Popish Impostures*, where Flibberdigibet is one of the fiends which the Jesuits cast out of Edmund Peckham.

Flibbertigibbet or "Dickie Sludge," the dwarf grandson of Gammer Sludge (landlady of Erasmus Holiday, the schoolmaster in the vale of Whitehorse). In the entertainment given by the earl of Leicester to queen Elizabeth, Dickon Sludge acts the part of an imp.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Flim-Flams, or *The Life and Errors of my Uncle, and the Amours of my Aunt*, by Isaac Disraeli (1805).

Flint (*Lord*), chief minister of state to one of the sultans of India. He had the

enviable faculty of a very short memory when he did not choose to recollect. "My people know, no doubt, but I cannot recollect," was his stock phrase.—*Mrs. Inchbald: Such Things Are* (1786).

Flint, jailer in *The Deserter*, a musical drama by Dibdin (1770).

Flint (*Sir Clement*), a very kind-hearted, generous old bachelor, who "trusts no one," and though he professes his undoubted belief to be "that self is the predominant principle of the human mind," is never so happy as when doing an unselfish and generous act. He settles £2000 a year on the young lord Gayville, his nephew, that he may marry Miss Alton, the lady of his choice; and says, "To reward the deserving, and make those we love happy, is self-interest in the extreme."—*Burgoyne: The Heiress* (1781).

Flint Jack, Edward Simpson, who used to tramp the kingdom, vending spurious flint arrow-heads, celts, and other imitation antiquities. In 1867 he was imprisoned for theft.

Flippan'ta, an intriguing lady's-maid, daughter of Mrs. Cloggit. She is in the service of Clarissa, and aids her in all her follies. — *Vanbrugh: The Confederacy* (1695). (See LISSARDO.)

I saw Miss Pope for the second time in the year 1790, in the character of "Flippanta."—*James Smith.*

Flite (*Miss*), a poor crazed, good-hearted woman, who has lost her wits through the "law's delay." She is always haunting the Courts of Chancery with "her documents," hoping against hope that she will receive a judgment. —*Dickens: Bleak House*, iv. (1852).

Flock'hart (*Widow*), landlady of the lodgings in the Canongate where Waverley and M'Ivor dine with the baron of Bradwardine (3 *syl.*).—*Sir W. Scott: Waverley* (time, George II.).

Flodden Field. This battle was fought September 9, 1513, and it was there that the earl of Surrey defeated the Scots. The ballad so called was written in 1664, author unknown.

Flogged by Deputy. The marquis de Leganez forbade the tutor of his son to use rigour or corporal punishment of any kind, so the tutor hit upon this device to intimidate the boy: he flogged a lad named Raphael, brought up with young Leganez as a playmate, whenever that young nobleman deserved punishment. This produced an excellent effect; but Raphael did not see its justice, and ran away.—*Lesage: Gil Blas*, v. i. (1724).

¶ When Henri IV. abjured the protestant faith, and was received into the Catholic Church, two ambassadors were sent to Rome as his representatives. They knelt in the portico of St. Peter's, sang the *Miserere* (4 *syl.*), and at each verse were struck with a switch on the naked shoulders. This was, by a fiction, supposed to be the penance suffered by the king for having been a protestant.

Flollo or **Flollio,** a Roman tribune, who held the province of Gaul under the emperor Leo. When king Arthur invaded Gaul, the tribune fled to Paris, which Arthur besieged, and Flollo proposed to decide the quarrel by single combat. To this Arthur agreed, and cleft with his sword Caliburn both the helmet and head of his adversary. Having made himself master of all Gaul, king Arthur held his court at Paris.—*Geoffrey: British History*, ix. 11 (1142).

And after these . . .
At Paris in the lists [*Arthur*] with Flollio fought;
The emperor Leon's power to raise his siege that brought.

Drayton: Polyolbion, iv. (1612).

Flood (*Noah's*). (See RAVEN.)

Flopsam, Mrs. Matthew Rocket's principal nurse.—*Dickens: Great Expectations* (1858).

Flor and Blancheflor, the title of a minnesong by Conrad Fleck, at one time immensely popular. It is the story of two children who fall in love with each other. There is a good deal of grace and tenderness in the tale, with an abundance of trash. Flor, the son of Feinix, a pagan king, is brought up with Blancheflor (an *enfant volé*). The two children love each other, but Feinix sells Blancheflor to some Eastern merchants. Flor goes in quest of Blancheflor, whom he finds in Babylon, in the palace of the sultan, who is a sorcerer. He gains access to the palace, hidden in a basket of roses; but the sultan discovers him, and is about to cast both into the flames, when, touched with human gentleness and love, he sets them free. They then return to Spain, find Feinix dead, and marry (fourteenth century).

Flo'ra, goddess of flowers. In natural history all the flowers and vegetable productions of a country or locality are called its *flora*; and all its animal productions its *fauna*.

Flora, the waiting-woman of donna Violante. In love with Lissado, the valet of don Felix.—*Mrs. Centlivre: The Wonder* (1714).

Mrs. Mattocks's was the most affecting theatrical leave-taking we ever witnessed. The part she chose was "Flora," to Cook's "don Felix," which she played with all the freshness and spirit of a woman in her prime.—*The New Monthly* (1826).

Flora, the niece of old Farmer Freehold. She is a great beauty, and captivates Heartwell, who marries her. The two are so well assorted that their "best love is after their espousals."—*J. P. Kemble: The Farm-house.*

Florac (*Comte de*), a French emigrant, courteous, extravagant, light-hearted, and vain.—*Thackeray: The Newcomes* (1855).

Floranthe (*Donna*), a lady beloved by Octavian. Octavian goes mad because he fancies Floranthe (3 *syl.*) is untrue to him, but Roque, a blunt, kind-hearted servitor, assures him he is mistaken, and persuades him to return home.—*G. Colman: Octavian* (1824).

Flor'delice (3 *syl.*), the mistress of Bran'dimart (king of the Distant Islands). —*Ariosto: Orlando Furioso* (1516).

Flordespi'na, daughter of Marsiglio. —*Ariosto: Orlando Furioso* (1516).

Florence. Mrs. Spencer Smith, daughter of baron Herbert the Austrian ambassador in England. She was born at Constantinople, during her father's residence in that city. Byron made her acquaintance in Malta, but Thomas Moore thinks his devotion was more imaginary than real. In a letter to his mother, his lordship says he "finds her [*Florence*] very pretty, very accomplished, and extremely eccentric."

Thou mayst find a new Calypso there.
Sweet Florence, could another ever share
This wayward, loveless heart, it would be thine.
Byron: Childe Harold, ii. 30 (1810).

Florence (*The German*), Dresden, also called "The Florence of the North."

Florence Dombey. (See DOMBEY.)

Florent or *Florentius,* a knight who promises to wed a hag if she will teach him to expound a riddle, and thus save his life.—*Gower: Confessio Amantis,* bk. i. (1393).

Be she foul as was Florentius' lover.
Shakespeare: Taming of the Shrew, act i. sc. 2 (1594).

¶ "The Wife of Bath's Tale," in Chaucer's *Canterbury Tales,* is the same story. The ugly old hag becomes converted into a beautiful young princess, and "Florent" is called "one of Arthur's knights" (1388).

*** Love beautifies the plainest face.

Florentine Diamond (*The*), the fourth largest cut diamond in the world. It weighs 139½ carats, and was the largest diamond belonging to "Charles the Bold," duke of Burgundy. It was picked up by a Swiss peasant, who sold it to a priest for half a crown. The priest sold it for £200, to Bartholomew May of Berne. It subsequently came into the hands of pope Julius II., and the pope gave it to the emperor of Austria. (See DIAMONDS.)

Florentius. (See FLORENT.)

Flores or ISLE OF FLOWERS, one of the Azores (2 *syl.*). It was discovered in 1439 by Vanderberg, and is especially celebrated because it was near this isle that sir Richard Grenville, in the reign of queen Elizabeth, fought his famous sea-fight. He had only one ship with a hundred men, and was opposed by the Spanish fleet of fifty-three men-of-war. For some hours victory was doubtful, and when sir Richard was severely wounded, he wanted to sink the ship; but the Spaniards boarded it, complimented him on his heroic conduct, and he died. As the ship (the *Revenge*) was on its way to Spain, it was wrecked, and went to the bottom, so it never reached Spain after all. Tennyson has a poem on the subject (1878).

Flores (2 *syl.*), the lover of Blanchefleur.—*Boccaccio: Il Filocopo* (1340).

*** Boccaccio has repeated the tale in his *Decameron,* x. 5 (1352), in which Flores is called "Ansaldo," and Blanchefleur "Diano'ra." Flores and Blanchefleur, before Boccaccio's time, were noted lovers, and are mentioned as early as 1288 by Matfres Eymengau de Bezers, in his *Breviari d'Amor.*

Chaucer has taken the same story as the basis of the *Frankelein's Tale,* and Bojardo has introduced it as an episode in his *Orlando Innamorato,* where the lover is "Prasildo" and the lady "Tisbina." (See PRASILDO.)

The chroniclers of Charlemagne,
Of Merlin, and the Mort d'Arthure,
Mingled together in his brain,
With tales of Flores and Blanchefleur.
Longfellow.

Flores'ki (*Count*), a Pole, in love with princess Lodois'ka (4 *syl.*). At the opening of the play he is travelling with his servant Varbel to discover where the

princess has been placed by her father during the war. He falls in with the Tartar chief Kera Khan, whom he overpowers in fight, but spares his life, and thus makes him his friend. Floreski finds the princess in the castle of baron Lovinski, who keeps her a virtual prisoner; but the castle being stormed by the Tartars, the baron is slain, and the princess marries the count.—*J. P. Kemble: Lodoiska.*

Flo'rez, son of Gerrard king of the beggars. He assumes the name of Goswin, and becomes, in Bruges, a wealthy merchant. His mistress is Bertha, the supposed daughter of Vandunke the burgomaster.—*Fletcher: The Beggars' Bush* (1622).

Flor'ian, "the foundling of the forest," discovered in infancy by the count De Valmont, and adopted as his own son. Florian is light-hearted and volatile, but with deep affection, very brave, and the delight of all who know him. He is betrothed to his cousin, lady Geraldine, a ward of count De Valmont.—*Dimond: The Foundling of the Forest.*

Flor'imel "the Fair," courted by sir Sat'yrane, sir Per'idure, and sir Cal'idore (each 3 *syl.*), but she herself "loved none but Mar'inel," who cared not for her. When Marinel was overthrown by Britomart, and was reported to be dead, Florimel resolved to search into the truth of this rumour. In her wanderings, she came weary to the hut of a hag, but when she left the hut the hag sent a savage monster to bring her back. Florimel, however, jumped into a boat and escaped; but she fell into the hands of Proteus (2 *syl.*), who kept her in a dungeon "deep in the bottom of a huge great rock." One day, Marinel and his mother went to a banquet given by Proteus to the sea-gods; and as Marinel was loitering about, he heard the captive bemoaning her hard fate, and all "for love of Marinel." His heart was touched; he resolved to release the prisoner, and obtained from his mother a warrant of release, signed by Neptune himself. Proteus did not dare to disobey; so the lady was released, and became the happy bride of her liberator. —*Spenser: Faërie Queene*, iii. 4, 8, and iv. 11, 12 (1590, 1596).

(The name Florimel means "honey-flower.")

Florimel (*The False*), made by a witch of Riphæ'an snow and virgin wax, with an infusion of vermilion. Two burning lamps in silver sockets served for eyes, fine gold wire for locks, and for soul "a sprite that had fallen from heaven." Braggadoccio, seeing this false Florimel, carried "her" off as the veritable Florimel; but when she was stripped of her borrowed plumes, this waxen Florimel vanished into thin air, leaving nothing behind except the "golden girdle that was about her waist."—*Spenser: Faërie Queene*, iii. 8 and v. 3 (1590, 1596).

Florimel's Girdle, a girdle which gave to those who wore it "the virtue of chaste love and wifehood true;" if any woman not chaste or faithful put it on, it immediately "loosed or tore asunder." It was once the cestus of Venus; but when that queen of beauty wantoned with Mars, it fell off and was left on the "Acidalian mount."—*Spenser: Faërie Queene*, iv. 2 (1596).

¶ One day, sir Cambel, sir Triamond, sir Paridel, sir Blandamour, and sir Ferramont agreed to give Florimel's girdle to the most beautiful lady; when the previous question was moved, "Who was the most beautiful?" Of course, each knight, as in duty bound, adjudged his own lady to be the paragon of women, till the witch's image of snow and wax, made to represent Florimel, was produced, when all agreed that it was without peer, and so the girdle was handed to "the false Florimel." On trying it on, however, it would in no wise fit her; and when by dint of pains it was at length fastened, it instantly loosened and fell to the ground. It would fit Amoret exactly, and of course Florimel, but not the witch's thing of snow and wax.—*Spenser: Faërie Queene*, iv. 5 (1596).

¶ Morgan la Fée sent king Arthur a *horn*, out of which no lady could drink "who was not to herself or to her husband true." Ariosto's *enchanted cup* possessed a similar spell.

¶ A boy showed king Arthur a *mantle* which no wife not leal could wear. If any unchaste wife or maiden put it on, it would either go to shreds or refuse to drape her decorously.

¶ At Ephesus was a *grotto* containing a statue of Diana. If a chaste wife or maiden entered, a reed there (presented by Pan) gave forth most melodious sounds; but if the unfaithful or unchaste entered, its sounds were harsh and discordant.

¶ Alasnam's *mirror* remained unsullied when it reflected the unsullied; but be-

came dull when the unchaste stood before it. (See CARADOC, p. 177.)

Florin'da, daughter of count Julian one of the high lords in the Gothic court of Spain. She was violated by king Roderick; and the count, in his indignation, renounced the Christian religion and called over the Moors, who came to Spain in large numbers and drove Roderick from the throne. Orpas, the renegade archbishop of Sev'ille, asked Florinda to become his bride, but she shuddered at the thought. Roderick, in the guise of a priest, reclaimed count Julian as he was dying, and as Florinda rose from the dead body—

Her cheek was flushed, and in her eyes there beamed
A wilder brightness. On the Goth[*Roderick*]she gazed,
While underneath the emotions of that hour
Exhausted life gave way. . . . Round his neck she threw
Her arms, and cried, "My Roderick; mine in heaven!"
Groaning, he clasp't her close, and in that act
And agony her happy spirit fled.
Southey: Roderick, etc., xxiv. (1814).

Flo'ripes (3 *syl.*), sister of sir Fierabras [*Fe-ā'-ra-brah*], daughter of Laban, and wife of Guy the nephew of Charlemagne.

Florisan'do (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or those pertaining to Am'adis of Gaul. This part (from bk. vi. to xiv.) was added by Paez de Ribēra.

Florise (*The lady*), attendant on queen Berengaria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Flor'isel of Nice'a (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, pertaining to Am'adis of Gaul. This part was added by Felicino de Silva.

Flor'ismart, one of Charlemagne's paladins, and the bosom friend of Roland.

Florival (*Mdlle.*), daughter of a French physician in Belleisle. She fell in love with major Belford, while nursing him in her father's house during a period of sickness. (The tale is given under EMILY, p. 323.)—*Colman: The Deuce is in Him* (1762).

Flor'izel, son of Polixenês king of Bohemia. In a hunting expedition, he saw Perdîta (the supposed daughter of a shephed), fell in love with her, and courted her under the assumed name of Dor'iclês. The king tracked his son to the shepherd's house, and told Perdita that if she gave countenance to this foolery he would order her and the shepherd to be put to death. Florizel and Perdita then fled from Bohemia, and took refuge in Sicily. Being brought to the court of king Leontês, it soon became manifest that Perdita was the king's daughter. Polixenês, in the mean time, had tracked his son to Sicily, but when he was informed that Perdita was the king's daughter, his objection to the marriage ceased, and Perdita became the happy bride of prince Florizel.—*Shakespeare: The Winter's Tale* (1604).

Florizel, the name assumed by George IV. in his correspondence with Mrs. Robinson (actress and poetess), generally known as Per'dita, that being the character in which she first attracted his attention when prince of Wales.

∴ George IV. was nicknamed "prince Florizel." "Prince Florizel" in lord Beaconsfield's *Endymion* (1880) is meant for Napoleon III.

Flower of Chivalry, sir William Douglas, knight of Liddesdale (*–1353). Sir Philip Sidney, statesman, poet, and soldier, was also called "The Flower of Chivalry" (1554–1586). So was the Chevalier de Bayard, *le Chevalier sans Peur et sans Reproche* (1476–1524).

Flower of Kings. Arthur is so called by John of Exeter (sixth century).

Flower of Poets, Geoffrey Chaucer (1328–1400).

Flower of the Lev'ant. Zantê is so called from its great beauty and fertility.

Zante! Zante! flor di Levanti.

Flower of Yarrow (*The*), Mary Scott, daughter of sir William Scott of Harden.

Flowers (*Lovers'*) are stated by Spenser, in his *Shepheарde's Calendar*, to be "the purple columbine, gilliflowers, carnations, and sops in wine" ("April").

In the "language of flowers," *columbine* signifies "folly," *gilliflowers* "bonds of love," *carnations* "pure love," and *sops of wine* (one of the carnation family) "woman's love."

Bring hither the pinke, and purple columbine,
With gilliflowers;
Bring coronations, and sops in wine,
Worne of paramours.
Spenser: The Shepheарde's Calendar ("April," 1579).

Flower Sermon, a sermon preached every Whit Monday in St. Catherine Cree. On this occasion each of the congregation carries a bunch of flowers, and

a bunch of flowers is also laid on the pulpit cushion. The Flower Sermon is not now limited to St. Catherine Cree, other churches have adopted the custom.

Flowerdale (*Sir John*), father of Clarissa, and the neighbour of colonel Oldboy.—*Bickerstaff: Lionel and Clarissa.*

Flowered Robes. In ancient Greece to say "a woman wore flowered robes" was the same as to say she was a *fille publique.* Solon made it a law that virtuous women should appear in simple and modest apparel, but that harlots should always dress in gay and flowered robes.

As fugitive slaves are known by their stigmata, so flowered garments indicate one of the demi-monde [μοιχαλίδα].—*Clemens of Alexandria.*

Flowery Kingdom (*The*), China. The Chinese call their kingdom *Hwa Kwoh*, which means "The Flowery Kingdom," *i.e.* the flower of kingdoms.

Fluel'len, a Welsh captain and great pedant, who, amongst other learned quiddities, drew this parallel between Henry V. and Alexander the Great: "One was born in Monmouth and the other in Macedon, both which places begin with M, and in both a river flowed."—*Shakespeare: Henry V.* act iv. sc. 7 (1599).

Flur, the bride of Cassivelaun, "for whose love the Roman Cæsar first invaded Britain."—*Tennyson: Idylls of the King* ("Enid").

Flute, the bellows-mender, who in the travestie of *Piramus and Thisby* had to take the part of Thisbe.

Flute: What is Thisbe? a wandering knight?
Quince: It is the lady Pyramus must love.
Flute: Nay, faith, let not me play a woman: I have a beard coming.—*Shakespeare: Midsummer Night's Dream,* act i. sc. 1 (1592).

Flute (*The Magic*), a flute which has the power of inspiring love. When given by the powers of darkness, the love it inspires is sensual love; but when bestowed by the powers of light, it becomes subservient to the very holiest ends. In the opera called *Die Zauberflöte,* Tami'no and Pami'na are guided by it through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—*Mozart: Die Zauberflöte* (1791).

Flutter, a gossip, fond of telling a good story, but, unhappily, unable to do so without a blunder. "A good-natured, insignificant creature, admitted everywhere, but cared for nowhere" (act i. sc. 3).—*Mrs. Cowley: The Belle's Stratagem* (1780).

Flutter (*Sir Fopling*), the hero in Etheridge's comedy of *The Man of Mode* (1676).

Fly Painted (*A*). The quondam shepherd lad Giotto had not been long under his master Cimabue, when he painted a fly on the nose of a head so true to nature that Cimabue tried to brush it off. (See BEE PAINTED. See also ZEUXIS AND PARRHASIOS.)

Fly-gods, Beelzebub, a god of the Philistines, supposed to ward off flies. Achor was worshipped by the Cyrēneans for a similar object. Zeus Apomy'ios was the fly-god of the Greeks.

On the east side of your shop, aloft,
Write Mathlai, Tarmael, and Barab'orat;
Upon the north part, Rael, Velel, Thiel.
They are the names of those mercurial sprites
That do fright flies from boxes.
Ben Jonson: The Alchemist, i. (1610).

Flying Dutchman (*The*), a phantom ship, seen in stormy weather off the Cape of Good Hope, and thought to forebode ill luck. The legend is that it was a vessel laden with precious metal, but a horrible murder having been committed on board, the plague broke out among the crew, and no port would allow the ship to enter, so it was doomed to float about like a ghost, and never to enjoy rest.—*Sir W. Scott.*

∴ Another legend is that a Dutch captain, homeward bound, met with long-continued head winds off the Cape; but swore he would double the Cape and not put back, if he strove till the day of doom. He was taken at his word, and there he still beats, but never succeeds in rounding the point.

(Captain Marryat has a novel founded on this legend, called *The Phantom Ship,* 1836.)

Flying Highwayman, William Harrow, who leaped his horse over turnpike gates as if it had been furnished with wings. He was executed in 1763.

Flyter (*Mrs.*), landlady of the lodgings occupied by Frank Osbaldistone in Glasgow.—*Sir W. Scott: Rob Roy* (time, George I.).

Fœdera (*The*), the public acts between the kings of England and other royal personages. It also contains the Magna Charta, numerous benefactions, and other documents. Dr. Adam Clarke

was employed to carry the original work back to the Conquest. Rymer was the compiler of fifteen folio volumes (1638–1714). Robert Sanderson added five more. The Hague edition was published in ten volumes folio, and Stephen Whatley translated it into English in 1731.

Foible, the intriguing lady's-maid of lady Wishfort, and married to Waitwell (lackey of Edward Mirabell). She interlards her remarks with "says he," "he says says he," "she says says she," etc.—*Congreve: The Way of the World* (1700).

Foi'gard (*Father*), one of a gang of thieves. He pretends to be a French priest, but "his French shows him to be English, and his English shows him to be Irish."—*Farquhar: The Beaux' Stratagem* (1705).

Foker (*Henry*), son of lady Foker. He marries Blanche Amory.—*Thackeray: Pendennis* (1850).

Folair' (2 *syl.*), a pantomimist at the Portsmouth Theatre, under the management of Mr. Vincent Crummles.—*Dickens: Nicholas Nickleby* (1838).

Foldath, general of the Fir-bolg or Belgæ in the south of Ireland. In the epic called *Tem'ora*, Cathmor is the "lord of Atha," and Foldath is his general. He is a good specimen of the savage chieftain: bold and daring, but presumptuous, overbearing, and cruel. "His stride is haughty, and his red eye rolls in wrath." Foldath looks with scorn on Hidalla, a humane and gentle officer in the same army, for his delight is strife, and he exults over the fallen. In counsel Foldath is imperious, and contemptuous to those who differ from him. Unrelenting in revenge; and even when he falls with his death-wound, dealt by Fillan the son of Fingal, he feels a sort of pleasure that his ghost would hover in the blast, and exult over the graves of his enemies. Foldath had one child, a daughter, the blue-eyed Dardu-Le'na, the last of the race.—*Ossian: Temora.*

Folio (*Tom*), Thomas Rawlinson, a bibliopolist, who flourished about 1681–1725.—*The Tatler.*

Fon'dlewife, an uxorious banker.—*Congreve: The Old Bachelor* (1693).

When Mrs. Jefferson [1733–1776] was asked in what characters she excelled the most, she innocently replied, "In old men, like 'Fondlewife' and 'sir Jealous Traffic.'"—*T. Davies.*

("Sir Jealous Traffic" is in *The Busy Body*, by Mrs. Centlivre.)

Fondlove (*Sir William*), a vain old baronet of 60, who fancies himself a schoolboy, capable of playing boyish games, dancing, or doing anything that young men do. "How marvellously I wear! What signs of age have I? I'm certainly a wonder for my age. I walk as well as ever. Do I stoop? Observe the hollow of my back. As now I stand, so stood I when a child, a rosy, chubby boy. My arm is firm as 'twas at 20. Oak, oak, isn't it? Think you my leg is shrunk?—not in the calf a little? When others waste, 'tis growing-time with me. Vigour, sir, vigour, in every joint. Could run, could leap. Why shouldn't I marry?" So thought sir William of sir William, and he married the Widow Green, a buxom dame of 40 summers.—*Knowles: The Love-Chase* (1837).

Fontainebleau (*Decree of*), an edict passed by Napoleon I., ordering all English goods wherever found to be ruthlessly burnt (October 18, 1810).

Fontara'bia, now called Fuenterabia (in Latin *Fons rapidus*), near the gulf of Gascony. Here Charlemagne and all his chivalry fell by the sword of the "Spanish Saracens."—*Mariana.*

∴ Mezeray says that the rear of the king's army being cut off, Charlemagne returned and obtained a brilliant revenge.

Fool (*A Royal*). James I. of Great Britain was called by Sully of France "The Most Learned Fool in Christendom" (1566–1625).

Fool (*The*), in Shakespeare's *King Lear*, a wise counsellor in disguised idiotcy.

Fool (*The*), in the ancient morris-dance, represented the court jester. He carried in his hand a yellow bauble, and wore on his head a hood with ass's ears, the top of the hood rising into the form of a cock's neck and head, with a belt at the extreme end. The hood was blue edged with yellow and scalloped, the doublet red edged with yellow, the girdle yellow, the hose of one leg yellow and of the other blue, shoes red. (See MORRIS-DANCE.)

Fool of Quality (*The*), a novel by Henry Brooke (1766).

Fools. *Pays de Fous.* Gheel, in

Belgium, is so called, because it has been for many years the Bedlam of Belgium.

Battersea is also a *pays de fous*, from a pun. Simples used to be grown there largely for the London apothecaries, and hence the expression, *You must go to Battersea to get your simples cut.*

*** Bœotia was considered by the Athenians the *pays de fous* of Greece. Arcadia was also a folly-land; hence *Arcades ambo* ("both noodles alike").

Fools, Jesters, and Mirthmen.

In the following list, those in italics were mirthmen, but not licensed fools or jesters.

ADELSBURN (*Burkard Kaspar*), jester to George I. He was not only a fun-maker, but also a ghostly adviser of the Hanoverian.

AKSÁKOFF, the fool of czarina Elizabeth of Russia (mother of Peter II.). He was a stolid brute, fond of practical jokes.

ANGELY (*L.*), jester to Louis XIV., and last of the licensed fools of France. He is mentioned by Boileau in *Satires* i. and viii.

AOPI (*Monsignore*), who succeeded Soglia as the merryman of Pope Gregory XVI.

ARMSTRONG (*Archie*), jester in the courts of James I. and Charles I. One of the characters in Scott's novel *The Fortunes of Nigel*. Being condemned to death by king James for sheep-stealing, Archie implored that he might live till he had read his Bible through for his soul's weal. This was granted, and Archie rejoined, with a sly look, "Then de'il tak' me 'gin I ever read a word on't!"

BERDIC, "joculator" to William the Conqueror. Three towns and five caracutes in Gloucestershire were given him by the king.

BLUET D'ARBERES (seventeenth century), fool to the duke of Mantua. During a pestilence, he conceived the idea of offering his life as a ransom for his countrymen, and actually starved himself to death to stay the plague.

BONNY (*Patrick*), jester to the regent Morton.

Borde (*Andrew*), usually called "Merry Andrew," physician to Henry VIII. (1500–1549).

BRUSQUET. Of this court fool Brantôme says, "He never had his equal in repartee" (1512–1563).

Caillet (*Guillaume*), who flourished about 1490. His likeness is given in the frontispiece of the *Ship of Fools* (1497).

CHICOT, jester of Henri III. and Henri IV. Alexandre Dumas has a novel called *Chicot the Jester* (1553–1591).

COLQUHOUN (*Jemmy*), predecessor of James Geddes, jester in the court of Mary queen of Scots.

Coryat, "prince of non-official jesters and coxcombs." Kept by prince Henry, brother of Charles I.

COULON, doctor and jester to Louis XVIII. He was the very prince of mimics. He sat for the portraits of Thiers, Molé, and comte Joseph de Villèle (died 1868).

DA'GONET (*Sir*), jester to king Arthur. He was knighted by the king himself.

DERRIE, a court jester to James I. Contemporary with Thom.

DUFRESNOY, poet, playwright, actor, gardener, glass-manufacturer, spendthrift, wit, and honorary fool to Louis XIV. His jests are the "Joe Millers" of France.

GEDDES (*James*), jester in the court of Mary queen of Scots. He was daft, and followed Jemmy Colquhoun in the motley.

GLORIEUX (*Le*), jester of Charles *le Hardi*, of Burgundy.

GONELLA, domestic jester of the duke of Ferrara. His jests are in print. Gonella used to ride a horse all skin and bone, which is spoken of in *Don Quixote*.

HAFOD (*Jack*), a retainer in the house of Mr. Bartlett, of Castlemorton, Worcestershire. He died at the close of the eighteenth century, and has given birth to the expression, "As big a fool as Jack Hafod." He was the *ultimus scurrarum* in Great Britain.

HEYWOOD (*John*), author of numerous dramatic works (1492–1565).

Jean (*Seigni*), or "Old John;" so called to distinguish him from Jean or Johan, called *Le Fol de Madame* (fl. 1380).

JOHAN, *Le Fol de Madame*, mentioned by Marot in his epitaphs.

Johnson (*S.*), familiarly known as "lord Flame," the character he played in his own extravaganza *Hurlo-Thrumbo* (1729).

Kyaw (*General*), a Saxon general, famous for his broad jests.

KILLIGREW (*Thomas*), called "king Charles's jester" (1611–1682).

LONGELY, jester to Louis XIII.

NARR (*Klaus*), jester to Frederick "the Wise," elector of Prussia.

PACE.

PATCH, court fool of Elizabeth wife of Henry VII.

PATCHE, cardinal Wolsey's jester. The cardinal made Henry VIII. a present of this "wise fool," and the king returned word that "the gift was a most acceptable one."

PATISON, licensed jester to sir Thomas More. He is introduced by Hans Holbein in his famous picture of the lord chancellor.

Paul (*Jacob*), baron Gundling. This merryman was laden with titles in ridicule by Frederick William I. of Prussia.

PEARCE (*Dickie*), fool of the earl of Suffolk. Dean Swift wrote an epitaph on him.

RAVERE, court jester to Henry I. of England.

ROSEN (*Kunz von der*), a private jester to the emperor Maximilian I.

SCOGAN, court jester to Edward IV.

SOGLIA (*Cardinal*), the fun-maker of pope Gregory XVI. He was succeeded by Aopi.

SOMERS (*Will*), court jester to Henry VIII. The effigy of this jester is at Hampton Court. And in Old Fish Street was once a public-house called Will Somers's tavern (1490–1560).

STEHLIN (*Professor*), in the household of czarina Elizabeth of Russia. He was teacher of mathematics and history to the grand-duke (Peter II.), and was also his licensed buffoon.

Tarleton (*Richard*), the famous clown and jester in the reign of queen Elizabeth, but not attached either to the court or to any nobleman (1530–1588).

THOM, one of the court jesters of James I. Contemporary with Derrie.

TRIBOULET, court jester to Louis XII. and François I. (1487–1536). Licinio, the rival of Titian, took his likeness, which is still extant.

WALLETT (*W. F.*), court jester to queen Victoria. He styles himself "the queen's jester," but doubtlessly has no warrant for the title from the lord chamberlain.

WALTER, jester to queen Elizabeth.

WILL, "my lord of Leicester's jesting player;" but who this "Will" was is not known. It might be Will Johnson, Will Sly, Will Kimp, or even Will Shakespeare.

YORICK, jester in the court of Denmark. Referred to by Shakespeare in his *Hamlet*, act v. sc. 1.

(Dr. Doran published *The History of Court Fools*, in 1858.)

Fools' Paradise, unlawful pleasure; illicit love; vain hopes; the *limbus fatuorum* or paradise of idiots and fools.

If ye should lead her into a fools' paradise, it were a gross . . . behaviour.—*Shakespeare: Romeo and Juliet*, act ii. sc. 4 (1597).

Foot. The foot of an Arab is noted for its arch, and hence Tennyson speaks of the "delicate Arab arch of [*Maud's*] feet."—*Maud*, xvi. 1.

Foot-breadth, the sword of Thoralf Skolinson "the Strong" of Norway.

Quern-biter of Hakon the Good,
Wherewith at a stroke he hewed
The millstone thro' and thro';
And Foot-breadth of Thoralf "the Strong!"—
Were not so broad, nor yet so long,
Nor was their edge so true.

Longfellow.

Fopling Flutter (*Sir*), "the man of mode," the chief character of a comedy by sir George Etherege, entitled *The Man of Mode, or Sir Fopling Flutter* (1676).

Foppery. Vespasian the Roman emperor had a contempt for foppery. When certain young noblemen came to him smelling of perfumes, he said to them, "You would have pleased me more if you had smelt of garlic."

¶ Charlemagne had a similar contempt of foppery. One day, when he was hunting, the rain poured down in torrents, and the fine furs and silks of his suite were utterly spoilt. The king took this occasion to rebuke the court beaux for their vanity in dress, and advised them in future to adopt garments more simple and more serviceable.

Foppington (*Lord*), an empty-headed coxcomb, intent only on dress and fashion. His favourite oaths, which he brings out with a drawl, are: "Strike me dumb!" "Split my windpipe!" and so on. When he loses his mistress, he consoles himself with this reflection: "Now, for my part, I think the wisest thing a man can do with an aching heart is to put on a serene countenance; for a philosophical air is the most becoming thing in the world to the face of a person of quality."—*Vanbrugh: The Relapse* (1697).

The shoemaker in *The Relapse* tells lord Foppington that his lordship is mistaken in supposing that his shoe pinches.—*Macaulay.*

Foppington (*Lord*), elder brother of Tom Fashion. A selfish coxcomb, engaged to be married to Miss Hoyden, daughter of sir Tunbelly Clumsy, to whom he is personally unknown. His favourite oaths are: "Strike me dumb!" "Strike me ugly!" "Stap my vitals!" "Split my windpipe!" "Rat me!" etc.; and, in speaking, his affectation is to change the vowel *o* into *a*, as *rat, naw, resalve, waurld, ardered, mauth, paund, maunth, lang, philasapher, tarture*, and so on. (See CLUMSY, p. 221.)—*Sheridan: A Trip to Scarborough* (1777).

(This comedy is *The Relapse*, slightly altered and curtailed.)

Foppington (*Lord*), a young married man about town, most intent upon dress and fashion, whose whole life is consumed in the follies of play and seduction. His favourite oaths are: "Sun, burn me!" "Curse, catch me!" "Stap my breath!" "Let me blood!" "Run me through!" "Strike me stupid!" "Knock me down!" He is reckoned the king of all court fops.—*Colley Cibber: The Careless Husband* (1704).

Macklin says, "Nature formed Colley Cibber for a coxcomb . . . and his predominant tendency was to be considered among men as a leader of fashion, and among women as a *beau garçon*. Hence . . . his 'lord Foppington' was a model for dress, and that hauteur and nonchalance which distinguished the superior coxcombs of that day."—*Percy: Anecdotes.*

Fops' Alley. The passage between the benches right and left of the old opera-house.

Ford, a gentleman of fortune living at Windsor. He assumes the name of Brook, and being introduced to sir John Falstaff, the knight informs him "of his whole course of wooing," and how at one time he eluded Mrs. Ford's jealous husband by being carried out before his eyes in a buck-basket of dirty linen.—*Merry Wives of Windsor*, act iii. sc. 5.

Mrs. Ford, wife of Mr. Ford. Sir John Falstaff pays court to her, and she pretends to accept his protestations of love, in order to expose and punish him. Her husband assumes for the nonce the name of Brook, and sir John tells him from time to time the progress of his suit, and how he succeeds in duping her fool of a husband.—*Shakespeare: Merry Wives of Windsor* (1596).

For'delis (3 *syl.*), wife of Bran'dimart (Orlando's intimate friend). When Brandimart was slain, Fordelis dwelt for a time in his sepulchre in Sicily, and died broken-hearted. (See FOURDELIS.)—*Ariosto: Orlando Furioso*, bk. xii. (1516).

Forehead. A high forehead was at one time deemed a mark of beauty in women; hence Felice, the wife of Guy of Warwick, is described as having "the same high forehead as Venus."—*History of Guy of Warwick.*

Fore'sight (2 *syl.*), a mad, superstitious old man, who "consulted the stars, and believed in omens, portents, and predictions." He referred "man's goatish disposition to the charge of a star," and says he himself was "born when the Crab was ascending, so that all his affairs in life have gone backwards."

I know the signs, and the planets, and their houses: can judge of motions, direct and retrograde, of sextiles, quadrates, trines, and oppositions, fiery trigons and

aquatic trigons. Know whether life shall be long or short, happy or unhappy; whether diseases are curable or incurable; if journeys shall be prosperous, undertakings successful, or stolen goods recovered.—*Congreve: Love for Love*, ii. (1695).

Forest (*The*), fifteen lyrics by Ben Jonson (1616). It contains the celebrated one—

Drink to me only with thine eyes.

Forester (*Sir Philip*), a libertine knight. He goes in disguise to lady Bothwell's ball on his return from the Continent, but, being recognized, decamps.

Lady Jemima Forester, wife of sir Philip, who goes with her sister lady Bothwell to consult "the enchanted mirror," in which they discover the clandestine marriage and infidelity of sir Philip.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Forgers and Forgeries (*Literary*).

(1) *Acta Pilāta.* An apocryphal report of the Crucifixion, said to have been sent by Pontius Pilate to Tiberius the Roman emperor.

Amber Witch (*The*). (See under Reinhold.)

(2) *Annals of Tacitus* (*The*). Said to be a forgery of Poggio Bracciolini, apostolic to eight popes (1381–1459). It is said that Cosmo de Medici agreed to pay him 500 gold sequins (about £160) for his trouble. We are further told that Poggio's MS. is still in the library of Florence, and that it was published in 1460. Johannes de Spire produced the last six books, but the work is still incomplete. In confirmation of this tale it is added "that no writer has quoted from the *Annals* before the close of the sixteenth century." The title "Annals of Tacitus" was given to Poggio's book by Beatus Rhenanus in 1553.

Whether these assertions are true or not, it is very generally admitted that the famous quotation paraded by Paley in his *Evidences* (chap. ii.) is not genuine. It speaks of Christ being crucified by Pilate, and the persecutions of the early Christians (*Annals*, xv. 44).

(3) Annius of Viterbo (or Giovanni Nanni) (1432–1502). His *Antiquitātum Variorum Volumina*, xvii. (1498), professes to be selections from Berosius, Manĕtho, Megasthenes (4 *syl.*), Archilocus, Myrsiles (3 *syl.*), Fabius Pictor, Sempronius, Cato, etc.; but the pretended selections are fabrications.

(4) *Apocryphal Scriptures.* These are very numerous, but the best known are "The Revelation of Peter," the "Epistle of Barnabas," the "Institutions of the Apostles," the "Gospel according to the Hebrews," the "Gospel of Peter" (said to be of the second century), the "Gospel" and the "Acts of Thomas," the "Acts of the Apostles by Andrew," the "Acts of the Apostles by John," the "Gnostic Scriptures," etc.

Irenæus (bk. i. 17) tells us that the Gnostics, in the second century, had an innumerable number of spurious books; and that in the following age the number greatly increased. In the fourth century there were at least eighty Gospels.

(5) *Apostolic Constitutions* (*The*). A collection of ecclesiastical laws attributed to St. Clemens, a disciple of St. Peter, but pronounced to be forgeries by the Council of Constantinople in 690.

(6) Bertram (*Dr. Charles Julius*), professor of English at Copenhagen. He gave out that he had discovered, in 1747, in the library of that city, a book entitled *De Situ Britanniæ*, with the "Diaphragmata" (or Itinerary), by Richardus Corinensis. He published this with two other treatises (one by Gildas Badon'icus, and the other by Nennius Banchorensis) in 1757. The forgery was exposed by the Rev. J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale.*

It is said that the style and Latinity of Bertram's book are inconsistent with the time of Richard of Cirencester. He may possibly have based his forgeries on some chronicles and itineraries; but he has mutilated them, and falsified them by variations and additions of his own.

(7) Boece (*Hector*), in his *Scotorum Historia* (1520), has forged the names of forty-five Scottish kings, with which he interpolated the Irish list of the Dalriadic rulers (that is, the kings of Argyllshire).

(8) Cagliostro (*Count of*). Alexandro de Cagliostro was certainly the most unblushing literary impostor that ever lived (1745–1795). He stole the novels of John Potocki, a Polish count, and published them as his own. The *National* ferreted out this and all his other impositions. His name has become a by-word of literary quacks.

(9) Chasles Forgeries (*The*). M. Chasles, a member of the French Academy of Sciences, gave out that he had purchased 27,000 MSS. for £5000; but he refused to tell where he bought them, lest (as he said) "others might go and spoil the market." Amongst these MSS. were: "A correspondence between

Alexander the Great and Aristides" (4 *syl.*); several "letters of Attila" (king of the Huns); a letter from the "widow of Martin Luther;" several letters from "Judas Iscariot to Mary Magdalene;" others from "Lazarus to St. Peter." In regard to England, he produced a faded yellow MS. which purported to be letters from Pascal to sir Isaac Newton, to prove that Newton had pilfered his system of gravitation. This MS. he asserted belonged to the abbey of Tours, came into the possession of comte de Boisjourdain, who in 1791 was wrecked on his passage to America. The MS. was sold, and the buyer gave it to M. Chasles. Another letter was from Galileo, and stated that the law of gravitation was known and taught by him. A committee examined into these matters, when it was discovered that the whole was the forgery of a poor tool named Vrain Lucas.

(10) *Christian Forgeries* (*The*) of Brahmanic writings, printed in French at Yoerdun, in 1778, imposed even on Voltaire. A Carmelite missionary justifies the forgery, as the object is laudable.

∴ Similarly, the manifest forgeries in the *Acta Sanctorum* of the Bollandistes are justified. Probably many of these were invented by the "readers" appointed to distract the attention of their fraternity at meal-times.

(11) CHURCH FORGERIES. Mosheim says, "Acts of councils, records, epistles, and whole books were forged by zealous monks, in order the more easily to rob and plunder the credulous on whom they imposed their glaring absurdities." Certainly some of the things told by the Bollandistes amply justify this startling indictment. Witness that of the "pilgims of Compostella," told in the *Acta Sanctorum*, repeated by Mgr. Guerin, the pope's chaplain, in 1880, by Udal, in his *Tour through Spain and Portugal*, by Patrick, in his *Parables of the Pilgrims* (vol. xxxvii. 430, 431), and by many others. The short and long of the tale is that two roast chickens, a cock and a hen, were served at an alcaid's table, and, in order to testify to the truth of a statement told to him, jumped up alive, and all their feathers flew into the room and covered them with plumage. The two fowls were sent to Compostella, where every year they generated exactly two fowls, a cock and a hen, and then died. Pilgrims still go to Compostella to see these wonderful fowls, and, no matter how many pilgrims, each receives a feather, but the tale of feathers is not diminished. Marineus Siculus says, "Hæc Ego testor, propterea vide et interfui" (*Scriptores*, vol. ii. p. 805); and in allusion to this extravaganza St. Dominic of Calzada, in 1169, was represented with a cock and hen in his right hand. The axiom was, the more improbable the tale, the greater the miracle.

(12) CHATTERTON (*Thomas*), in 1777, published certain poems, which he affirmed were written in the fifteenth century by Thomas Rowley, a monk. The poets Gray and Mason exposed the forgery.

His other literary forgeries were: (1) *The Pedigree of Burgum* (a Bristol pewterer), professed to have been discovered in the muniment-room of St. Mary's Church, Redcliffe. He accordingly printed a history of the "De Bergham" family, with a poem called *The Romaunt of the Cnyghte*, by John de Bergham (fourteenth century). (2) A forged account of the opening of the old bridge, signed "Dunhelmus Bristoliensis," and professing to have been copied from an old MS. (3) *An Account of Bristol*, by Turgotus, "translated out of Saxon into English, by T. Rowley." This forgery was made for the use of Mr. Catcott, who was writing a history of Bristol.

(13) *Clementi'na.* A spurious account of the journeys of Clemens Romānus with the apostle Peter. The *Apostolic Canons and Constitutions* attributed to him are also spurious. Clemens is said to have died in 102.

(14) *Clementines* (*The*). Nineteen discourses preceded by two letters. One of the letters is from St. Peter to St. James (bishop of Jerusalem), the other is from Clemens to the same. The "discourses" are spurious Christian stories. On these forgeries rest the main evidence that the apostle Peter was bishop of Rome.

What is generally understood by *Clementines* (3 *syl.*), is the third part of the *Decretals of Raimond de Pennafort*, with the *rescript of Boniface VIII.*, undertaken by order of pope Clement V. The *Clementines of Clementi* are apocryphal homilies.

(15) *Codex Diplomaticus.* (See under VELLA.)

(16) *Croyland Abbey.* The *Historia Monasterii Croylandensis* was at one time supposed to be written by Ingulph abbot of Croyland, in Lincolnshire (born 1030–1109); but sir Francis Palgrave, in the *Quarterly Review* of 1826, proved that the said *history* was a pure romance, composed by some monk in the thirteenth or fourteenth century.

(17) *Decretals* (*False*) (A.D. 835–845). A shameless forgery, purporting to be fifty-nine rescripts of bishops in the first four centuries, signed by such names as St. Anaclētus (who died 78), St. Alexander (who died 109), St. Fabian (who died 236), Julius (who died 837), and St.

Athanasius (who died 373). The object of these false Decretals is to diminish the authority of metropolitans over their suffragans, by establishing an appellant jurisdiction of the Roman see in all causes; and by forbidding national councils to be held without its consent. Every bishop is made amenable only to the tribunal of the pope. Every accused person might appeal to the pope from any civil sentence; the pope only could make new sees, or translate from one to another. Upon these spurious Decretals has been built up the great fabric of papal supremacy. Knoch says that these false Decretals "produced enormous changes in the Roman hierarchy, doctrine, and discipline; and that they have raised the authority of the pope to an incalculable extent."

They were proved to be forgeries by Nicolas Cusanus, in 1452; by Laurentius Valla in 1457; by Cusanus in 1586; and by Blondel in 1628. At length pope Pius. VI., in 1789, had the honesty and courage to pronounce the author *Impostor nequissimus*, and the Decretals infamous forgeries. But they had served their purpose.

The author was either Isidore Mercator or Precator (a Cenobite), Benedict Levita of Mentz, or Riculfe (archbishop of Mentz). As they were called "Isidorian Decretals," probably Isidore Mercator was the author, and he wished his name "Isidore" to be mistaken for St. Isidore of Seville, who lived 570–636, *i.e.* about 200 years previously.

(18) *Eikon Basilikê* [*I-kon Bă-zil-i-ke*], published 1649. At one time attributed to Charles I. But John Gauden, writing to the bishop of Exeter, says the "book is wholly and solely my own invention." It contains a minute account of the king's trial. (See an article on the subject in the *Nineteenth Century*, February, 1891, p. 327.)

(19) *English Mercurie* (*The*), (1588). Once considered to be the oldest English newspaper; but in 1839 Thomas Watts, of the British Museum, published a pamphlet demonstrating it to be an impudent forgery, as the paper on which it is printed bears the Hanoverian arms with the initials G. R. (*George Rex*).

See an article on the subject in the *Nineteenth Century*, February, 1891, p. 334.

(20) *Ignatian Controversy* (*The*). The question is whether the works attributed to Ignatius, bishop of Antioch and martyr (115), are genuine and authentic or not. Daille, Semler, Hermann, Ernesti, Neander, and several other great scholars tell us "that much is spurious, and the rest has been greatly tampered with."

It is a very sad thing, but undoubtedly true, that no history or church literature which passed through the hands of the monk can be relied on.

(21) ILIVE (*Jacob*), in 1751, published the *Book of Jasher*, which the *Monthly Review*, in December the same year, proved to be a forgery.

The *Book of Jasher* is twice referred to in the Old Testament: in *Josh.* x. 13 and in 2 *Sam.* i. 18.

(22) IRELAND (*S. W. H.*) published, in folio, 1796, *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, £4 4*s*. He actually produced MSS. which he had forged, and which he pretended were originals. (Strange as it may seem, Dr. Parr, Dr. Valpy, James Boswell, Herbert Croft, and the poet-laureate Pye Smith, signed a document, certifying their opinion that these forgeries were genuine. Where their ears could have been is a mystery, as Mrs. Siddons detected the forgery immediately.)

On April 2, 1796, the play of *Vortigern and Rowena*, "from the pen of Shakespeare," was announced for representation. It drew a most crowded house; but the fraud was detected by Malone, and Ireland made a public declaration of his impositions, from beginning to end.

(23) *Isiac Table* (*The*). A flat rectangular bronze plate, about four feet eight inches long, containing three rows of figures of Egyptian emblems and deities. It was sold by a soldier to a locksmith, who sold it to cardinal Bembo in 1527. It is now at Turin; but it is a general opinion that the table is spurious.

(24) *Jasher* (*Book of*). (See under ILIVE.)

(25) LAUDER (*William*) published, in 1751, false quotations from Masenius a Jesuit of Cologne, Taubmann a German, Staphorstius a learned Dutchman, and others, to "prove Milton a gross plagiarist." Dr. Douglas demonstrated that the citations were incorrect, and that often several lines had been foisted in to make the parallels. Lauder confessed the fact afterwards (1754).

The title of his book is an *Essay on Milton's Use and Imitation of the Moderns*.

(26) *Letter of St. Peter to Pepin*, forged by pope Stephen III. rendered desperate by the siege of Rome by Astolph the Lombard king. (See Milman, *Latin Christianity*, vol. iii. book iv. chap. xi. pp. 21–23.)

(27) *Letters of Ganganelli* (pope Clement XIV.), though spurious, are very interesting. They are generally attributed to Caraccioli, but Caraccioli died protesting that he was only the translator of them.

Ganganelli was born 1705, became pope in 1769, and died 1774.

(28) LETTERS OF PHAL'ARIS (*The*). Phalaris was tyrant of Agregentum, in Sicily, especially noted for his judgment on Perillos, inventor of the "brazen bull." Certain letters ascribed to him were published at Oxford in 1695, by Charles Boyle (earl of Orrery), who maintained their authenticity; but Richard Bentley, in the same year, published his *Dissertation* to prove that they are apocryphal, and no doubt Bentley was right. These letters, on philosophical subjects, profess to have been written six centuries before the Christian era, but Bentley has proved, by internal historical evidence, that they could not have been written for at least eight centuries later.

Bentley's *Dissertation* introduced a new era of criticism, and probably suggested to Dr. Murray the idea of an English Dictionary on the same lines.

(29) *Letters of Shelley* (*Percy Bysshe*), published in 1852, proved to be forgeries by the *Athenæum* in the same year. The letters profess to have been a correspondence with his friends Byron and Keats.

Percy Bysshe Shelley lived 1792–1822.

(30) *Moabite Stone* (*The*), said to have been discovered near the Dead Sea by Klein, in 1868, and broken up by Bedouins in 1869. Mr. Löwy, in 1887, pronounced it to be a forgery, one of his arguments being that the *stone* was more worn than the *letters*, in other words, that the stone was old, but the inscription modern.

(31) *Mormon* (*Book of*). *The Golden Bible*, the pretended work of Mormon, "the last of the Hebrew prophets." It was said to be written on golden plates about the thickness of tin. In reality it was a fiction written by the Rev. Solomon Spalding, who died in 1816. Joseph Smith gave out that the book was revealed to him by the angel Mormon, who also supplied a Urim and Thummim which would enable him to decipher the book. (See KORAN.)

(32) *Orph'ica*. An immense mass of literature which, in the third and fourth centuries, grew out of the old Orphic myths and songs; somewhat like the *Ossian* of Macpherson, based, it may be, on older literature. Not only the Hellenists, but also the Church Fathers appealed to these forgeries as primitive sources of the religion of ancient Greece, from which they took it for granted that Pythag'oras, Heraclitus, and Plato had drawn their theological philosophy. Wesseling and Lobeck demonstrated that these Orphica were forgeries of the third and fourth centuries; and that, so far from being the source of Greek mythology, the truth lies in the contrary direction, and the Orphica were deduced from Hesiod and Homer.

(33) PEREIRA (*Colonel*). (See under SANCHONI'ATHON.)

(34) *Phalaris*. (See under LETTERS OF PHAL'ARIS.)

(35) *Phœnician Stone* (*The*). In 1824 the learned Raoul Rochette, professor of archæology, and keeper of the cabinet of antiquities, Paris, received from Malta (for the French Academy) a stone with a bilingual inscription in Greek and what professed to be Phœnician. The stone was dated the 85th Olympiad (B.C. 436). Rochette gave the inscription credit for the antiquity it laid claim to, and sent a copy of the inscription to every noted *savant* in Europe for decipherment and translation. The great scholar Gesenius of Halle and the hardly less learned Hamaker of Leyden agreed with Rochette, and published comments on the stone. Yet after all it turned out to be an impudent hoax and modern forgery.

(36) *Pilate's despatch to the emperor Tiberius*. (See *Acta Pilati*.)

(37) *Porphyry's Oracles of Phylosophy* were proved by Dr. Lardner to be a forgery.

(38) *Protevangelium* (*The*). A gospel falsely ascribed to James the Less, first bishop of Jerusalem. It is noted for its minute details of the Virgin and of Jesus. Some ascribe it to Carinus, who died 362.

> First of all we shall rehearse . . .
> The nativity of our Lord
> As written in the old record
> Of the protevangelium.
>
> *Longfellow.*

(39) PSALMANAZAR (*George*), who pretended to be a Japanese, published, in 1704, an *Historical and Geographical Description of Formosa, an Island belonging to the Empire of Japan*. He was an Englishman, born in London, name unknown (died 1763).

(40) REINHOLD (*Dr.*). *The Amber Witch*, a "story of the olden times." When this story first appeared, the scholars of Germany applied to it severe tests of historical and philological criticism, to ascertain whether or not it was a relic of antiquity. Even those acute neologists, the Tübingen Reviewers, declared it to be "hoary with the lapse of centuries." When the wise ones had fully committed themselves, Dr. Reinhold

came forward, and proved beyond a doubt that he was himself the author.

(41) RICHARD OF CIRENCESTER'S *Diaphragmata*, introduced by Dr. Stukeley as a genuine work, has been demonstrated by professor Mayor to be a forgery by Bertram.

(42) RICULFE, archbishop of Mentz or Mayence, who lived in the ninth century, published fifty-nine decretals, which he ascribed to Isidore of Seville, who died in the sixth century. The object of these letters was either to exalt the papacy, or to enforce some law assuming such exaltation. Among them is the decretal of St. Fabian, instituting the rite of the chrism, with the decretals of St. Anaclētus, St. Alexander, St. Athanasius, and so on. They have all been proved to be barefaced forgeries. (See *Decretals*, p. 383.)

(43) SANCHONI'ATHON. At Bremen, in 1837, were printed nine books of SANCHONI'ATHON, and it was said that the MSS. had been discovered in the convent of St. Maria de Merinhâo, by a colonel Pereira in the Portuguese army; but it was ascertained that there was no such convent, nor any such colonel, and that the paper of this "ancient" MS. bore the water-mark of Osnabrück paper-mills.

(44) *Scriptures.* (See under *Apocryphal.*)

(45) *Sibylline Prophecies*, twelve in number, manifestly a clumsy forgery of the sixteenth century. There are twelve prophecies as there were twelve apostles, and twelve sybils are conjured up, and twelve emblems.

It would be too long to give all the details; but those curious on such a matter may see them in *The Historic Note-Book*, p. 823, and on p. 824 will be seen "Sibylline Verses."

(46) SIMONIDES (*Constantine L. P.*) (1824–1863). He palmed off numerous forgeries: one was a MS. of Homer on serpent's skin; another was a palimpsest MS. of the kings of Egypt in Greek, professed to be by Uranius of Alexandria. The Academy pronounced it to be genuine, and the Minister of Public Instruction was deputed to buy it for 5000 thalers (about £750). Professor Dindorf gave this MS. to the University of Oxford; but it was soon discovered that it was a forgery, in fact, a translation in bad Greek of extracts from Bunsen and Lepsius, and Tischendorf pronounced the palimpsest of Uranius to be a gross forgery. Simonides was imprisoned at Berlin, but was acquitted on a point of law.

(47) SMITH (*Joseph*). (See under MORMON.) Smith was murdered in Carthage Gaol, in 1844.

(48) SURTEES (*Forgeries of*). Robert Surtees, in 1806, palmed off on sir Walter Scott certain ballads of his own composition as ancient ballads discovered by him, and sir W. Scott inserted them as genuine in his *Border Minstrelsy*. One was *The Raid of Featherstonehaugh*, arising out of a feud between the Ridleys and the Featherstones, said to be taken down from the mouth of an old woman on Alston Moor. Another was a ballad called *Lord Eusrie*, which he asserted he took down from an old woman named Rose Smith of Bishop Middleham (aged 91). A third was *Barthram's Dirge*, obtained (as he said) from Ann Douglas, "a withered old crone who weeded in his garden." A whole series of legends were professedly obtained from Mrs. Brown of Falkland; and another series from Mrs. Arnut of Arbroath. (See CHATTERTON.)

It is a very common device for poets and romancers to pretend that they are recounting somebody else's words. Sir W. Scott himself has indulged freely in this device, and the line of demarcation between sir Walter's inventions and those of Robert Surtees is very fine indeed; but no one is deceived, and no mischief done to literature and history by a Mr. Dryasdust, but great mischief to both is done by the fabrications of Robert Surtees, unless the forgeries are exposed.

(49) *Theodosian Code* (*The*), said to have been compiled by command of Theodosius the Younger, emperor of the East (401, 402–450). The reputed date of the code is 438. Hallam says—

Another edict . . . annexed to the Theodosian Code extended the jurisdiction of bishops to all causes which either party chose to refer to it, even where they had already commenced in a secular court; and (the edict) declared the bishop's sentence not subject to appeal. This edict has already been proved to be a forgery. —*Middle Ages*, vol. ii. p. 211.

(50) *Turpin's Chronicle* or *Chronique de l'archevêque Turpin.* Turpin was archbishop of Reims, contemporary with Charlemagne. The "Chronicle" referred to is, in fact, an historic romance, having Charlemagne for its hero, and is full of marvels, such as enchanted castles, winged horses, magic horns, incantations, and so on. As a history it is worthless, but has been misleading. It is probably two or three centuries later than the era of Charlemagne, and, of course, the archbishop had no hand in it. Woodhead, the queen's librarian, tells us that pope Callixtus II. declared it to be authentic, but no scholar now believes it to be so.

(51) VELLA (*Giuseppe*), a literary impostor, who confessed his frauds and was sentenced to fifteen years' imprisonment

in 1796. His forgery was the *Codex Diplomaticus Siciliæ* (1791). He died 1814.

This list, though long, is by no means exhaustive, and takes no notice of travellers' tales, like those of sir John Mandeville.

Forget-me-nots of the Angels. So Longfellow calls the stars; but "for-gĕt-mĕ-nŏts" won't scan.

Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the "forget-me-nots" of the angels.
Longfellow: Evangeline (1849).

Forgive, Blest Shade . . . This celebrated epitaph in Brading Churchyard, Isle of Wight, is an altered version, by the Rev. John Gill (curate of Newchurch), of one originally composed by Mrs. Anne Steele, daughter of a Baptist minister at Bristol, on the death of Mr. Hervey.

Forks, the gallows. (Latin, *furca.*) Cicero (*De Div.*, i. 26) says, "Ferens furcam ductus est" ("he was led forth, bearing his gallows"). "Furcifer" was a slave made to carry a *furca* for punishment.

Forked Cap, a bishop's mitre. John Skelton, speaking of the clergy, says—

They graspe and they gape,
Al to haue promocion; There's their whole deuocion,
With money, if it will hap, To catch the forked cap.
Colyn Clout (time, Henry VIII.).

Formosa. The island said by Psalmanazar to be subject to the emperor of Japan. (See FORGERS AND FORGERIES.)

Fornari'na (*La*), the baker's daughter, of whom Raphael was devotedly fond, and whose likeness appears in several of his pictures. Her name was Margherita.

Forrest (*George*), Esq., M.A., the assumed name of the Rev. J. G. Wood, author of *Every Boy's Book* (1855), etc.

For'tinbras, prince of Norway.—*Shakespeare: Hamlet* (1596).

Fortuna'tus, a man on the brink of starvation, on whom Fortune offers to bestow either wisdom, strength, riches, health, beauty, or long life. He chooses riches, and she gives him an inexhaustible purse. (See the next two articles.) His gifts prove the ruin of himself and his sons.

*** This is one of the Italian tales called *Nights*, by Straparo'la. There is a German version, and a French one, as far back as 1535. The story was dramatized in 1553 by Hans Sachs (*Sax*); and in 1600 by Thomas Dekker, under the title of *The Pleasant Comedie of Old Fortunatus.* Ludwig Tieck, in 1816, poetized the tale under the title of *Phantasus.*

The purse of Fortunatus could not supply you.—*Holcroft: The Road to Ruin*, i. 3 (1792).

Fortunatus's Purse, a purse which was inexhaustible. It was given to Fortunatus by Fortune herself. (See SERPENT STONE.)

Fortunatus's Wishing-cap, a cap given by the sultan to Fortunatus. He had only to put it on his head and wish, when he would find himself transported to any spot he liked.

*** Dekker wrote a comedy so called, based on the old romance (1600).

Fortune of Love, in ten books, by Antonio Lofrasco, a Sardinian poet.

"By my holy office," cried the curé, "since Apollo was Apollo, and the Muses were the offspring of Jove, there never was a better or more delightful volume. He who has never read it has missed a fund of entertainment. Give it me, Mr. Nicholas; I would rather have that book than a cassock of the very best Florence silk."—*Cervantes: Don Quixote*, I. i. 6 (1605).

Fortune's Frolic, a farce by Allingham (1800). Lord Lackwit died suddenly, and the heir of his title and estates was Robin Roughhead, a poor labourer, engaged to Dolly, a cottager's daughter. The object of the farce is to show the pleasure of doing good, and the blessings which a little liberality can dispense. Robin was not spoilt by his good fortune, but married Dolly, and became the good genius of the cottage tenantry.

Fortunes of Nigel, a novel by sir W. Scott (1822). This story gives an excellent picture of the times of James I., and the account of Alsatia is wholly unrivalled. The character of king James, poor, proud, and pedantic, is a masterly historic sketch.

The tale is as follows:—

The estates of lord Nigel are very heavily mortgaged, and James I. gives his sign-manual for their release. This being promised, the tale runs thus: Lord Dalgarno, a profligate young nobleman, takes Nigel to a gambling-house, but soon afterwards, being in the company of prince Charles, he pretends not to know him. Nigel, indignant at this insult, strikes him with his sword, and flees to Alsatia for refuge. Here he is lodged in the room of an old miser, who steals from Nigel's trunk the king's sign-manual. The old miser is murdered, and his treasures pass into the hands of Moniplies, a quondam serving-man of lord Nigel. Margaret Ramsay, the watchmaker's daughter, who is in love with Nigel, induces lady Hermione (*a syl.*),

the unhappy wife of lord Dalgarno, to interfere on Nigel's behalf, and she gives him money to aid his escape. He flees to Greenwich, where he meets the king, who sends him to the Tower for treason. Moniplies pays off the "mortgage" with the miser's money; Nigel, being set at liberty, marries Margaret, and Moniplies marries Martha, the miser's daughter. (Time, James I.)

Fortunio, one of the three daughters of an old lord, who at the age of four score was called out to join the army levied against the emperor of Matapa'. Fortunio put on military costume, and went in place of her father. On her way, a fairy gave her a horse named Comrade, not only of incredible swiftness, but all-knowing, and endowed with human speech; she also gave her an inexhaustible Turkey-leather trunk, full of money, jewels, and fine clothes. By the advice of Comrade, she hired seven gifted servants, named Strongback, Lightfoot, Marksman, Fine-ear, Boisterer, Trinquet, and Grugeon. After performing several marvellous feats by the aid of her horse and servants, Fortunio married Alfurite (3 *syl.*) the king of her country.—*Comtesse D'Aulnoy: Fairy Tales* (1682).

Fortunio's Horse, Comrade, which not only possessed incredible speed, but knew all things, and was gifted with human speech.

Fortunio's Attendants.

Trinquet drank up the lakes and ponds, and thus caught for his master the most delicate fish. Lightfoot hunted down venison, and caught hares by the ears. As for Marksman, he gave neither partridge nor pheasant any quarter; and whatever game Marksman shot, Strongback would carry without inconvenience.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Fortunio's Sisters. Whatever gifts Fortunio sent her sisters, their touch rendered them immediately worthless. Thus the coffers of jewels and gold, "became only cut glass and false pistoles" the momen the jealous sisters touched them.

Fortunio's Turkey-leather Trunk, full of suits of all sorts swords, jewels, and gold. The fairy told Fortunio "she needed but to stamp with her foot, and call for the Turkey-leather trunk, and it would always come to her, full of money and jewels, fine linen and laces."—*Comtesse D'Aulnoy: Fairy Tales* (1682).

Forty Thieves, also called the tale of "Ali Baba." These thieves lived in a vast cave, the door of which opened and shut at the words, "Open, Sesamê!" "Shut, Sesamê!" One day, Ali Baba, a wood-monger, accidentally discovered the secret, and made himself rich by carrying off gold from the stolen hoards. The captain tried several schemes to discover the thief, but was always outwitted by Morgia'na, the wood-cutter's female slave, who, with boiling oil, killed the whole band, and at length stabbed the captain himself with his own dagger.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

¶ A marvellous parallel is the following story: In the reign of Heinrich IV. of Germany, count Adalbert plundered the bishop of Treves and carried off the spoil to his stronghold. Tycho, one of the bishop's vassals, promised to avenge the affront; and, knocking at the chieftain's door, craved a draught of water. The porter brought him a cup of wine, and Tycho said to the man, "Thank thy lord for his charity, and tell him he shall meet with his reward." Returning home, he provided thirty large wine-butts, into each of which he stowed a retainer, and weapons for two others. Each cask was carried by two men to the count's stronghold, and when the door was opened, Tycho said to the porter, "See, I am come to redeem my promise." So saying, the sixty bearers carried in the thirty casks. When count Adalbert went to look at the "magnificent present," at a signal given by Tycho, the tops of the casks flew off, and the ninety armed men set on the count and slew him with his whole band of brigands. After which, they burnt the castle to the ground.

Forty-five (*No.* 45), the celebrated number of Wilkes's *North Britain,* in which the ministers were accused of "putting a lie into the king's mouth."

Forwards (*Marshal*). Blucher is so called for his dash and readiness to attack in the campaign of 1813 (1742–1819).

Fos'cari (*Francis*), doge of Venice for thirty-five years. He saw three of his sons die, and the fourth, named Jac'opo, was banished by the Council of Ten for taking bribes from his country's enemies. The old doge also was deposed at the age of 84. As he was descending the "Giant Staircase" to take leave of his son, he heard the bell announce the election of his successor, and he dropped down dead.

Jac'opo Fos'cari, the fourth and only surviving son of Francis Foscari the doge of Venice. He was banished for taking

bribes of foreign princes. Jacopo had been several times tortured, and died soon after his banishment to Candia.—*Byron: The Two Foscari* (1820).

(Verdi has taken this subject for an opera.)

Foss (*Corporal*), a disabled soldier, who served many years under lieutenant Worthington, and remained his ordinary when the lieutenant retired from the service. Corporal Foss loved his master and Miss Emily the lieutenant's daughter, and he gloried in his profession. Though brusque in manner, he was tender-hearted as a child.—*Colman: The Poor Gentleman* (1802).

(Corporal Foss is modelled from "corporal Trim," in Sterne's *Tristram Shandy*, 1759.)

Foss-way, the longest of the Roman roads, from Mount Michael, in Cornwall, to Caithness (the furthest north of Scotland). Drayton says the Foss-way, Watling Street, and Icknield Street were constructed by Mulmutius, son of Cloten king of Cornwall, who gained the sceptre of Britain after the period of anarchy which followed the murder of Porrex by his mother (about B.C. 700).

The Foss exceeds me [*Watling Street*] many a mile.
That holds from shore to shore thel ength of all the isle,
From where rich Cornwall points to the Iberian seas,
Till colder Caithness tells the scattered Orcades.
Drayton: Polyolbion, xvi. (1613).

FOSTER (*Captain*), on guard at Tully Veolan ruin. — *Sir W. Scott: Waverley* (time, George II.).

Foster, the English champion.—*Sir W. Scott: The Laird's Jock* (time, Elizabeth).

Foster (*Anthony*), or "Tony-fire-the-Faggot," agent of the earl of Leicester at Cumnor Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Foster (*Sir John*), the English warden.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Foster (*Dr. James*), a dissenting minister, who preached on Sunday evenings for above twenty years (from 1728–1749), in Old Jewry (died 1753).

Let modest Foster, if he will, excel
Ten metropolitans in preaching well.
Pope.

Fotheringay (*Miss*), an actress whose real name is Costigan. — *Thackeray: Pendennis* (1850).

Foul-weather Jack, commodore Byron (1723–1786).

Foundling (*The*). Harriet Raymond, whose mother died in child-birth, was committed to the charge of a *gouvernante*, who announced to her father (sir Charles Raymond) that the child was dead. This, however, was not true, for the *gouvernante* changed the child's name to Fidelia, and sold her at the age of 12 to one Villiard. One night, Charles Belmont, passing Villiard's house, heard the cries of a girl for help; he rescued her and took her to his own home, where he gave her in charge to his sister Rosetta. The two girls became companions and friends, and Charles fell in love with the "foundling." The *gouvernante*, on her death-bed, revealed the secret to sir Charles Raymond, the mystery was cleared up, and Fidelia became the wife of Charles Belmont. Rosetta gave her hand to Fidelia's brother, colonel Raymond.—*Edward Moore: The Foundling* (1748).

Foundling of the Forest (*The*). (See FLORIAN, p. 376.)

Fountain, Bellamore, and Hare'brain, suitors to lady Hartwell, a widow. They are the chums of Valentine the gallant, who would not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1639).

Fountain of Life, Alexander Hales, "the Irrefragible Doctor" (*–1245).

Fountain of Youth, a marvellous fountain in the island of Bim'ini (one of the Baha'ma group). It had the virtue of restoring the aged to youth again. In the Middle Ages it was really believed to exist, and Juan Ponce de Leon, among other Spanish navigators, sailed to Florida in search of it.

∴ The German writers tell us, "the water was to be drawn before sunrise—down stream, silently, and usually on Easter Sunday." — *Grimm: Teutonic Mythology*, p. 586.

Referunt in Borucca insula, quæ ab Hispaniola orbis novi MCC. passuum millibus distat, fontem in vertice montis esse qui senes restituat, non tamen canos mutet, nec tollat jam contractas rugas. Cujus rei præter perseverantum famam locuples testis Petrus Martyr Angerius Mediolanensis, a secretis Regis olim Hispaniarum, in suis decadibus orbis nuper inventi. Cardanus, *De Subtilitate*, lib. De Elementis.—Beyerlinck, *Lit. F.*, 658 B.

∴ Sir John Mandeville asserted that he had himself drunk of the fountain; but, if so, it certainly did not confer on him "perpetual youth."

¶ Virgil says that Venus "breathed" on Ænēas the rosy blush of youth.

. . . lumenque juventæ
Purpureum et lætos oculis adflarat honores.
Æneid, bk. i.

Four Kings (*The*) of a pack of cards are Charlemagne (*the Franco-German king*), David (*the Jewish king*), Alexander (*the Macedonian king*), and Cæsar (*the Roman king*). These four kings are representatives of the four great monarchies.

Four Masters (*The*). (1) Michael O'Clerighe; (2) Cucoirighe O'Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry. These four masters were the authors of the *Annals of Donegal.*

(O'Clerighe is sometimes Anglicized into *Clerkson*, and Cucoirighe into *Peregrine.*)

Four Stones marked the extent of a tumulus. With the body of a hero was buried his sword and the heads of twelve arrows; while on the surface of the tumulus was placed the horn of a deer.

Four stones rise on the grave of Câthba, . . . Câthba, son of Torman, thou wert a sunbeam in Erin.—*Ossian: Fingal*, i.

Fourberies de Scapin (*Les*), by Molière (1671). Scapin is the valet of Léandre, son of seignior Géronte (2 *syl.*), who falls in love with Zerbinette, supposed to be a gipsy, but in reality the daughter of seignior Argante (2 *syl.*), stolen by the gipsies in early childhood. Her brother Octave (2 *syl.*) falls in love with Hyacinthe, whom he supposes to be Hyacinthe Pandolphe of Tarentum, but turns out to be Hyacinthe Géronte, the sister of Léandre. Now, the gipsies demand £1500 as the ransom of Zerbinette, and Octave requires £80 for his marriage with Hyacinthe. Scapin obtains both these sums from the fathers under false pretences, and at the end of the comedy is brought in on a litter, with his head bound as if on the point of death. He begs forgiveness, which he readily obtains; whereupon the "sick man" jumps from the litter to join the banqueters. (See SCAPIN.)

Fourde'lis, personification of France, called the true love of Burbon (*Henri IV.*), but enticed away from him by Grantorto (*rebellion*). Talus (*power* or *might*) rescues her, but when Burbon catches her by her "ragged weeds," she starts back in disdain. However, the knight lifts her on his steed, and rides off with her.—*Spenser: Faërie Queene*, v. 2 (1596).

Fou'rierism, a communistic system; so called from Charles Fourier of Besançon (1772–1837).

Fourolle (2 *syl.*), a Will-o'-the-wisp, supposed to have the power of charming sinful human beings into the same form. The charm lasted for a term of years only, unless it chanced that some good catholic, wishing to extinguish the wandering flame, made to it the sign of the cross, in which case the sinful creature became a fourolle every night, by way of penance.

She does not know the way; she is not honest, Mons. Do you not know—I am afraid to say it aloud. . . . she is—a fourolle?—*Temple Bar* ("Beside the Rille," i.).

Fourteen, the name of a young man who could do the work of fourteen men, but had also the appetite of fourteen men. Like Christoph'erus, he carried our Lord across a stream, for which service the Saviour gave him a sack, saying, "Whatever you wish for will come into this sack, if you only say, 'Artchila murtchila!'" (*i.e.* "come (*or* go) into my sack"). Fourteen's last achievement was this: He went to paradise, and being refused admission, poked his sack through the keyhole of the door; then crying out, "Artchila murtchila!" ("Get into the sack"), he found himself on the other side of the door, and, of course, in paradise.—*Webster: Basque Legends*, 195 (1877).

Fourteen. This number plays a very conspicuous part in French history, especially in the reigns of Henri IV. and Louis XIV. For example—

14th May, 1029, the *first* Henri was consecrated, and 14th May, 1610, the *last* Henri was assassinated.

14 letters compose the name of *Henri de Bourbon*, the 14th king of France and Navarre.

14th December, 1553 (14 *centuries*, 14 *decades*, and 14 *years from the birth of Christ*), Henri IV. was born, and 1553 added together = 14.

14th May, 1554, Henri II. ordered the enlargement of the Rue de la Ferronnerie. This order was carried out, and 4 times 14 years later Henri IV. was assassinated there.

14th May, 1552, was the birth of Margaret de Valois, first wife of Henri IV.

14th May, 1588, the Parisians revolted against Henri III., under the leadership of Henri de Guise.

14th March, 1590, Henri IV. gained the battle of Ivry.

14th May, 1590, Henri IV. was repulsed from the faubourgs of Paris.

14th November, 1590, "The Sixteen" took oath to die rather than serve the huguenot king Henri IV.

14th November, 1592, the Paris *parlement* registered the papal bull which excluded Henri IV. from reigning.

14th December, 1599, the duke of Savoy was reconciled to Henri IV.

14th September, 1606, the dauphin (Louis III.), son of Henri IV., was baptized.

14th May, 1610, Ravaillac murdered Henri IV. in the Rue de la Ferronnerie. Henri IV. lived 4 times 14 years 14 weeks, and 4 times 14 days, *i.e.* 56 years and 5 months.

14th May, 1643, died Louis XIII., son of Henri IV. (the same day and month as his father). And 1643 added together = 14; just as 1553 (*the birth of Henri IV.*) = 14.

Louis XIV. mounted the throne 1643, which added together = 14.

Louis XIV. died 1715, which added together = 14.

Louis XIV. lived 77 years, which added together = 14.
Louis XV. mounted the throne 1715, which added together = 14.
Louis XV. died 1774 (the two extremes are 14, and the two means 77 = 14.
Louis XVI. published the edict for the convocation of the states-general in the 14th year of his reign (September 27. 1788).
Louis XVIII. was restored to the throne, Napoleon abdicated, the "Peace of Paris" was signed, and the "Congress of Vienna" met in 1814; and these figures added together = 14.
In 1832 = 14 was the death of the duc de Reichstadt (only son of Napoleon I).
1814 = 14, Louis XVIII. was restored to the throne of France.
In 1841 = 14 the law was passed for the fortification of Paris.
1805 = 14, Napoleon I. made king of Italy.
1850 = 14, Louis Philippe died.

It may be noted in our own Royal Family, that on 14th December, 1861, the prince consort died; 14th December, 1878, princess Alice died; 14th January, 1892, the duke of Clarence died.

Fourteen Hundred! the cry on 'Change when a stranger enters the sacred precincts. The question is then asked, "Will you purchase my new navy five per cents., sir?" after which the stranger is hustled out without mercy.

Fox (*That*), Herod Antipas (B.C. 4 to A.D. 39).

Go ye, and tell that fox, Behold, I cast out devils.—*Luke* xiii. 32.

Fox (*The Old*), marshal Soult (1769–1851).

Foxchase (*Sir Harry*), candidate with squire Tankard, opposed by lord Place and colonel Promise.—*Fielding: Pasquin* (1736).

Foxley (*Squire Matthew*), a magistrate who examined Darsie Latimer [*i.e.* sir Arthur Darsie Redgauntlet], after he had been attacked by the rioters.—*Sir W. Scott: Redgauntlet* (time, George III.).

Fracasse (*Capitaine*), the French Bombastes Furioso.—*Theophile Gautier.*

Fra Diavolo, the sobriquet of Michel Pozza, a Calabrian insurgent and brigand chief. In 1799 cardinal Ruffo made him a colonel in the Neapolitan army; but in 1806 he was captured by the French, and hanged at Naples. Auber has a comic opera so entitled, the libretto of which was written by Scribe, but nothing of the true character of the brigand chief appears in the opera.

Fradu'bio [*i.e. brother Doubt*]. In his youth he loved Frælissa, but riding with her one day they encountered a knight, accompanied by Duessa (*false faith*), and fought to decide which lady was the fairer. The stranger knight fell, and both ladies being saddled on the victor, Duessa changed her rival into a tree. One day Fradubio saw Duessa bathing, and was so shocked at her deformity that he determined to abandon her, but the witch anointed him during sleep with herbs to produce insensibility, and then planted him as a tree beside Frælissa. The Red Cross Knight plucked a bough from this tree, and seeing with horror that blood dripped from the rift, was told this tale of the metamorphosis.—*Spenser: Faërie Queene*, i. 2 (1590).

Frail (*Lady*), whose real name was lady Vane. Her adventures are related by Smollett, in his *Peregrine Pickle* (1751).

Frail (*Mrs.*), a demirep. Scandal said that she is a mixture of "pride, folly, affectation, wantonness, inconstancy, covetousness, dissimulation, malice, and ignorance, but a celebrated beauty" (act i.). She was entrapped into marriage with Tattle.—*Congreve: Love for Love* (1695).

Francatelli, a *chef de cuisine* at Windsor Castle, Crockford's, and at the Freemasons' Tavern. He succeeded Ude at Crockford's. (See COOKS, p. 232.)

Frances, daughter of Vandunke (2 *syl.*) burgomaster of Bruges.—*Fletcher: The Beggars' Bush* (1622).

Francesca, daughter of Guido da Polenta (lord of Ravenna). She was given by her father in marriage to Lanciotto, son of Malatesta lord of Rimini, who was deformed. His brother Paolo, who was a handsome man, won the affections of Francesca; but being caught in adultery, both of them were put to death by Lanciotto. Francesca told Dantê that the tale of Lancelot and Guinever caused her fall. The tale forms the close of Dantê's *Hell*, v., and is alluded to by Petrarch in his *Triumph of Love*, iii.

(Leigh Hunt has a poem on the subject, and Silvio Pellico has made it the subject of a tragedy.)

Francesca, a Venetian maiden, daughter of old Minotti governor of Corinth. Alp, the Venetian commander of the Turkish army in the siege of Corinth, loved her; but she refused to marry a renegade. Alp was shot in the siege, and Francesca died of a broken heart.—*Byron: Siege of Corinth* (1816).

Medora, Neuha, Leila, Francesca, and Theresa, it has been alleged, are but children of one family, with differences resulting from climate and circumstances.—*Finden: Byron Beauties.*

("Medora," in *The Corsair;* "Neu-

ha," in *The Island;* "Leila," in *The Giaour;* and "Theresa," in *Mazeppa.*)

Franceschini Case, a celebrated *cause célèbre* of Italian history (1698). (See RING AND THE BOOK.)

Francesco, the "Iago" of Massinger's *Duke of Milan;* the duke Sforza "the More" being "Othello;" and the cause of hatred being that Sforza had seduced "Eugenia," Francesco's sister. As Iago was Othello's favourite and ancient, so Francesco was Sforza's favourite and chief minister. During Sforza's absence with the camp, Franceso tried to corrupt the duke's beautiful young bride Marcelia, and, being repulsed, accused her to the duke of wishing to play the wanton with him. The duke believed his favourite minister, and in his mad jealousy ran upon Marcelia and slew her. He was then poisoned by Eugenia, whom he had seduced.—*Massinger: The Duke of Milan* (1622). (See FRANCISCO.)

Franchi (*Antonio*), the pseudonym of Francesco Bonavino, the Italian philosopher (1634–1709). In biographical dictionaries he is best known as Antony Franchi.

Francis, the faithful, devoted servant of "the stranger." Quite impenetrable to all idle curiosity.—*B. Thompson: The Stranger* (1797).

Francis (*Father*), a Dominican monk, confessor of Simon Glover.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Francis (*Father*), a monk of the convent at Namur.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Franciscans, a religious order; so called from St. Francis of Assisi, the founder, in 1208. The Franciscans were called "Min'orites" (or *Inferiors*), from their professed humility; "Gray Friars," from the colour of their coarse clothing; "Mendicants," because they obtained their daily food by begging; "Observants," because they observed the rule of poverty. Those who lived in convents were called "Conventual Friars."

Franciscan Sisters were called "Clares," "Poor Clares," "Minoresses," "Mendicants," and "Urbanites" (3 *syl.*).

Francis'co, the son of Valentine. Both father and son were in love with Cellide (2 *syl.*); but the lady naturally prefers the son.—*Fletcher: Mons. Thomas* (1619).

Francisco, a musician, Antonio's boy in *The Chances,* a comedy by Fletcher (1620).

Francisco, younger brother of Valentine (the gentleman who will not be persuaded to keep his estate). (See FRANCESCO.)—*Fletcher: Wit without Money* (1639).

Franco'ni (*King*), Joachim Mura; so called because his dress was so exceedingly showy that he reminded one of the fine dresses of Franconi the mountebank (1767–1815).

Franguestan, famous for enamel.

Of complexion more fair than the enamel of Franguestan.—*Beckford: Vathek* (1784).

Frank, sister to Frederick; passionately in love with captain Jac'omo the woman-hater.—*Beaumont and Fletcher: The Captain* (1613).

Beaumont died 1616.

Frank Mildmay, or *The Naval Officer,* a novel by captain Marryat (1829).

∴ It is said that Frank Mildmay is the author himself.

Frankenstein (3 *syl.*), a student, who constructed, out of the fragments of bodies picked from churchyards and dissecting-rooms, a human form without a soul. The monster had muscular strength, animal passions, and active life, but "no breath of divinity." It longed for animal love and animal sympathy, but was shunned by all. It was most powerful for evil, and, being fully conscious of its own defects and deformities, sought with presistency to inflict retribution on the young student who had called it into being. The monster feels that he is unlike otner human beings, and in revenge murders the friend, the brother, and the bride of his creator. He tries to murder Frankenstein, but he escapes. The monster hides himself from the eye of man, in the Ultima Thule of the habitable globe, and slays Frankenstein on his way home.—*Mrs. Shelley: Frankenstein* (1817).

∴ It is a great pity that Mrs. Shelley has not given the monster a name. This anonimity has caused it to be called "Frankenstein," which, of course, is quite wrong.

In the summer of 1816, lord Byron and Mr. and Mrs. Shelley resided on the banks of the lake of Geneva . . . and the Shelleys often passed their evenings with Byron, at his house at Diodati. During a week of rain, having amused themselves with reading German ghost stories, they agreed to write something in imitation of them. "You and I," said lord Byron to Mrs. Shelley, "will publish ours together." He then began his tale of the *Vampire* . . . but the most memorable part of

this story-telling compact was Mrs. Shelley's wild and powerful romance of *Frankenstein.*—*T. Moore: Life of Byron.*

Frankford (*Mr.* and *Mrs.*). Mrs. Frankford proved unfaithful to her marriage vow, and Mr. Frankford sent her to reside on one of his estates. She died of grief; but on her death-bed her husband went to see her, and forgave her.—*Heywood: A Woman Killed by Kindness* (1576–1645).

Franklin (*Lady*), the half-sister of sir John Vesey, and a young widow. Lady Franklin had an angelic temper, which nothing disturbed, and she really believed that "whatever is, is right." She could bear with unruffled feathers even the failure of a new cap or the disappointment of a new gown. This paragon of women loved and married Mr. Graves, a dolorous widower, for ever sighing over the superlative excellences of his "sainted Maria," his first wife.—*Lord Lytton: Money* (1840).

The Polish Frank'lin, Thaddeus Czacki (1765–1813).

Franklin of Theology (*The*), Andrew Fuller (1754–1815).

Franklin's Tale (*The*), in Chaucer's *Canterbury Tales*, is that of "Dorigen and Arvir'agus." (For the tale, see ARVIRAGUS, p. 66.)

Frankly (*Charles*), a light-hearted, joyous, enthusiastic young man, in love with Clarinda, whom he marries.—*Dr. Hoadly: The Suspicious Husband* (1747).

Franval (*Madame*), born of a noble family, is proud as the proudest of the old French *noblesse.* Captain St. Alme, the son of a merchant, loves her daughter; but the haughty aristocrat looks with disdain on such an alliance. However, her daughter Marianne is of another way of thinking, and loves the merchant's son. Her brother intercedes in her behalf, and madame makes a virtue of necessity, with as much grace as possible.—*Holcroft: The Deaf and Dumb* (1785).

Fraser's Magazine started in 1830.

Fra'teret'to, a fiend, who told Edgar that Nero was an angler in the Lake of Darkness.—*Shakespeare: King Lear* (1605).

Fraud, seen by Dantê between the sixth and seventh circles of the Inferno.

His head and upper part exposed on land,
But laid not on the shore his bestial train.
His face the semblance of a just man's wore
(So kind and gracious was its outward cheer).
The rest was serpent all. Two shaggy claws
Reached to the armpits, and the back and breast
And either side were painted o'er with nodes
And orbits.
Dante: Hell, xvii. (1300).

Freckles Cured. "The entrails of crocodiles," says Ovid, "are excellent to take freckles or spots from the face and to whiten the skin." As Pharos, an island in the mouth of the Nile, abounded in crocodiles, the poet advises those who are swarthy and freckled to use the Pharian wash.

If swarthy, to the Pharian varnish fly.
Ovid: Art of Love, iii. (B.C. 2).

Fred or Frederick Lewis prince of Wales, father of George III., was struck by a cricket-ball in front of Clieſden House, in the autumn of 1750, and died the following spring. It was of this prince that it was written, by way of epitaph—

. . . And as it is only Fred,
Who was alive, and is dead,
Why, there's no more to be said.

Frederick, the usurping duke, father of Celia and uncle of Rosalind. He was about to make war upon his banished brother, when a hermit encountered him, and so completely changed him that he not only restored his brother to his dukedom, but he retired to a religious house, and passed the rest of his life in penitence and acts of devotion.—*Shakespeare: As You Like It* (1598).

Frederick, the unnatural and licentious brother of Alphonso king of Naples, whose kingdom he usurped. He tried in vain to seduce Evanthê (3 *syl.*), the wife of Valerio. (For the sequel, see EVANTHE, p. 347.)—*Fletcher: A Wife for a Month* (1624).

Frederick (*Don*), a Portuguese merchant, the friend of don Felix.—*Mrs. Centlivre: The Wonder* (1714).

Frederick the Great in Flight. In 1741 was the battle of Molwitz, in which the Prussians carried the day, and the Austrians fled; but Frederick, who commanded the cavalry, was put to flight early in the action, and thinking that all was lost, fled with his staff many miles from the scene of action.

Frederick the Great from Molwitz deigned to run.
Byron: Don Juan, viii. 22 (1824).

Freeborn John, John Lilburne, the republican (1613–1657).

Freehold, a grumpy, rusty, but soft-hearted old gentleman farmer, who hates all new-fangled notions, and detests

"men of fashion." He lives in his farm-house with his niece and daughter.

Aura Freehold, daughter of Freehold. A pretty, courageous, high-spirited lass, who wins the heart of Modely, a man of the world and a libertine.—*J. P. Kemble: The Farm-house.*

Freelove (*Lady*), aunt to Harriot [Russet]. A woman of the world, "as mischievous as a monkey, and as cunning too" (act i. sc. 1).—*Colman: The Jealous Wife* (1761).

Free'man (*Charles*), the friend of Lovel, whom he assists in exposing the extravagance of his servants.—*Townley: High Life Below Stairs* (1759).

Free'man (*Sir Charles*), brother of Mrs. Sullen and friend of Aimwell.—*Farquhar: The Beaux' Stratagem* (1705).

Free'man (*Mrs.*), a name assumed by the duchess of Marlborough in her correspondence with queen Anne, who called herself "Mrs. Morley."

Freemason (*The lady*), the Hon. Miss Elizabeth St. Leger (afterwards Mrs. Aldworth), daughter of Arthur lord Doneraile. In order to witness the proceedings of a lodge held in her father's house, she hid herself in an empty clock-case; but, being discovered, she was compelled to become a member of the craft.

Freemasons' Buildings. St. Paul's Cathedral, London, in 604, and St. Peter's, Westminster, in 605, were both built by freemasons. Gundulph bishop of Rochester, who built White Tower, was a grand-master; so was Peter of Colechurch, architect of Old London Bridge. Henry VII.'s Chapel, Westminster, is the work of a master mason. Sir Thomas Gresham, who planned the Royal Exchange, was also a master mason; so were Inigo Jones and sir Christopher Wren. Covent Garden Theatre was founded, in 1808, by the prince of Wales, in his capacity of grand-master.

Free'port (*Sir Andrew*), a London merchant, industrious, generous, and of sound good sense. He was one of the members of the hypothetical club under whose auspices the *Spectator* was enterprised.

Freiherr von Güttingen, having collected the poor of his neighbourhood in a great barn, burnt them to death, and mocked their cries of agony. Being invaded by a swarm of mice, he shut himself up in his castle of Güttingen, in the lake of Constance; but the vermin pursued him, and devoured him alive. The castle then sank in the lake, and "if not gone, may still be seen there." (See HATTO.)

Freischütz (*Der*), a legendary German archer, in league with the devil. The devil gave him seven balls, six of which were to hit with a certainty any mark he aimed at; but the seventh was to be directed according to the will of the giver.—*Weber: Der Freischütz* (1822).

(The libretto is by F. Kind, taken from Apel's *Gespensterbuch* (or ghost-book), where the legend appeared in a poetic form in 1810.)

French Revolution (*The*), a history in three parts, by Carlyle (1837).

Frere. (See FRIARS.)

Freron (*Jean*), the person bitten by a mad dog, referred to by Goldsmith in the lines—

> The man recovered of the bite;
> The dog it was that died.
>
> *Elegy on a Mad Dog.*

> Un serpent mordit Jean Freron, eh bien?
> Le serpent en mourut.

Gibbon: Decline and Fall, etc., vii. 4 (Milman's notes).

Freston, the enchanter who bore don Quixote especial ill-will. When the knight's library was destroyed, he was told that some enchanter had carried off the books and the cupboard which contained them. The niece thought the enchanter's name was Munaton; but the don corrected her, and said, "You mean Freston." "Yes, yes," said the niece, "I know the name ended in *ton*."

"That Freston," said the knight, "is doing me all the mischief his malevolence can invent; but I regard him not."—Ch. 7.

"That cursed Freston," said the knight, "who stole my closet and books, has transformed the giants into windmills" (ch. 8).—*Cervantes: Don Quixote*, I. i. (1605).

Friar of Orders Gray (*The*), a ballad.

Percy, in his *Reliques* (bk. ii. 18), says, "Dispersed through Shakespeare's plays are innumerable little fragments of ancient ballads . . . The editor (of the *Reliques*) was tempted to select some of them, and with a few supplementary stanzas to connect them together. . . . One small fragment was taken from Beaumont and Fletcher.

N.B.—The *Hermit*, by Goldsmith (1765), was published before Percy's *Friar of Orders Gray*. The two are very much alike. (See EDWIN AND ANGELINA, p. 315.)

Friars. The four great religious orders were Dominicans, Franciscans, Augustines, and Car'melites (3 *syl.*).

Dominicans are called *black* friars, Franciscans *gray* friars, and the other two *white* friars. A fifth order was the Trinitarians or Crutched friars, a later foundation. The Dominicans were furthermore called *Fratres Majores*, and the Franciscans *Fratres Minores*.

(For friars famed in fable and story, see under each respective name or pseudonym.)

Friar's Tale (*The*), by Chaucer, in *The Canterbury Tales* (1388). An archdeacon employed a sumpnour as his secret spy to find out offenders, with the view of exacting fines from them. In order to accomplish this more effectually, the sumpnour entered into a compact with the devil disguised as a yeoman. Those who imprecated the devil were to be dealt with by the yeoman-devil, and those who imprecated God were to be the sumpnour's share. They came in time to an old woman "of whom they knew no wrong," and demanded twelve pence "for cursing." She pleaded poverty, when the sumpnour exclaimed, "The foul fiend fetch me if I excuse thee!" and immediately the foul fiend at his side did seize him, and made off with him.

Fribble, a contemptible molly-coddle, troubled with weak nerves. He "speaks like a lady for all the world, and never swears. . . . He wears nice white gloves, and tells his lady-love what ribbons become her complexion, where to stick her patches, who is the best milliner, where they sell the best tea, what is the best wash for the face, and the best paste for the hands. He is always playing with his lady's fan, and showing his teeth." He says when he is married—

> All the domestic business will be taken from my wife's hands. I shall make the tea, comb the dogs, and dress the children myself."—*Garrick: Miss in Her Teens*, ii. (1753).

Friday (*My Man*), a young Indian, whom Robinson Crusoe saved from death on a Friday, and kept as his servant and companion on the desert island.—*Defoe: Robinson Crusoe* (1709).

Friday Street (London). So called because it was the street of fishmongers, who served the Friday markets.—*Stow.*

Friday Tree (*A*), a trial, misfortune, or cross; so called from the "accursed tree" on which the Saviour was crucified on a Friday.

Friend (*The Poor Man's*), Nell Gwynne (1642–1691).

Friend of Man (*The*), the marquis de Mirabeau; so called from one of his books, entitled *L'Ami des Hommes* (1715–1789).

Friends.

Frenchmen: Montaigne and Etienne de la Boëtie.

Germans: Goethe and Schiller. (See *Carlyle's Schiller*, p. 108.)

Greeks: Achillês and Patroc'los; Diomêdês and Sthen'alos; Epaminondas and Pelop'idas; Harmo'dios and Aristogi'ton; Herculês and Iola'os; Idomeneus (4 *syl.*) and Merïon; Pyl'adês and Ores'tês; Septim'ios and Alcander; Theseus (2 *syl.*) and Pirith'oös.

Jews: David and Jonathan; Christ and the beloved disciple.

Syracusians: Damon and Pythias; Sacharissa and Amŏret.

Trojans: Nisus and Eury'alus.

Of *Feudal History:* Amys and Amyllion.

Miscellaneous: Braccio (sometimes called Fra Bartolomeo) and Mariotto, artists; Basil and Gregory; Burke and Dr. Johnson; Hadrian and Antinous (4 *syl.*); F. D. Maurice and C. Kingsley; William of Orange and Bentinck. (See *Macaulay's History*, vol. i. 411, two-vol. edit.)

Friendly (*Sir Thomas*), a gouty baronet living at Friendly Hall.

Lady Friendly, wife of sir Thomas.

Frank Friendly, son of sir Thomas and fellow-collegian with Ned Blushington.

Dinah Friendly, daughter of sir Thomas. She marries Edward Blushington "the bashful man."—*Moncrieff: The Bashful Man.*

Friendships Broken.

Queen Elizabeth and the earl of Essex.
Henry II. and Thomas Becket.
Henry VIII. and Wolsey.
J. H. Newman and Whately.
Pope Innocent III. and Otho IV.
(See *Milman's Latin Christianity*, v. 234.)

Friendships (*Romantic*). The most striking are those of Pylădês and Orestês, and of Damon and Pythias.

Frithiof [*Frit-yof*], a hero of Icelandic story. He married Ingëborg [*In-ge-boy'e*], daughter of a petty Norwegian king, and the widow of Hring. His adventures are recorded in an ancient Icelandic saga of the thirteenth century.

*** Bishop Tegner has made this story the groundwork of his poem entitled *The Frithiof's Saga.*

Frithiof's Sword, Angurva'del.

*** *Frithiof* means "peacemaker," and *Angurvadel* means "stream of anguish."

Fritz (*Old*), Frederick II. "the Great," king of Prussia (1712, 1740–1786).

Fritz, a gardener, passionately fond of flowers, the only subject he can talk about.—*Stirling: The Prisoner of State* (1847).

Frog (*Nic.*), the linen-draper. The Dutch are so called in Arbuthnot's *History of John Bull* (1712).

Nic. Frog was a cunning, sly rogue, quite the reverse of John [*Bull*] in many particulars; covetous, frugal; minded domestic affairs; would pinch his belly to save his pocket; never lost a farthing by careless servants or bad debts. He did not care much for any sort of diversions, except tricks of high German artists and legerdemain; no man exceeded Nic. in these. Yet it must be owned that Nic. was a fair dealer, and in that way acquired immense riches.—*Dr. Arbuthnot: History of John Bull,* v. (1712).

*** "Frogs" are called *Dutch nightingales.*

It is a mistake to suppose the French are intended by this sobriquet.

Frolicsome Duke (*The*), a ballad in Percy's *Reliques* (bk. ii. 17). A duke, wanting diversion, went out one night and saw a tinker, dead drunk, fast asleep on a bench. He told his servants to take him to the mansion, put him to bed, and next morning to treat him as a duke. The tinker was amazed; but at night, after being well swilled with potent liquor, he fell asleep, and being clad in his own clothes, was carried to the bench again. He thought the whole had been a dream; and the last delusion was as diverting as the first.

¶ This trick is an incident in the "Induction" of Shakespeare's *Taming of the Shrew;* is told in Burton's *Anatomy of Melancholy* (pt. ii. 2); and was played by Philip the Good, duke of Burgundy.

Frollo (*Claude*), an archdeacon, absorbed by a search after the philosopher's stone. He has a great reputation for sanctity, but entertains a base passion for Esmeralda, the beautiful gipsy girl. Quasimodo flings him into the air from the top of Notre Dame, and dashes him to death.—*Victor Hugo: Notre Dame de Paris* (1831).

Fronde War (*The*), a political squabble during the ministry of Maz'arin in the minority of Louis XIV. (1648–1653).

Frondeur, a "Mrs. Candour," a backbiter, a railer, a scandal-monger; any one who flings stones at another. (French, *frondeur,* "a slinger," *fronde,* "a sling.")

"And what about Diebitsch?" began another frondeur.—*Véra,* 200.

Frondeurs, the malcontents in the Fronde war.

They were like schoolboys who sling stones about the streets. When no eye is upon them they are bold as bullies; but the moment a "policeman" approaches, off they scamper to any ditch for concealment.—*Montglat.*

Front de Bœuf (*Sir Reginald*), a follower of prince John of Anjou, and one of the knight's challengers. He tries to extort money from Isaac the Jew, and bids two slaves to chain him to the bars of a slow fire, but they are disturbed in this diabolical plot by the bugle's sound.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Frontaletto, the name of Sa'cripant's horse. The word means "Little head."—*Ariosto: Orlando Furioso* (1516).

Fronti'no, the horse of Bradaman'te (4 *syl.*). Roge'ro's horse bore the same name. The word means "Little head."—*Ariosto: Orlando Furioso* (1516).

The renowned Frontino, which Bradamanté purchased at so high a price, could never be thought thy equal [i.e. *Rosinanté's equal*].—*Cervantes: Don Quixote* (1605).

Frost (*Jack*), Frost personified.

Jack Frost looked forth one still, clear night,
And he said, "Now I shall be out of sight,
So over the valley and over the height
In silence I'll take my way."

Miss Gould.

Froth (*Master*), a foolish gentleman. Too shallow for a great crime and too light for virtue.—*Shakespeare: Measure for Measure* (1603).

Froth (*Lord*), a good boon companion; but he vows that "he laughs at nobody's jests but his own or a lady's." He says, "Nothing is more unbecoming a man of quality than a laugh; 'tis such a vulgar expression of the passion; every one can laugh." To lady Froth he is most gallant and obsequious, though her fidelity to her liege lord is by no means immaculate.

Lady Froth, a lady of letters, who writes songs, elegies, satires, lampoons, plays, and so on. She thinks her lord the most polished of all men, and his bow the pattern of grace and elegance. Lady Froth writes an heroic poem called *The Syllabub,* the subject of which is lord Froth's love to herself. In this poem she calls her lord "Spumoso" (*Froth*), and herself "Biddy" (her own name). Her conduct with Mr. Brisk is most blamable. —*Congreve: The Double Dealer* (1700).

Frothal, king of Sora, and son of Annir. Being driven by tempest to Sarno, one of the Orkney Islands, he is hospitably entertained by the king, and falls in love with Coma'la, daughter of Starno king of Inistore or the Orkneys. He would have carried Comala off by violence, but her brother Cathulla interfered, bound him, and, after keeping him in bonds for three days, sent him out of the island. When Starno was gathered to his fathers, Frothal returned and laid siege to the palace of Cathulla; but Fingal, happening to arrive at the island, met Frothal in single combat, overthrew him, and would have slain him, if Utha his betrothed (disguised in armour) had not interposed. When Fingal knew that Utha was Frothal's sweetheart, he not only spared the foe, but invited both Frothal and Utha to his palace, where they passed the night in banquet and song.—*Ossian: Carric-Thura.*

Fruit at a Call. In the tale of "The White Cat," one of the fairies, in order to supply a certain queen with ripe fruit, put her fingers in her mouth, blew three times, and then cried—

"Apricots, peaches, nectarines, plums, cherries, pears, melons, grapes, apples, oranges, citrons, gooseberries, currants, strawberries, raspberries, and all sorts of fruit; come at my call!" . . . And they came rolling in without injury.—*Comtesse D'Aulnoy, Fairy Tales* ("The White Cat," 1682).

Fuar'fed (3 *syl.*), an island of Scandinavia.

Fudge Family (*The*), a family supposed by T. Moore to be visiting Paris after the peace. It consists of Phil Fudge, Esq., his son Robert, his daughter Biddy, and a poor relation named Phelim Connor (an ardent Bonapartist and Irish patriot) acting as bear-leader to Bob. These four write letters to their friends in England. The skit is meant to satirize the *parvenu* English abroad.

Phil Fudge, Esq., father of Bob and Biddy Fudge; a hack writer devoted to legitimacy and the Bourbons. He is a secret agent of lord Castlereagh [*Kar'sl-ray*], to whom he addresses letters ii. and ix. He points out to his lordship that Robert Fudge will be very glad to receive a snug Government appointment, and hopes that his lordship will not fail to bear him in mind. Letter vi. he addresses to his brother, showing how the Fudge family is prospering, and ending thus—

Should we but still enjoy the sway
Of Sidmouth and of Castlereagh,
I hope ere long to see the day
When England's wisest statesmen, judges,
Lawyers, peers, will all be—FUDGES.

Miss Biddy Fudge, a sentimental girl of 18, in love with "romances, high bonnets, and Mde le Roy." She writes letters i., v., x., and xii., describing to her friend Dolly or Dorothy the sights of Paris, and especially how she becomes acquainted with a gentleman whom she believes to be the king of Prussia in disguise; but afterwards she discovers that her disguised king calls himself "colonel Calicot." Going with her brother to buy some handkerchiefs, her visions of glory are sadly dashed when "the hero she fondly had fancied a king" turns out to be a common linen-draper. "There stood the vile treacherous thing, with the yard-measure in his hand." "One tear of compassion for your poor heart-broken friend. P.S.—You will be delighted to know we are going to hear Brunel to-night, and have obtained the governor's box; we shall all enjoy a hearty good laugh, I am sure."

Bob or *Robert Fudge*, son of Phil Fudge, Esq., a young exquisite of the first water, writes letters iii. and viii. to his friend Richard. These letters describe how French dandies dress, eat, and kill time. —*T. Moore* (1818).

(A sequel, called *The Fudge Family in England*, was published.)

Fulgentio, a kinsman of Roberto (king of the Two Sicilies). He was the most rising and most insolent man in the court. Cami'ola calls him "a suit-broker," and says he had the worst report among all good men for bribery and extortion. This canker obtained the king's leave for his marriage with Camiŏla, and he pleaded his suit as a right, not a favour; but the lady rejected him with scorn, and Adoni killed the arrogant "sprig of nobility" in a duel.—*Massinger: The Maid of Honour* (1637).

Fulmer, a man with many shifts, none of which succeeded. He says—

"I have beat through every quarter of the compass . . . I have blustered for prerogative; I have bellowed for freedom; I have offered to serve my country; I have engaged to betray it . . . I have talked treason, writ treason . . . And here I set up as a bookseller, but men leave off reading; and if I were to turn butcher, I believe . . . they'd leave off eating."—*Cumberland: The West Indian*, act ii. sc. 1 (1771).

Patty Fulmer, an unprincipled, flashy woman, living with Fulmer, with the brevet rank of wife. She is a swindler, a scandal-monger, anything, in short, to turn a penny by; but her villainy brings her to grief.—*Cumberland: ditto.*

Fum, George IV. The Chinese *fum* is a mixture of goose, stag, and snake,

with the beak of a cock; a combination of folly, cowardice, malice, and conceit,

> And where is Fum the Fourth, our royal bird?
> *Byron: Don Juan*, xi. 78 (1824).

Fum-Hoam, the mandarin who restored Malek-al-Salem king of Georgia to his throne, and related to the king's daughter Gulchenraz [Gundogdi] his numerous metamorphoses: He was first Piurash, who murdered Siamek the usurper; then a flea; then a little dog; then an Indian maiden named Massouma; then a bee; then a cricket; then a mouse; then Abzenderoud the imaum'; then the daughter of a rich Indian merchant, the jezdad of Iolcos, the greatest beauty of Greece; then a foundling found by a dyer in a box; then Dugmê queen of Persia; then a young woman named Hengu; then an ape; then a midwife's daughter of Tartary; then the only son of the sultan of Agra; then an Arabian physician; then a wild man named Kolao; then a slave; then the son of a cadi of Erzerûm; then a dervise; then an Indian prince; and lastly Fum-Hoam.—*T. S. Gueulette: Chinese Tales* (1723).

Fum-Houm, first president of the ceremonial academy of Pekin.—*Goldsmith: Citizen of the World* (1764)

Fumitory ("*earth-smoke*"), once thought to be beneficial for dimness of sight.

> [*The hermit*] fumitory gets and eye-bright for the eye
> *Drayton: Polyolbion*, xiii. (1613).

Fungo'so, a character in Ben Jonson's drama, *Every Man in His Humour* (1598).

> Unlucky as Fungoso in the play.
> *Pope: Essay on Criticism*, 328 (1711).

Furini (*Francis*), a Florentine painter (1600), who at the age of 40 became a priest.—*Browning: Parleyings with Certain People.*

Furor [*intemperate anger*], a mad man of great strength, the son of Occasion. Sir Guyon, the "Knight of Temperance," overcomes both Furor and his mother, and rescues Phaon from their clutches.—*Spenser: Faërie Queene*, ii. 4 (1590).

Fusber'ta, the sword of Rinaldo.—*Ariosto: Orlando Furiso* (1516).

Fus'bos, minister of state to Artaxam'inous king of Uto'pia. When the king cuts down the boots which Bombastês has hung defiantly on a tree, the general engages the king in single combat, and slays him. Fusbos, then coming up, kills Bombastês, "who conquered all but Fusbos, Fusbos him." At the close of the farce, the slain ones rise one after the other and join the dance, promising "to die again to-morrow," if the audience desires it.—*Rhodes: Bombastês Furioso.*

Fusbos, a name assumed by Henry Plunkett, an early contributor to *Punch.*

Fy'rapel (*Sir*), the leopard, the nearest kinsman of king Lion, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

G.

Gabble Retchet, a cry like that of hounds, heard at night, foreboding trouble. Said to be the souls of unbaptized children wandering through the air till the day of judgment.

Gabor, an Hungarian who aided Ulric in saving count Stral'enheim from the Oder, and was unjustly suspected of being his murderer.—*Byron: Werner* (1822).

Ga'briel (2 or 3 *syl.*), according to Milton, is called "chief of the angelic guards" (*Paradise Lost*, iv. 549); but in bk. vi. 44, etc., Michael is said to be "of celestial armies prince," and Gabriel "in military prowess next."

> Go, Michael, of celestial armies prince:
> And thou in military prowess next,
> Gabriel; lead forth to battle these my sons
> Invincible.
> *Milton: Paradise Lost*, vi. 44, etc. (1665).

*** Gabriel is also called "The Messenger of the Messiah," because he was sent by the Messiah to execute His orders on the earth. He is referred to in *Dan.* viii. 16; ix. 21; and in *Luke* i. 19, 26.

Gabriel (according to the *Korân* and Sale's notes)—

1. It is from this angel that Mahomet professes to have received the *Korân;* and he acts the part of the Holy Ghost in causing believers to receive the divine revelation.—Ch. ii.

2. It was the angel Gabriel that won the battle of Bedr. Mahomet's forces were 319, and the enemy's a *thousand;* but Gabriel (1) told Mahomet to throw a handful of dust in the air, and on so doing the eyes of the enemy were "confounded;" (2) he caused the army of Mahomet to appear twice as many as

the army opposed to it ; (3) he brought from heaven 3000 angels, and, moun ed on his horse Haïzûm, led them against the foe.—Ch. iii.

3. Gabriel appeared twice to Mahomet in his angelic form : first "in the highest part of the horizon," and next "by the lote tree" on the right hand of the throne of God.—Ch. liv.

4. Gabriel's horse is called Haïzûm, and, when the golden calf was made, a little of the dust from under this horse's feet being thrown into its mouth, the calf began to low, and received life.—Ch. ii.

Gabriel (according to other legends)—

The Persians call Gabriel "the angel of revelations," because he is so frequently employed by God to carry His messages to man.

The Jews call Gabriel their enemy, and the messenger of wrath ; but Michael they call their friend, and the messenger of all good tidings.

In mediæval romance, Gabriel is the second of the seven spirits which stand before the throne of God, and he is frequently employed to carry the prayers of man to heaven, or bring the messages of God to man.

Longfellow, in the *Golden Legend*, makes Gabriel "the angel of the moon," and says that he "brings to man the gift of hope."

Gabriel Lajeunnesse, son of Basil the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*). He was legally plighted to Evangeline, daughter of Benedict Bellefontaine (the richest farmer of the village); but next day all the inhabitants were exiled by order of George II., and their property confiscated. Gabriel was parted from his troth-plight wife, and Evangeline spent her whole life in trying to find him. After many wanderings, she went to Pennsylvania, and became a sister of mercy. The plague visited this city, and in the almshouse the sister saw an old man stricken down by the pestilence. It was Gabriel. He tried to whisper her name, but died in the attempt. He was buried, and Evangeline lies beside him in the grave.—*Longfellow : Evangeline* (1849).

Gabrielle (*Charmante*), or *La Belle Gabrielle*, daughter of Antoine d'Estrées (grand-master of artillery and governor of the Ile de France). Henri IV. (1590) happened to stay for the night at the château de Cœuvres, and fell in love with Gabrielle, then 19 years old. To throw a veil over his intrigue, he gave her in marriage to Damerval de Liancourt, created her duchess of Beaufort, and took her to live with him at court.

(The song beginning "Charmante Gabrielle . . ." is ascribed to Henri IV.)

Gabri'na, wife of Arge'o baron of Servia, tried to seduce Philander, a Dutch knight ; but Philander fled from the house, where he was a guest. She then accused him to her husband of a wanton insult ; and Argeo, having apprehended him, confined him in a dungeon. One day, Gabrina visited him there, and implored him to save her from a knight who sought to dishonour her. Philander willingly espoused her cause, and slew the knight, who proved to be her husband. Gabrina then told her champion that if he refused to marry her, she would accuse him of murder to the magistrates. On this threat he married her, but ere long was killed by poison. Gabrina now wandered about the country as an old hag, and being fastened on Ódori'co, was hung by him to the branch of an elm.—*Ariosto : Orlando Furioso* (1516).

Gabriolet'ta, governess of Brittany, rescued by Am'adis de Gaul from the hands of Balan ("the bravest and strongest of all giants").—*Vasco de Lobeira : Amadis de Gaul*, iv. 129 (fourteenth century).

Gadshill, a companion of sir John Falstaff. This thief receives his name from a place called Gadshill, on the Kentish road, notorious for the many robberies committed there.—*Shakespeare : 1 Henry IV.* act ii. sc. 4 (1597).

(Charles Dickens resided at Gadshill for several years.)

Ga'heris (*Sir*), son of Lot (king of Orkney) and Morgause (king Arthur's sister). Being taken captive by sir Turquine, he was liberated by sir Launcelot du Lac. One night, sir Gaheris caught his mother in adultery with sir Lamorake, and, holding her by the hair, struck off her head.

"Alas! said sir Lamorake, "why have you slain your own mother? With more right should ye have slain me." . . . And when it was known that sir Gaheris had slain his mother, king Arthur was passing wroth, and commanded him to leave his court.—*Sir T. Malory : History of Prince Arthur*, ii. 109 (1470).

Gaiour [*Djow.'r*], emperor of China, and father of Badour'a (the "most beautiful woman ever seen upon earth"). Badoura married Camaral'zaman, the most beautiful of men.—*Arabian Nights*

("Camaralzaman and Badoura"). (See GIAOUR.)

Gal'ahad (*Sir*), the chaste son of sir Launcelot and the fair Elaine (king Pellês's daughter, pt. iii. 2), and thus was fulfilled a prophecy that she should become the mother of the noblest knight that was ever born. Queen Guenever says that sir Launcelot "came of the eighth degree from our Saviour, and sir Galahad is of the ninth . . . and, therefore, be they the greatest gentlemen of all the world" (pt. iii. 35). His sword was that which sir Balin released from the maiden's scabbard (see BALIN), and his shield belonged to king Euelake (*Evelake*), who received it from Joseph of Arimathy. It was a snow-white shield, on which Joseph had made a cross with his blood (pt. iii. 39). After divers adventures, sir Galahad came to Sarras, where he was made king, was shown the sangraal by Joseph of Arimathy, and even "took the Lord's body between his hands," and died. Then suddenly "a great multitude of angels did bear his soul up to heaven," and "sithence was never no man that could say he had seen the sangreal" (pt. iii. 103).

*** Sir Galahad was the only knight who could sit in the "Siege Perilous," a seat in the Round Table reserved for the knight destined to achieve the quest of the holy graal, and no other person could sit in it without peril of his life (pt. iii. 32). He also drew from the iron and marble rock the sword which no other knight could release (pt. iii. 33). His great achievement was that of the holy graal. Whatever other persons may say of this mysterious subject, it is quite certain that the Arthurian legends mean that sir Galahad saw with his bodily eyes and touched with his hands "the incarnate Saviour," reproduced by the consecration of the elements of bread and wine. Other persons see the transformation by the eye of faith only, but sir Galahad saw it bodily with his eyes.

> Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire; and he smote himself into that bread; so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then [*the bishop*] took the holy vessel and came to sir Galahad as he kneeled down, and there he received his Saviour . . . then went he and kissed sir Bors . . . and kneeled at the table and made his prayers; and suddenly his soul departed . . . and a great multitude of angels bear his soul to heaven.—*Sir T. Malory: History of Prince Arthur*, iii. 101-103 (1470).

N.B.—Sir Galahalt the son of sir Brewnor, must not be confounded with sir Galahad the son of sir Launcelot.

Galahalt (*Sir*), called "The Haut Prince," son of sir Brewnor. He was one of the knights of the Round Table.

N.B.—This knight must not be confounded with sir Galahad the son of sir Launcelot and Elaine (daughter of king Pellês).

Gal'antyse (3 *syl.*), the steed given to Graunde Amoure by king Melyzyus.

> And I myselfe shall give you a worthy stede,
> Called Galantyse, to help you in your nede.
> *Hawes: The Passe-tyme of Plesure*, xxviii. (1515).

Ga'laor (*Don*), brother of Am'adis of Gaul. A *desultor amoris*, who, as don Quixote says, "made love to every pretty girl he met." His adventures form a strong contrast to those of his more serious brother.—*Amadis of Gaul* (fourteenth century).

> A barber in the village insisted that none equalled "The Knight of the Sun" [i.e. *Amadis*], except don Galaor his brother.—*Cervantes: Don Quixote*, I. i. 1 (1605).

Gal'apas, a giant of "marvellous height" in the army of Lucius king of Rome. He was slain by king Arthur.

> [*King Arthur*] slew a great giant named Galapas . . . He shortened him by smiting off both his legs at the knees, saying, "Now art thou better of a size to deal with than thou wert." And after, he smote off his head.—*Sir T. Malory: History of Prince Arthur*, i. 115 (1470).

Galaph'ron or GALLAPHRONE (3 *syl.*), a king of Cathay, father of Angelica.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

> When Agrican . . . besieged Albracca . . .
> The city of Gallaphrone, whence to win
> The fairest of her sex, Angelica.
> *Milton: Paradise Regained*, iii. (1671).

Galasp, or rather George Gillespie, mentioned by Milton in *Sonnet*, x., was a Scottish writer against the independents, and one of the "Assembly of Divines" (1583-1648).

Galate'a, a sea-nymph, beloved by Polypheme (3 *syl.*). She herself had a heartache for Acis. The jealous giant crushed his rival under a huge rock, and Galatea, inconsolable at the loss of her lover, was changed into a fountain. The word Galatea is used poetically for any rustic maiden.

(Handel has an opera called *Acis and Galatea*, 1710.)

Galatēa. A statue made by Pygmalion, which became animated, caused much mischief by her want of worldly knowledge, and returned to her original state. (See FRANKENSTEIN, p. 392.)—*Gilbert: Pygmalion and Galatea* (1871).

Galate'a, a wise and modest lady attending on the princess in the drama of *Philaster*, or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

Galathe'a and Phillida, two girls who meet in fancy costume, and fall in love with each other.—*Lily: Galathea* (1592).

Gal'atine (3 *syl.*), the sword of sir Gaw'ain, king Arthur's nephew.—*Sir T. Malory: History of Prince Arthur*, i. 93 (1470).

Galbraith (*Major Duncan*), of Garschattachin, a militia officer.—*Sir W. Scott: Rob Roy* (time, George I.).

Ga'len, an apothecary, a medical man (in disparagement). Galen was the most celebrated physician of ancient Greece, and had a greater influence on medical science than any other man before or since (A.D. 130–200).

> Unawed, young Galen bears the hostile brunt,
> Pills in his rear, and Cullen in his front.
> *W. Falconer: The Midshipman.*

(Dr. William Cullen, of Hamilton, Lanarkshire, author of *Nosology*, 1712–1790.)

Galen'ical Medicines, herbs and drugs in general, in contradistinction to minerals recommended by Paracel'sus.

Gal'enist, a herb doctor.

> The Galēnist and Paracelsian.
> *S. Butler: Hudibras*, iii. 3 (1678).

Galeopsis, from two Greek words, *galĕ opsis*, "a cat's face;" so called because the flowers resemble the picture of a cat's face.

Galeotti Martivalle (*Martius*), astrologer of Louis XI. Being asked by the superstitious king if he knew the day of his own death, the crafty astrologer replied that he could not name the exact day, but he had learnt thus much by his art—that it would occur just twenty-four hours before the decease of his majesty (ch. xxix.).—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

¶ Thrasullus the soothsayer made precisely the same answer to Tibe'rius emperor of Rome.

Galera'na is called by Ariosto the wife of Charlemagne; but the nine wives of that emperor are usually given as Hamiltrude (3 *syl.*), Desidera'ta, Hil'degarde (3 *syl.*), Fastrade (2 *syl.*), Luitgarde, Maltegarde, Gersuinde, Regi na, and Adalin'da.—*Ariosto: Orlando Furioso*, xxi. (1516).

Galère (2 *syl.*). *Que diable allait-il faire dans cette galère?* Scapin wants to get from Géronte (a miserly old hunks) £30, to help Leandre, the old man's son, out of a money difficulty. So Scapin vamps up a cock-and-bull story about Leandre being invited by a Turk on board his galley, where he was treated to a most sumptuous repast; but when the young man was about to quit the galley, the Turk told him he was a prisoner, and demanded £30 for his ransom within two hours' time. When Géronte hears this, he exclaims, "Que diable allait-il faire dans cette galère?" and he swears he will arrest the Turk for extortion. Being shown the impossibility of so doing, he again exclaims, "Que diable allait-il faire dans cette galère?" and it flashes into his mind that Scapin should give himself up as surety for the payment of the ransom. This, of course, Scapin objects to. The old man again exclaims, "Que diable allait-il faire dans cette galère?" and commands Scapin to go and tell the Turk that £30 is not to be picked off a hedge. Scapin says the Turk does not care a straw about that, and insists on the ransom. "Mais, que diable allait-il faire dans cette galère?" cries the old hunks; and tells Scapin to go and pawn certain goods. Scapin replies there is no time, the two hours are nearly exhausted. "Que diable," cries the old man again, "allait-il faire dans cette galère?" and when at last he gives the money, he repeats the same words, "Mais, que diable allait-il faire dans cette galère?" —*Molière: Les Fourberies de Scapin*, ii. 11 (1671).

(*Vogue la galère* means "come what may," "let what will happen.")

Gale'sian Wool, the best and finest wool, taken from sheep pastured on the meadows of Galēsus.

> Dulce pellitis ovibus Galæsi flumen.
> *Horace: Carm.*, ii. 6, 10.

Gal'gacus, chief of the Caledonians, who resisted Agricŏla with great valour. In A.D. 84 he was defeated, and died on the field. Tacĭtus puts into his mouth a noble speech, made to his army before the battle.

> Galgacus, their guide,
> Amongst his murthered troops there resolutely died.
> *Drayton: Polyolbion*, viii. (1612).

Galia'na, a Moorish princess, daughter of Gadalfe king of Tolēdo. Her father built for her a palace on the Tagus, so splendid that "a palace of Galiana" has become a proverb in Spain.

Galien Restored, a mediæval romance of chivalry. Galien was the

son of Jaqueline (daughter of Hugh king of Constantinople). His father was count Oliver of Vienne. Two fairies interested themselves in Jaqueline's infant son: one, named Galienne, had the child named Galien, after her own name; but the other insisted that he should be called "Restored," for that the boy would *restore* the chivalry of Charlemagne.—Author unknown.

Galilæan. Jesus was called a Galilæan, probably meaning that he was a native of that province. Julian said when dying, "Thou hast conquered, O Galilæan!"

> Thou hast conquered, O pale Galilæan!
> *Swinburne: Hymn to Proserpine.* (Poems and Ballads, 1st series, 1868.)

Galile'o [GALILEI], born at Pisa, but lived chiefly in Florence. In 1633 he published his work on the Copernican system, showing that "the earth moved and the sun stood still." For this he was denounced by the Inquisition of Rome, and accused of contradicting the Bible. At the age of 70 he was obliged to abjure his system, in order to gain his liberty. After pronouncing his abjuration, he said, in a stage whisper, *E pur si muove* ("It does move, though"). This is said to be a romance (1564–1642).

Galinthia, daughter of Prœtus king of Argos. She was changed by the Fates into a cat, and in that shape was made by Hecate her high priestess.—*Antonius Liberalis: Metam.*, xxix.

Galis, in Arthurian romance, means "Wales," as sir Lamorake de Galis, *i.e.* sir Lamorake the Welshman.

Gallegos [*Gal'-le-goze*], the people of Galicia (once a province of Spain).

Gal'lia, France. "Gauls," the inhabitants of Gallia.

Gallice'næ, priestesses of Gallic mythology, who had power over the winds and waves. There were nine of them, all virgins.

Galligan'tus, the giant who lived with Hocus-Pocus the conjurer. When Jack the Giant-killer blew the magic horn, both the giant and conjurer were overthrown.—*Jack the Giant-killer.*

Gallo-Bel'gicus, an annual register in Latin, first published in 1598.

> It is believed . . .
> As if 'twere writ in Gallo-Belgicus.
> *T. May: The Heir* (1615).

Gallo-ma'nia, a *furor* for everything French. Generally applied to that vile imitation of French literature and customs which prevailed in Germany in the time of Frederick II. of Prussia. It is very conspicuous in the writings of Wieland (1733–1813).

Galloping Dick, Richard Ferguson the highwayman, executed in 1800.

Gal'loway (*A*), a small nag of the breed which originally came from Galloway, in Scotland.

Galloway (*The Fair Maid of*), Margaret, only daughter of Archibald fifth earl of Douglas. She married her cousin William, to whom the earldom passed in 1443. After the death of her first husband, she married his brother James (the last earl of Douglas).

Gal'lowglasses, heavy-armed Irish foot-soldiers; their chief weapon was the pole-axe. They were "grim of countenance, tall of stature, big of limb, lusty of body, and strongly built." The light-armed foot-soldiers were called "Kerns" or "Kernes" (1 *syl.*).

> The multiplying villainies of nature
> Do swarm upon him; from the western isles
> Of Kernes and Gallowglasses [*he's*] supplied.
> *Shakespeare: Macbeth*, act i. sc. 2 (1606).

Gallu'ra's Bird, the cock, which was the cognizance of Gallura.

> For her so fair a burial will not make
> The viper [*the Milanese, whose ensign was a viper*]
> As had been made by shrill Gallura's bird.
> *Dante: Purgatory*, viii. (1308).

Gal'way Jury, an independent jury, neither to be brow-beaten nor led by the nose. In 1635, certain trials were held in Ireland, respecting the right of the Crown to the counties of Ireland. Leitrim, Roscommon, Sligo, and Mayo gave judgment in favour of the Crown, but Galway stood out, whereupon each of the jury was fined £4000.

Ga'ma (*Vasco da*), the hero of Camoëns's *Lusiad*. Sagacious, intrepid, tender-hearted, pious, and patriotic. He was the first European navigator who doubled the Cape of Good Hope (1497).

> Gama, captain of the venturous band,
> Of bold emprise, and born for high command,
> Whose martial fires, with prudence close allied,
> Ensured the smiles of fortune on his side.
> *Camoëns: Lusiad*, i. (1569).

*** Gama is also the hero of Meyerbeer's posthumous opera called *L'Africane* (1865).

Game and Playe of Chesse (*The*), by Caxton. The first book printed in England (1471).

Gam'elyn (3 *syl.*), youngest of the three sons of sir Johan di Boundys, who, on his death-bed, left "five plowes of land" to each of his two elder sons,

and the residue of his property to the youngest. The eldest son took charge of Gamelyn, but entreated him shamefully. On one occasion he said to him, "Stand still, gadelyng, and hold thy peace." To which the proud boy retorted, "I am no gadelyng, but the lawful son of a lady and true knight." On this, the elder brother sent his servants to chastise him, but he drove them off "with a pestel." Not long after, Gamelyn asked his brother to lend him a horse that he might attend a wrestling-match. This he did, and "bysought Jhesu Crist that Gamelyn might breke his nekke." At the wrestling-match young Gamelyn threw the champion, and carried off the prize ram; and on his return home in triumph, he invited his followers to a banquet, which lasted seven days. When the guests were gone, Johan, by treachery, had Gamelyn bound to a tree, and kept him without food for two days, when Adam the spenser (*i.e.* the man who had charge of the buttery) secretly unbound him and gave him food; and Gamelyn fell upon a party of ecclesiastics, who had come to dine with his brother, and "sprinkled holy water on them with a stout oaken cudgel." The sheriff sent to apprehend the young spitfire, but he fled with Adam into the woods, and came upon a party of foresters sitting at meat. The captain gave him welcome, and Gamelyn in time became "king of the outlaws." Johan, being sheriff, had him arrested and sent to prison, but Ote, the other brother, bailed him out, and at the assize, Johan was executed, Ote was made sheriff in his brother's place, and Gamelyn became the king's chief ranger, and married "a wif both good and feyr."—*Chaucer: Coke's Tale of Gamelyn.*

⁂ Lodge has made this tale the basis of his romance entitled *Rosalynd* or *Euphues Golden Legacie* (1590); and from Lodge's novel Shakespeare has borrowed the plot, with some of the characters and dialogue, of *As You Like It.*

Gamelyn de Guar'dover (*Sir*), an ancestor of sir Arthur Wardour.—*Sir W. Scott: Antiquary* (time, George III.).

Gamester (*The*), a tragedy by Ed. Moore (1753). The name of the gamester is Beverley, and the object of the play is to show the great evils of gambling, ending in despair and suicide.

Gamester (*The*), by Mrs. Centlivre (1705). The hero is Valere, to whom Angelica gives a picture, which she enjoins him not to lose on pain of forfeiting her hand. Valere loses it in play, and Angelica, in disguise, is the winner. After much tribulation, Valere is cured of his vice, the picture is restored, and the two are happily united in marriage.

Gammer Gurton's Needle, by Mr. S. Master of Arts. It was in existence, says Warton, in 1551 (*English Poetry*, iv. 32). Sir Walter Scott says, "It was the supposed composition of John Still, M.A., afterwards bishop of Bath and Wells;" but in 1551 John Still was a boy not nine years old. The fun of this comedy turns on the loss and recovery of a *needle*, with which Gammer Gurton was repairing the breeches of her man Hodge. The comedy contains the famous drinking-song, *I Cannot Eat but Little Meat.*

Gammer Gurton's Needle is a great curiosity. The popular characters, such as "The Sturdy Beggar," "The Clown," "The Country Vicar," and "The Shrew," of the sixteenth century, are drawn in colours taken from the life . . . The place is the open square of the village before Gammer Gurton's door; the action, the loss of the needle: and this, followed by the search for it, and its final recovery, is intermixed with no other thwarting or subordinate interest.—*Sir W. Scott: The Drama.*

Gamp (*Sarah*), a monthly nurse, residing in Kingsgate Street, High Holborn. Sarah was noted for her gouty umbrella, and for her perpetual reference to an hypothetical Mrs. Harris, whose opinions were a confirmation of her own. She was fond of strong tea and strong stimulants. "Don't ask me," she said, "whether I won't take none, or whether I will, but leave the bottle on the chimley-piece, and let me put my lips to it when I am so dispoged." When Mrs. Prig, "her pardner," stretched out her hand to the teapot [*filled with gin*], Mrs. Gamp stopped the hand and said with great feeling, "No, Betsey! drink fair, wotever you do." (See HARRIS.)—*Dickens: Martin Chuzzlewit*, xlix. (1843).

⁂ A big, pawky umbrella is called a *Mrs. Gamp*, and in France *un Robinson*, from Robinson Crusoe's umbrella.

⁂ Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, creations of Henri Monnier.

Gan. (See GANELON.)

Gan'abim, the island of thieves. (Hebrew, *gannab*, "a thief.")—*Rabelais: Pantag'ruel*, iv. 66 (1545).

Gan'dalin, earl of the Firm Island, and 'squire of Am'adis de Gaul.

Gandalin, though an earl, never spoke to his master but cap in hand, his head bowing all the time, and his body bent after the Turkish manner.—*Cervantes: Don Quixote*, I. iii. 6 (1605).

Ganden, a dandy. So called from the Boulevard de Gand, now called the Boulevard des Italiens (Paris), the walk where the dandies disported themselves.

Gander-Cleugh ["*folly-cliff*"], that mysterious place where a person makes a goose of himself. Jededi'ah Cleishbotham, the hypothetical editor of *The Tales of My Landlord*, lived at Gandercleugh.—*Sir W. Scott.*

Gan'elon (2 *syl.*), count of Mayence, the "Judas" of Charlemagne's paladins. His castle was built on the Blocksberg, the loftiest peak of the Hartz Mountains. Charlemagne was always trusting this base knight, and was as often betrayed by him. Although the very business of the paladins was the upholding of Christianity, sir Ganelon was constantly intriguing for its overthrow. No doubt, jealousy of sir Roland made him a traitor, and he basely planned with Marsillus (the Moorish king) the attack of Roncesvallês. The character of sir Ganelon was marked with spite, dissimulation, and intrigue, but he was patient, obstinate, and enduring. He was six feet and a half in height, had large glaring eyes, and fiery red hair. He loved solitude, was very taciturn, disbelieved in the existence of moral good, and has become a by-word for a false and faithless friend. Dantê has placed him in his "Inferno." (Sometimes called GAN.)

> The most faithless spy since the days of Ganelon.—*Sir W. Scott: The Abbot*, xxiv. (1820).

Ganem, "the Slave of Love." The hero and title of one of the *Arabian Nights* tales. Ganem was the son of a rich merchant of Damascus, named Abou Aibou. On the death of his father he went to Bagdad, to dispose of the merchandize left, and accidentally saw three slaves secretly burying a chest in the earth. Curiosity induced him to disinter the chest, when, lo! it contained a beautiful woman, sleeping from the effects of a narcotic drug. He took her to his lodgings, and discovered that the victim was Fetnab, the caliph's favourite, who had been buried alive by order of the sultana, out of jealousy. When the caliph heard thereof, he was extremely jealous of the young merchant, and ordered him to be put to death; but he made good his escape in the guise of a waiter, and lay concealed till the angry fit of the caliph had subsided. When Haroun-al-Raschid (the caliph) came to himself, and heard the unvarnished facts of the case, he pardoned Ganem, gave to him Fetnab for a wife, and appointed him to a lucrative post about the court.

Gan'esa, goddess of wisdom, in Hindû mythology.

> Then Camdeo [*Love*] bright and Ganesa sublime
> Shall bless with joy their own propitious clime.
> *Campbell: Pleasures of Hope*, i. (1799).

Gan'ges. Pliny tells us of men living on the odour emitted by the water of this river.—*Nat. Hist.*, xii.

> By Ganges' bank, as wild traditions tell,
> Of old the tribes lived healthful by the smell;
> No food they knew, such fragrant vapours rose
> Rich from the flowery lawn where Ganges flows.
> *Camoëns: Lusiad*, vii. (1569).

Ganlesse (*Richard*), *alias* SIMON CANTER, *alias* EDWARD CHRISTIAN, one of the conspirators.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Ganna, the Celtic prophetess, who succeeded Velle'da. She went to Rome, and was received by Domitian with great honour.—*Tacitus: Annals*, 55.

Ganor, Gano'ra, Geneura, Ginevra, Genievre, Guinevere, Guenever, are different ways of spelling the name of Arthur's wife; callled by Geoffrey of Monmouth, Guanhuma'ra or Guan'humar; but Tennyson has made Guenevere the popular English form.

Gan'ymede (3 *syl.*), a beautiful Phrygean boy, who was carried up to Olympos on the back of an eagle, to become cup-bearer to the gods instead of Hebê. At the time of his capture he was playing a flute while tending his father's sheep.

> There fell a flute when Ganymede went up—
> The flute that he was wont to play upon.
> *Jean Ingelow: Honours*, ii.

(Jupiter compensated the boy's father for the loss of his son, by a pair of horses.)

∴ Tennyson, speaking of a great reverse of fortune from the highest glory to the lowest shame, says—

> They mounted *Ganymede*
> To tumble *Vulcans* on the second morn.
> *The Princess*, iii.

The Birds of Ganymede, eagles. Ganymede is represented as sitting on an eagle, or attended by that bird.

> To see upon her shores her fowl and conies feed,
> And wantonly to hatch the birds of Ganymede.
> *Drayton: Polyolbion*, iv. (1612).

∴ Ganymede is the constellation *Aquarius.*

Garagan'tua, a giant, who swallowed five pilgrims with their staves in a salad.—*The History of Garagantua* (1594). (See GARGANTUA.)

> You must borrow me Garagantua's mouth before I can utter so long a word.—*Shakespeare: As You Like It*, act iii. sc. 2 (1600).

Gar'cias. *The soul of Peter Garcias*, money. Two scholars, journeying to Salamanca, came to a fountain, which bore this inscription: "Here is buried the soul of the licentiate Peter Garcias." One scholar went away laughing at the notion of a buried *soul*, but the other, cutting with his knife, loosened a stone, and found a purse containing 100 ducats. —*Lesage: Gil Blas* (to the reader, 1715).

Garcilas'o, surnamed "the Inca," descended on the mother's side from the royal family of Peru (1530–1568). He was the son of Sebastian Garcilaso, a lieutenant of Alvarado and Pizarro. Author of *Commentaries on the Origin of the Incas, their Laws and Government.*

It was from poetical traditions that Garcilasso [*sic*] composed his account of the Yncas of Peru . . it was from ancient poems which his mother (a princess of the blood of the Yncas) taught him in his youth, that he collected the materials of his history.—*Dissertation on the Era of Ossian.*

Garcilaso [DE LA VEGA], called "The Petrarch of Spain," born at Toledo (1530–1568). His poems are eclogues, odes, and elegies of great *naïveté*, grace, and harmony.

Sometimes he turned to gaze upon his book,
Boscan or Garcilasso [*sic*].
Byron: Don Juan, i. 95 (1819).

Gar'dari'ke (4 *syl.*). So Russia is called in the *Eddas*.

Garden *of the Argentine*, Turcuman, a province of Buenos Ayres.

Garden of England. Worcestershire and Kent are both so called.

Garden of Erin, Carlow, in Leinster.

Garden of Europe. Italy and Belgium are both so called.

Garden of France, Amboise, in the department of Indre-et-Loire.

Garden of India, Oude.

Garden of Italy, Sicily.

Garden of South Wales, southern division of Glamorganshire.

Garden of Spain, Andaluci'a.

Garden of the West. Illinois and Kansas are both so called.

Garden of the World, the region of the Mississippi.

Garden (*The*), Covent Garden Theatre. The "Lane," that is, Drury Lane.

He managed the Garden, and afterwards the Lane.—*W. C. Macready: Temple Bar*, 76, 1875.

Gardens of the Sun, the East Indian or Malayan Archipelago.

Gardening (*Father of Landscape*), Lenotre (1613–1700).

Gar'diner (*Richard*), porter to Miss Seraphine Arthuret and her sister Angelica.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gardiner (*Colonel*), colonel of Waverley's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Gareth (*Sir*) according to ancient romance, was the youngest son of Lot king of Orkney and Morgawse Arthur's [half]-sister. His mother, to deter him from entering Arthur's court, said, jestingly, she would consent to his so doing if he concealed his name and went as a scullion for twelve months. To this he agreed, and sir Kay, the king's steward, nicknamed him "Beaumains," because his hands were unusually large. At the end of the year he was knighted, and obtained the quest of Linet', who craved the aid of some knight to liberate her sister Lionês, who was held prisoner by sir Ironside in Castle Perilous. Linet treated sir Gareth with great contumely, calling him a washer of dishes and a kitchen knave; but he overthrew the five knights and liberated the lady, whom he married. The knights were—first, the Black Knight of the Black Lands *or* sir Pere'ad (2 *syl.*), the Green Knight *or* sir Pertolope, the Red Knight *or* sir Perimo'nês, the Blue Knight *or* sir Persaunt of India (four brothers), and lastly the Red Knight of the Red Lands *or* sir Ironside.—*Sir T. Malory: History of Prince Arthur*, i. 120–123 (1470).

*** According to Tennyson, sir Gareth was "the last and tallest son of Lot king of Orkney and of Bellicent his wife." He served as a kitchen knave in king Arthur's hall a twelvemonth and a day, and was nicknamed "Beaumains." At the end of twelve months he was knighted, and obtained leave to accompany Lynette to the liberation of her sister Lyonors, who was held captive in Castle Perilous by a knight called Death or Mors. The passages to the castle were kept by four brothers, called by Tennyson Morning Star *or* Phos'phorus, Noonday Sun *or* Meridies, Evening Star *or* Hespĕrus, and Night *or* Nox, all of whom he overthrew. At length Death leapt from the cleft skull of Night, and prayed the knight not to kill him, seeing that what he did his brothers had made him do. At starting, Lynette treated Gareth with great contumely, but softened to him more and more after each victory, and at last married him.

He that told the tale in olden times
Says that sir Gareth wedded Lyonors;
But he that told it later says Lynette.
Tennyson: Idylls of the King ("Gareth and Lynette").

Gareth and Linet is in reality an allegory, a sort of Bunyan's *Pilgrim's Progress*, describing the warfare of a Christian from birth to his entrance into glory. The "Bride" lived in Castle Perilous, and was named Lionês; Linet' represents the "carnal world," which, like the inhabitants of the City of Destruction, jest and jeer at everything the Christian does. Sir Gareth fought with four knights, keepers of the roads to "Zion" or Castle Perilous, viz. Night, Dawn, Midday, and Evening, meaning the temptations of the four ages of man. Having conquered in all these, he had to encounter the last enemy, which is Death, and then the bride was won—the bride who lived in Castle Perilous or Mount Zion.

*** Tennyson, in his version of this beautiful allegory, has fallen into several grave errors, the worst of which is his making Gareth marry Lynette (as he spells the name), instead of the true bride. This is like landing his Pilgrim in the City of Destruction, after having finished his journey and passed the flood. Gareth's *brother* was wedded to the world (*i.e.* Linet), but Gareth himself was married to the "true Bride," who dwelt in Castle Perilous. Another grave error is making Death crave of Gareth not to kill him, as what he did he was compelled to do by his elder brothers. I must confess that this to me is quite past understanding. (See *Notes and Queries*, January 19, February 16, March 16, 1878.)

Gar'gamelle (3 *syl.*), wife of Grangousier and daughter of the king of the Parpaillons. On the day that she gave birth to Gargantua she ate 16 qrs. 2 bush. 3 pecks and a pipkin of dirt, the mere remains left in the tripe which she had for supper, although the tripe had been cleaned with the utmost care.—*Rabelais: Gargantua*, i. 4 (1533).

(Gargamelle is an allegorical skit on the extravagance of queens, and the dirt is their pin-money.)

Gargan'tua, son of Grangousier and Gargamelle. It needed 17,913 cows to supply the babe with milk. Like Garagantua (*q.v.*), he ate in his salad lettuces as big as walnut trees, in which were lurking six pilgrims from Sebastian. He founded and endowed the abbey of Theleme (2 *syl.*), in remembrance of his victory over Picrochole (3 *syl.*).—*Rabelais: Gargantua*, i. 7 (1533).

(Of course, Gargantua is an allegorical skit on the allowance accorded to princes for their maintenance. The name was familiar in fable before Rabelais appropriated it. When Shakespeare refers to it in *As You Like It*, he probably refers to one of the older stories, and not to Rabelais.)

Garganta, by Rabelais, in French (1533). The English version by Urquhart and Motteux (1653).

Gargantua's Mare. This mare was as big as six elephants, and had feet with fingers. On one occasion, going to school, the "boy" hung the bells of Notre Dame de Paris on his mare's neck, as jingles; but when the Parisians promised to feed his beast for nothing, he restored the peal. This mare had a terrible tail, "every whit as big as the steeple of St. Mark's," and on one occasion, being annoyed by wasps, she switched it about so vigorously that she knocked down all the trees in the vicinity. Gargantua roared with laughter, and cried, "Je trouve beau ce!" whereupon the locality was called "Beauce."—*Rabelais: Gargantua*, i. 16 (1533).

(Of course, this "mare" is an allegorical skit on the extravagance of court mistresses, and the "tail" is the suite in attendance on them.)

Gargan'tuan Curriculum, a course of studies including all languages, all sciences, all the fine arts, with all athletic sports and calisthenic exercises. Grangousier wrote to his son, saying—

"There should not be a river in the world, no matter how small, thou dost not know the name of, with the nature and habits of all fishes, all fowls of the air, all shrubs and trees, all metals, minerals, gems, and precious stones. I would, furthermore, have thee study the Talmudists and Cabalists, and get a perfect knowledge of man, together with every language, ancient and modern, living or dead."—*Rabelais: Pantag'ruel*, ii. 8 (1533).

Gargery. (See JOE GARGERY.)—*Dickens: Great Expectations* (1860).

Gargouille (2 *syl.*), the great dragon that lived in the Seine, ravaged Rouen, and was slain by St. Roma'nus in the seventh century.

Garland of Howth (Ireland), the book of the four Gospels preserved in the abbey of Howth, remains of which still exist.

Garlic, the old English *gar-leac* (the spear-[shaped] leek); the leaves are spear-shaped.

Garlic. The purveyor of the sultan of Casgar says he knew a man who lost his thumbs and great toes from eating garlic. The facts were these: A young man was married to the favourite of Zobeidê, and partook of a dish containing garlic; when he went to his bride, she ordered him to

be bound, and cut off his two thumbs and two great toes, for presuming to appear before her without having purified his fingers. Ever after this he washed his hands 120 times with alkali and soap after partaking of garlic in a ragout.—*Arabian Nights* ("The Purveyor's Story").

Gar'ratt (*The mayor of*). Garratt is a village between Wandsworth and Tooting. In 1780 the inhabitants associated themselves together to resist any further encroachments on their common, and the chairman was called the *Mayor*. The first "mayor" happened to be chosen on a general election, and so it was decreed that a new mayor should be appointed at each general election. This made excellent capital for electioneering squibs, and some of the greatest wits of the day have ventilated political grievances, gibbeted political characters, and sprinkled holy water with good stout oaken cudgels under the mask of "addresses by the mayors of Garratt."

(S. Foote has a farce entitled *The Mayor of Garratt*, 1763.)

Garraway's, a coffee-house in Exchange Alley, which existed for 216 years, but is now pulled down. Here tea was sold in 1657 for sums varying from 16*s.* to 50*s.* per lb.

Garter. According to legend, Joan countess of Salisbury accidentally slipped her garter at a court ball. It was picked up by her royal partner, Edward III., who gallantly diverted the attention of the guests from the lady by binding the blue band round his own knee, saying, as he did so, "Honi soit qui mal y pense."

> The earl's greatest of all grandmothers
> Was grander daughter still to that fair dame
> Whose garter slipped down at the famous ball.
> *R. Browning: A Blot on the 'Scutcheon*, i. 3.

*** John Anstis, Garter King-at-Arms, published, in 1724, the *Register of the Most Noble Order of the Garter*, called "The Black Book."

Garth (*Mary*), in *Middlemarch*, ultimately marries Fred Vincy. The heroine is Dorothea, who marries Cassaubon.—*George Eliot* (Mrs. J. W. Cross) (1872).

Gartha, sister of prince Oswald of Vero'na. When Oswald was slain in single combat by Gondibert (a combat provoked by his own treachery), Gartha used all her efforts to stir up civil war; but Hermegild, a man of great prudence, who loved her, was the author of wiser counsel, and diverted the anger of the camp by a funeral pageant of unusual splendour. As the tale is not finished, the ultimate lot of Gartha is unknown.—*Davenant: Gondibert* (died 1668).

Gas (*Charlatan*), in *Vivian Grey*, a novel by Disraeli (lord Beaconsfield) (1827).

Gas'abal, the 'squire of don Galaor.

> Gasabal was a man of such silence that the author names him only once in the course of his voluminous history.—*Cervantes: Don Quixote*, I. iii. 6 (1605).

Gascoigne (*Sir William*). Shakespeare says that prince Henry "struck the chief justice in the open court;" but it does not appear from history that any blow was given. The fact is this—

> One of the gay companions of the prince being committed for felony, the prince demanded his release; but sir William told him the only way of obtaining a release would be to get from the king a free pardon. Prince Henry now tried to rescue the prisoner by force, when the judge ordered him out of court. In a towering fury, the prince flew to the judgment-seat, and all thought he was about to slay the judge; but sir William said very firmly and quietly, "Syr, remember yourselfe. I kepe here the place of the kynge, your sovereigne lorde and father, to whom you owe double obedience; wherefore I charge you in his name to desyste of your wylfulnes. . . . And nowe for your contempte goo you to the prysona of the Kynges Benche, whereunto I commytte you, and remayne ye there prisoner untyll the pleasure of the kynge be further known." With which words, the prince being abashed, the noble prisoner departed and went to the King's Bench.—*Sir T. Elyot: The Governour* (1531).

Gashford, secretary to lord George Gordon. A detestable, cruel sneak, who dupes his half-mad master, and leads him to imagine he is upholding a noble cause in plotting against the English catholics. To wreak vengeance on Geoffrey Haredale, he incites the rioters to burn "The Warren," where Haredale resided. Gashford commits suicide.—*Dickens: Barnaby Rudge* (1841).

Gaspar or Caspar ["*the white one*"], one of the three Magi or kings of Cologne. His offering to the infant Jesus was *frankincense*, in token of divinity.

(The other two were Melchior ("king of light"), who offered *gold*, symbolical of royalty; and Balthazar ("lord of treasures"), who offered *myrrh*, to denote that Christ would die. Klopstock, in his *Messiah*, makes the number of the Magi *six*, not one of which names agrees with those of Cologne Cathedral. See COLOGNE, p. 226.)

Gaspard, the steward of count De Valmont, in whose service he had been for twenty years, and to whom he was most devotedly attached.—*Dimond: The Foundling of the Forest.*

Gas'pero, secretary of state, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647). (Beaumont died 1616.).

Gaster (*Master*), the ruler of an island which appears rugged and barren, but is really fertile and pleasant. He is the first master of arts in the world.—*Rabelais: Pantag'ruel*, bk. iv. (1545).

Gastrolaters, inhabitants of the island. Gaster. Probably the monks.—*Rabelais: Pantag'ruel*, bk. iv. (1545).

Gate of France (*Iron*), Longwy, a strong military position.

Gate of Italy, that part of the valley of the Adigê which is in the vicinity of Trent and Roverēdo. It is a narrow gorge between two mountain ridges.

Gate of Tears [*Babelmandeb*], the passage into the Red Sea.

> Like some ill-destined bark that steers
> In silence through the Gate of Tears.
> *Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Gates (*Iron*) or *Demir Kara*, a celebrated pass of the Teuthras, through which all caravans between Smyrna and Brusa must needs pass.

Gates of Cilicia [*pylæ Ciliciæ*], a defile connecting Cappadocia and Cilicia. Now called the Pass of Gölek Bógház.

Gates of Syria [*pylæ Syriæ*], a Beilan pass. Near this pass was the battle-field of Issus (B.C. November, 333).

Gates of the Caspian [*pylæ Caspiæ*), a rent in the high mountain-wall south of the Caspian, in the neighbourhood of the modern Persian capital.

Gates of the Occult Sciences (*The*), forty, or as some say forty-eight, books on magic, in Arabic. The first twelve teach the art of sorcery and enchantment, the thirteenth teaches how to disenchant and restore bodies to their native shapes again. A complete set was always kept in the Dom-Daniel or school for magic in Tunis.—*Continuation of the Arabian Nights* ("History of Mau'graby").

Gath, Brussels, where Charles II. resided in his exile.—*Absalom and Achitophel*, by *Dryden and Tate.*

> Give not insulting Askalon to know,
> Nor let Gath's daughter triumph in our woe.
> Pt. ii., 66 lines from the end.

Gath'eral (*Old*), steward to the duke of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Gath'erill (*Old*), bailiff to sir Geoffrey Peveril of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Gauden'tio di Lucca, the hero and title of a romance by Simon Berington. He makes a journey to Mezzoramia, an imaginary country in the interior of Africa.

Gaudi'osa (*Lady*), wife of Pelayo; a wise and faithful counsellor, high-minded, brave in danger, and a real help-mate.—*Southey: Roderick, Last of the Goths* (1814).

Gaul, son of Morni of Strumon. He was betrothed to Oith'ona daughter of Nuäth, but before the day of marriage he was called away by Fingal to attend him on an expedition against the Britons. At the same time Nuäth was at war, and sent for his son Lathmon; so Oithona was left unprotected in her home. Dunrommath lord of Uthal (or Cuthal) seized this opportunity to carry her off, and concealed her in a cave in the desert island of Trom'athon. When Gaul returned to claim his betrothed, he found she was gone, and was told by a vision in the night where she was hidden. Next day, with three followers, Gaul went to Tromathon, and the ravisher coming up, he slew him and cut off his head. Oithona, armed as a combatant, mingled with the fighters and was wounded. Gaul saw what he thought a youth dying, and went to offer assistance, but found it was Oithona, who forthwith expired. Disconsolate, he returned to Dunlathmon, and thence to Morven.—*Ossian: Oithona.*

> His voice was like many streams.—*Ossian: Fingal*, iii.

(Homer makes a loud voice a thing to be much commended in a warrior.)

Gaul (*A*) generally means a Frenchman; and Gallia means France, the country of the Celtæ or Keltai, called by the Greeks "Gallătai," and shortened into "Galli." Wales is also called Gallia, Galis, and Gaul, especially in mediæva. romance: hence, Amădis of Gaul is not Amadis of France, but Amadis of Wales; sir Lamorake de Galis is sir Lamorake of Wales. Gaul in France is Armorĭca or Little Britain (*Brittany*).

Gaunt'grim, the wolf, in lord Lytton's *Pilgrims of the Rhine* (1834).

> Bruin is always in the sulks, and Gauntgrim always in a passion.—Ch. xii.

Gautier et Garguille, "all the world and his wife."

> Se moquer de Gautier et Garguille ("To make game of every one").—*A French Proverb.*

Gava'ni, the pseudonym of Sulpice Paul Chevalier, the great caricaturist of the French *Charivari* (1803–1866).

Gavroche (2 *syl.*), type of the Parisian street arab.—*Victor Hugo: Les Misérables* (1862).

Gawain [*Gaw"n*], son of king Lot and Morgause (Arthur's sister). His brothers were Agravain, Ga'heris, and Ga'reth. The traitor Mordred was his half-brother, being the adulterous offspring of Morgause and prince Arthur. Lot was king of Orkney. Gawain was the second of the fifty knights created by king Arthur; Tor was the first, and was dubbed the same day (pt. i. 48). When the adulterous passion of sir Launcelot for queen Guenever came to the knowledge of the king, sir Gawain insisted that the king's honour should be upheld. Accordingly, king Arthur went in battle array to Benwicke (*Brittany*), the "realm of sir Launcelot," and proclaimed war. Here sir Gawain fell, according to the prophecy of Merlin, "With this sword shall Launcelot slay the man that in this world he loved best" (pt. i. 44). In this same battle the king was told that his bastard son Mordred had usurped his throne, so he hastened back with all speed, and in the great battle of the West received his mortal wound (pt. iii. 160–167).—*Sir T. Malory: History of Prince Arthur* (1470).

(Of Arthurian knights, Gawain is called the "Courteous," sir Kay the "Rude and Boastful," Mordred the "Treacherous," Launcelot the "Chivalrous," Galahad the "Chaste," Mark the "Dastard," sir Palomides (3 *syl.*) the "Saracen" *i.e.* unbaptized, etc.)

Gawky (*Lord*), Richard Grenville (1711–1770).

Gaw'rey, a flying woman, whose wings served the double purpose of flying and dress.—*Pultock: Peter Wilkins* (1750).

Gay (*Lucien*), in lord Beaconsfield's *Coningsby*, said to be meant for Theodore Hook (1844).

Gay (*Walter*), in the firm of Dombey and Son. An honest, frank, ingenuous youth, who loved Florence Dombey, and comforted her in her early troubles. Walter Gay was sent in the merchantman called *The Son and Heir*, as junior partner, to Barbadoes, and survived a shipwreck. After his return from Barbadoes, he married Florence.—*Dickens: Dombey and Son* (1846).

Gayless (*Charles*), the pennyless suitor of Melissa. His valet is Sharp.—*Garrick: The Lying Valet* (1741).

Gay'ville (*Lord*), the affianced husband of Miss Alscrip "the heiress," whom he detests; but he ardently loves Miss Alton, her companion. The former is conceited, overbearing, and vulgar, but very rich; the latter is modest, retiring, and lady-like, but very poor. It turns out that £2000 a year of "the heiress's" property was entailed on sir William Charlton's heirs, and therefore descended to Mr. Clifford in right of his mother. This money Mr. Clifford settles on his sister, Miss Alton (whose real name is Clifford). Sir Clement Flint tears the conveyance, whereby Clifford retains the £2000 a year, and sir Clement settles the same amount on lord Gayville, who marries Miss Alton *alias* Miss Clifford.

Lady Emily Gayville, sister of lord Gayville. A bright, vivacious, and witty lady, who loves Mr. Clifford. Clifford also greatly loves lady Emily, but is deterred from proposing to her, because he is poor and unequal to her in a social position. It turns out that he comes into £2000 a year in right of his mother, lady Charlton; and is thus enabled to offer himself to the lady, by whom he is accepted.—*Burgoyne: The Heiress* (1781).

Gaz'ban, the black slave of the old fire-worshipper, employed to sacrifice the Mussulmans to be offered on the "mountain of fire."—*Arabian Nights* ("Amgiad and Assad").

Gazette (*Sir Gregory*), a man who delights in news, without having the slightest comprehension of politics.—*Foote: The Knights* (1754).

Gazingi (*Miss*), of the Portsmouth Theatre.—*Dickens: Nicholas Nickleby* (1838).

Gaz'nivides (3 *syl.*), a Persian dynasty, which gave four kings and lasted fifty years. It was founded by Mahmoud Gazni (999–1049).

Ge'ber, an Arabian alchemist, born at Thous, in Persia (eighth century). He wrote several treatises on the "art of making gold," in the usual mystical jargon of the period; and hence our word *gibberish* ("senseless jargon").

> This art the Arabian Geber taught . . .
> The Elixir of Perpetual Youth.
> *Longfellow: The Golden Legend.*

Geddes (*Joshua*), the quaker.

Rachel Geddes (1 *syl.*), sister of Joshua.

Philip Geddes, grandfather of Joshua and Rachel Geddes.—*Sir W. Scott: Redgauntlet* (time, George III.).

Geese save the Capitol. The following are fair parallel cases:—

When the French forces under Coligny (Jan. 6, 1557) had arranged a night attack on the city of Douay, while all men slept, an old woman accidentally observed the movement of the French forces, and ran shrieking through the streets. Her clamour roused the guards, and the city was saved.—*Motley: The Dutch Republic*, pt. i. 2.

¶ The protestants besieged in Beziers (France) owed their safety to a drunken drummer, who, in reeling to his quarters at midnight, rang the alarm-bell of the town, not knowing what he did. And just at that moment the enemy, about to make an assault, alarmed by the bell, precipitately retreated, and the town was saved.—*Flavel.*

¶ I remember reading of a mouse scampering over a drum-head, and rousing the guard.

Gehen'na, the place of everlasting torment. Strictly speaking, it means the Valley of Hinnom (*Ge Hinnom*), where sacrifices to Moloch were offered, and where refuse of all sorts was subsequently cast, for the consumption of which fires were kept constantly burning. There was also a sort of *aqua tofana*, called *liquor Gehennæ.*

Holy water it may be to many,
But to me the veriest liquor Gehennæ.
Longfellow: The Golden Legend.

And black Gehenna called, the type of hell.
Milton: Paradise Lost, i. 405 (1665).

Geierstein [*Gī'-er-stine*], Arnold count of.

Count Albert of Geierstein, brother of Arnold Biederman, disguised (1) as the black priest of St. Paul's; (2) as president of the secret tribunal; (3) as monk at Mont St. Victoire.

Anne of Geierstein, called "The Maiden of the Mist," daughter of count Albert, and baroness of Arnheim.

Count Heinrich of Geierstein, grandfather of count Arnold.

Count Williewald of Geierstein, father of count Arnold.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

N.B.—For sketch of the tale, see ANNE OF GEIERSTEIN, p. 46.

Geislaer (*Peterkin*), one of the insurgents at Liège [*Le-aje*].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Geith (*George*), a model of untiring industry, perseverance, and moral courage. Undaunted by difficulties, he pursued his onward way, and worked as long as breath was left him.—*Mrs. Trafford* [*Riddell*]: *George Geith.*

Gelert, Llewellyn's favourite hound. One day, Llewellyn returned from hunting, when Gêlert met him smeared with gore. The chieftain felt alarmed, and instantly went to look for his baby son. He found the cradle overturned, and all around was sprinkled with gore and blood. He called his child, but no voice replied, and, thinking the hound had eaten it, he stabbed the animal to the heart. The tumult awoke the baby boy, and on searching more carefully, a huge wolf was found under the bed, quite dead. Gêlert had slain the wolf and saved the child.

And now a gallant tomb they raise,
With costly sculpture decked;
And marbles, storied with his praise,
Poor Gêlert's bones protect.
Hon. W. R. Spencer: Beth-Gelert ("Gêlert's Grave").

¶ This tale, with a slight difference, is common to all parts of the world. It is told in the *Gesta Romanorum* of Folliculus, a knight; but the wolf is a "serpent," and Folliculus, in repentance, makes a pilgrimage to the Holy Land. In the Sanskrit version, given in the *Pantschatantra* (A.D. 540), the tale is told of the brahmin Devasaman, an "ichneumon" and "black snake" taking the places of the dog and the wolf. In the Arabic version by Nasr-Allah (twelfth century), a "weasel" is substituted for the dog; in the Mongolian *Uligerun* a "polecat;" in the Persion *Sindibadnâmch*, a "cat;" and in the *Hitopadesa* (iv. 3), an "otter." In the Chinese *Forest of Pearls from the Garden of the Law*, the dog is an "ichneumon," as in the Indian version (A.D. 668). In Sandabar, and also in the Hebrew version, the tale is told of a dog. A similar tale is told of czar Piras of Russia; and another occurs in the *Seven Wise Masters.*

Gel'latly (*Davie*), idiot servant of the baron of Bradwardine (3 *syl.*).

Old Janet Gellatly, the idiot's mother.—*Sir W. Scott: Waverley* (time, George II.).

(In some editions the word is spelt "Gellatley.")

Geloi'os, Silly Laughter personified. Geloios is slain by Encra'tês (*temperance*) in the battle of Mansoul. (Greek, *gĕloios*, "facetious.")

Geloios next ensued, a merry Greek,
Whose life was laughter vain, and mirth misplaced;
His speeches broad, to shame the modest cheek;
Nor cared he whom, or when, or how disgraced.
P. Fletcher: The Purple Island, viii., xi. (1633).

Gem Alphabet.

Transparent.	*Opaque.*
Amethyst	Agate
Beryl	Basalt
Chrysoberyl	Cacholong
Diamond	Diaspore
Emerald	Egyptian pebble
Felspar	Fire-stone
Garnet	Granite
Hyacinth	Heliotrope
Idocrase	Jasper
Kyanite	Krokidolite
Lynx-sapphire	Lapis-lazuli
Milk-opal	Malachite
Natrolite	Nephrite
Opal	Onyx
Pyrope	Porphyry
Quartz	Quartz-agate
Ruby	Rose-quartz
Sapphir	Sardonyx
Topaz	Turquoise
Unanite	Ultra-marine
Vesuvianite	Verd-antique
Water-sapphire	Wood-opal
Xanthite	Xylotile
Zirco	Zurlite

Gem of Normandy, Emma, daughter of Richard "the Fearless," duke of Normandy. She first married Ethelred II. of England, and then Canute, but survived both, and died in 1052.

There is a story told that Emma was once brought to trial on various charges of public and private misconduct, but that she cleared herself by the ordeal of walking blindfold over red-hot ploughshares without being hurt.—*E. A. Freeman: Old English History*, 265.

Gem of the Ocean. Ireland is called by T. Moore "first gem of the ocean, first pearl of the sea."

Gems Emblems of the Twelve Apostles.

ANDREW, the bright blue *sapphire*, emblematic of his heavenly faith.

BARTHOLOMEW, the red *carnelian*, emblematic of his martyrdom.

JAMES, the white *chalcedony*, emblematic of his purity.

JAMES THE LESS, the *topaz*, emblematic of delicacy.

JOHN, the *emerald*, emblematic of his youth and gentleness.

MATTHEW, the *amethyst*, emblematic of sobriety. Matthew was once a "publican," but was "sobered" by the leaven of Christianity.

MATTHIAS, the *chrysolite*, pure as sunshine.

PETER, the *jasper*, hard and solid as the rock of the Church.

PHILIP, the friendly *sardonyx*.

SIMEON of Cana, the pink *hyacinth*, emblematic of sweet temper.

THADDEUS, the *chrysoprase*, emblematic of serenity and trustfulness.

THOMAS, the *beryl*, indefinite in lustre, emblematic of his doubting faith.

Gems symbolic of the Months.

January, the jacinth or hyacinth, symbolizing constancy and fidelity.

February, the amethyst, symbolizing peace of mind and sobriety.

March, the blood-stone or jasper, symbolizing courage and success in dangerous enterprise.

April, the sapphire and diamond, symbolizing repentance and innocence.

May, the emerald, symbolizing success in love.

June, the agate, symbolizing long life and health.

July, the carnelian, symbolizing cure of evils resulting from forgetfulness.

August, the sardonyx or onyx, symbolizing conjugal felicity.

September, the chrysolite, symbolizing preservation from folly, or its cure.

October, the aqua-marine, opal, or beryl, symbolizing hope.

November, the topaz, symbolizing fidelity and friendship.

December, the turquoise or ruby, symbolizing brilliant success.

*** Some doubt exists between May and June, July and August. Thus some give the *agate* to May, and the *emerald* to June; the *carnelian* to August, and the *onyx* to July.

Gembok or **Gemsboc**, a sort of stag, a native of South Africa. It is a heavy, stout animal, which makes such use of its horns as even to beat off the lion.

Far into the heat among the sands,
The gembok nations, snuffing up the wind
Drawn by the scent of water; and the bands
Of tawny-bearded lions pacing, blind
With the sun-dazzle . . . and spiritless for lack of rest.
Jean Ingelow: The Four Bridges.

Gem'ini ["*the twins*"]. Castor and Pollux are the two principal stars of this constellation; the former has a bluish tinge, and the latter a damask red.

As heaven's high twins, whereof in Tyrian blue
The one revolveth; through his course immense
Might love his fellow of the damask hue.
Jean Ingelow: Honours, i.

Gemini. Mrs. Browning makes Eve view in the constellation *Gemini* a symbol of the increase of the human race, and she loved to gaze on it.—*A Drama of Exile* (1850).

Genesis. The Greek name for the first book of the Old Testament. The Jews call it "In the beginning," from the first words (chap. i. 1). The Greek word means "Origin," and the book is so called because it tells us the "origin" of all created things. It carries down the history of the world for 2369 years.

Its main subjects are the history of Adam and Eve till their expulsion from paradise; the Flood; and the dispersion of the human race.

It contains also a brief account of Cain and Abel, two sons of Adam; of Noah and his three sons; of the patriarchs Abraham, Isaac, and Jacob; and a pretty full account of Joseph, a romance of life more romantic than any fiction ever written.

Geneu'ra. (See GINEURA, p. 424.)
(Queen Guinever or Guenever is sometimes called "Geneura" or "Genevra.")

Gene'va Bull (*The*), Stephen Marshall, a Calvinistic preacher.

Geneviève (*St.*), the patron saint of Paris, born at Nanterre. She was a shepherdess, but went to Paris when her parents died, and was there during Attila's invasion (A.D. 451). She told the citizens that God would spare the city, and "her prediction came true." At another time she procured food for the Parisians suffering from famine. At her request, Clovis built the church of St. Pierre et St. Paul, afterwards called Ste. Geneviève (3 *syl.*). Her day is January 3. Her relics are deposited in the Panthéon now called by her name (419-512).

Genii or **Ginn,** an intermediate race between angels and men. They ruled on earth before the creation of Adam.—*D'Herbelot: Bibliothèque Orientale*, 357 (1697).

∴ Solomon is supposed to preside over the whole race of genii. This seems to have arisen from a mere confusion of words of somewhat similar sound. The chief of the genii was called a suleyman, which got corrupted into a proper name.

Genii (*Tales of the*), translated from the Persian by sir Charles Morell (1765).

Charles Morell is the pseudonym of the Rev. James Ridley.

Genius and Common Sense. T. Moore says that Common Sense and Genius once went out together on a ramble by moonlight. Common Sense went prosing on his way, arrived home in good time, and went to bed; but Genius, while gazing at the stars, stumbled into a river and was drowned.

¶ This story is told of Thalês the philosopher by Plato. Chaucer has also an allusion thereto in his *Miller's Tale.*

So ferde another clerk with 'stronomye:
He walkéd in the feeldês for to prye
Upon the sterrês, what ther shuld befall,
Til he was in a marlê pit i-fall.
Chaucer: Canterbury Tales, 3457, etc. (1388).

Genna'ro, the natural son of Lucrezia di Borgia (daughter of pope Alexander VI.) before her marriage with Alfonso duke of Ferra'ra. He was brought up by a Neapolitan fisherman. In early manhood he went to Venice, heard of the scandalous cruelty of Lucrezia, and, with the heedless petulance of youth, mutilated the duke's escutcheon by striking out the B, thus converting Borgia into Orgia (*orgies*). (For the rest of the tale, see BORGIA, p. 138.)—*Donizetti: Lucrezia di Borgia* (1834).

Gennil (*Ralph*), a veteran in the troop of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Genove'fa, wife of Siegfried count palatine of Brabant. Being suspected of infidelity, she was driven into the forest of Ardennes, where she gave birth to a son, who was suckled by a white doe. After a time, Siegfried discovered his error, and both mother and child were restored to their proper home. —*German Popular Stories.*

Tieck and Müller have popularized the tradition, and Raupach has made it the subject of a drama.

Gentle Shepherd (*The*), George Grenville. In one of his speeches, he exclaimed in the House, "Tell me where!" when Pitt hummed the line of a popular song, "Gentle Shepherd, tell me where!" and the House was convulsed with laughter (1712-1770).

Gentle Shepherd (*The*), the title and chief character of Allan Ramsay's pastoral drama (1725).

Gentleman of Europe (*The First*), George IV. (1762, 1820-1830).

It was the "first gentleman in Europe" in whose high presence Mrs. Rawdon passed her examination, and took her degree in reputation; so it must be flat disloyalty to doubt her virtue. What a noble appreciation of character must there not have been in Vanity Fair when that august sovereign was invested with the title of *Premier Gentilhomme* of all Europe!—*Thackeray: Vanity Fair* (1848).

The First Gentleman of Europe, Louis d'Artois.

Gentleman Painter (*The*). Rubens is spoken of by Charles Beane as *le gentilhomme de la peinture* (1577-1640).

Gentleman Smith, William Smith, actor, noted for his gentlemanly deportment on the stage (1730-1790).

Geoffrey, archbishop of York.—*Sir W. Scott: The Talisman* (time, Richard I.).

Geoffrey, the old ostler of John Mengs (innkeeper at Kirchhoff).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Geoffrey Crayon, the hypothecal name of the author of the *Sketch-Book*, by Washington Irving of New York (1818–1820).

GEORGE (*Honest*). General Monk, George duke of Albemarle, was so called by the votaries of Cromwell (1608–1670).

George (*Mr.*), a stalwart, handsome, simple-hearted fellow, son of Mrs. Rouncewell the housekeeper at Chesney Wold. He was very wild as a lad, and ran away from his mother to enlist as a soldier; but on his return to England he opened a shooting-gallery in Leicester Square, London. When sir Leicester Dedlock, in his old age, fell into trouble, George became his faithful attendant.—*Dickens: Bleak House* (1852).

George (*St.*), the patron saint of England. He was born at Lydda, but brought up in Cappadocia, and suffered martyrdom in the reign of Diocletian, April 23, A.D. 303. Mr. Hogg tells us of a Greek inscription at Ezra, in Syria, dated 346, in which the martyrdom of St. George is referred to. At this date was living George bishop of Alexandria, with whom Gibbon, in his *Decline and Fall*, has confounded the patron saint of England; but the bishop died in 362, or fifty-nine years after the prince of Cappadocia. (See RED CROSS KNIGHT.)

(Mussulmans revere St. George under the name of "Gherghis.")

St. George's Bones were taken to the church in the city of Constantine.

St. George's Head. One of his heads was preserved at Rome. Long forgotten, it was rediscovered in 751, and was given in 1600 to the church of Ferrara. Another of his heads was preserved in the church of Mares-Moutier, in Picardy.

St. George's Limbs. One of his arms fell from heaven upon the altar of Pantaleon, at Cologne. Another was preserved in a religious house of Barala, and was transferred thence in the ninth century to Cambray. Part of an arm was presented by Robert Flanders to the city of Toulouse; another part was given to the abbey of Auchin, and another to the countess Matilda.

George and the Dragon (*St.*). St. George, son of lord Albert of Coventry, was stolen in infancy by "the weird lady of the woods," who brought the lad up to deeds of arms. His body had three marks: a dragon on the breast, a garter round one of the legs, and a blood-red cross on the right arm. When he grew to manhood, he fought against the Saracens. In Libya he heard of a huge dragon, to which a damsel was daily given for food, and it so happened that when he arrived the victim was Sabra, the king's daughter. She was already tied to the stake when St. George came up. On came the dragon; but the knight, thrusting his lance into the monster's mouth, killed it on the spot. Sabra, being brought to England, became the wife of her deliverer, and they lived happily in Coventry till death.—*Percy: Reliques*, III. iii. 2.

This is a mere skit by John Grubb, and has no pretension to an historical fact.

St. George and the Dragon, on old guinea-pieces, was the design of Pistrucci. It was an adaptation of a didrachm of Tarentum, B.C. 250.

*** The encounter between George and the dragon took place at Berytus (*Beyrut*).

(The tale of St. George and the dragon is told in the *Golden Legends* of Jacques de Voragine. See S. Baring-Gould's *Curious Myths of the Middle Ages.*)

George I. and the duchess of Kendal (1719). The duchess was a German, whose name was Erangard Melrose de Schulemberg. She was created duchess of Munster, in Ireland, baroness Glastonbury, countess of Feversham, and duchess of Kendal (died 1743).

George II. His favourite was Mary Howard, duchess of Suffolk.

*** George II., when angry, vented his displeasure by kicking his hat about the room. We are told that Xerxes vented his displeasure at the loss of his bridges by ordering the Hellespont to be fettered, lashed with 300 stripes, and insulted.

*** The nickname of the prince of Wales, eldest son of George II., was "prince Titi," from a pseudonym which he adopted in the memoirs which he wrote. The name was suggested by a fairy tale by St. Hyacinthe, called *The History of Prince Titi.*

George III. and the Fair Quakeress. When George III. was

about 20 years of age, he fell in love with Hannah Lightfoot, daughter of a linen-draper in Market Street, St. James's. He married her in Kew Church, 1759, but of course the marriage was not recognized. (See LOVERS.)

N.B.—The following year (September, 1760) he married the princess Charlotte of Mecklenburg-Strelitz. Hannah Lightfoot married a Mr. Axford, and passed out of public notice.

(The nickname of George III. was "Farmer George," or "The Farmer King.")

George IV. and Mrs. Mary Robinson, generally called Perdita. Mary Darby, at the age of 15, married Mr. Robinson, who lived a few months on credit, and was then imprisoned for debt. Mrs. Robinson sought a livelihood on the stage, and George IV., then prince of Wales and a mere lad, saw her as "Perdita," fell in love with her, corresponded with her under the assumed name of "Florizel," and gave her a bond for £20,000, subsequently cancelled for an annuity of £500 (1758–1800).

∴ George IV. was born in 1762, and was only 16 in 1778, when he fell in love with Mrs. Robinson. The young prince suddenly abandoned her, and after two other love affairs, privately married, at Carlton House (in 1785), Mrs. Fitzherbert, a lady of good family, and a widow, seven years his senior. The marriage being contrary to the law, he married the princess Caroline of Brunswick, in 1795; but still retained his connection with Mrs. Fitzherbert, and added a new favourite, the countess of Jersey.

(The nicknames of George IV. were "The First Gentleman of Europe," "Fum the Fourth," "Prince Florizel," "The Adonis of 50," or "The Fat Adonis of 50.")

George [DE LAVAL], a friend of Horace de Brienne (2 *syl.*). Having committed forgery, Carlos (*alias* marquis d'Antas), being cognizant of it, had him in his power; but Ogarita (*alias* Martha) obtained the document, and returned it to George.—*Stirling: Orphan of the Frozen Sea* (1856).

George-a-Greene, the pinner or pound-keeper of Wakefield, one of the chosen favourites of Robin Hood.

> Veni Wakefield peramænum,
> Ubi quærens Georgium Greenum,
> Non inveni, sed in lignum,
> Fixum reperi Georgii signum,
> Ubi allam bibi feram,
> Donec Georgio fortior eram.
> *Drunken Barnaby* (1640).

> Once in Wakefield town, so pleasant,
> Sought I George-a-Green, the peasant;
> Found him not, but spied instead, sir,
> On a sign, "The George's Head," sir;
> Valiant grown with ale like nectar.
> What cared I for George or Hector?—*E. C. B.*

(Robert Greene has a comedy entitled *George-a-Greene, the Pinner of Wakefield* (1589). There is also an old prose romance recounting his contests with Robin Hood and Little John.)

George Barnwell. (See BARNWELL, p. 91.)

George Street (Strand, London), one of a series of streets named after the second duke of Buckingham. The series consists of George Street, Villiers Street, Duke Street, and Buckingham Street.

Georges (*The Four*), lectures by Thackeray on the kings and customs of the times referred to, with satire, epigram, and humour (1856–7).

Georgian Women (*The*). Allah, wishing to stock his celestial harem, commissioned an imaum to select for him forty of the loveliest women he could find. The imaum journeyed into Frankistan, and from the country of the Ingliz carried off the king's daughter. From Germany he selected other maidens; but when he arrived at Gori (north-west of Tiflis) he fell in love with one of the beauties, and tarried there. Allah punished him by death, but the maidens remained in Gori, and became the mothers of the most beautiful race of mortals in the whole earth.—*A Legend.*

Georgina [Vesey], daughter of sir John Vesey. Pretty, but vain and frivolous. She loved, as much as her heart was susceptible of such a passion, sir Frederick Blount; but wavered between her liking and the policy of marrying Alfred Evelyn, a man of great wealth. When she thought the property of Evelyn was insecure, she at once gave her hand to sir Frederick.—*Lord Lytton: Money* (1840).

Geraint' (*Sir*), of Devon, one of the knights of the Round Table. He was married to E'nid, only child of Yn'iol. Fearing lest Enid should be tainted by the queen, sir Geraint left the court, and retired to Devon. Half sleeping and half waking, he overheard part of Enid's words, and fancying her to be unfaithful to him, treated her for a time with great harshness; but when he was wounded Enid nursed him with such wifely tenderness that he could no longer doubt her fealty,

and a complete understanding being established, "they crowned a happy life with a fair death."—*Tennyson: Idylls of the King* ("Geraint and Enid").

Ger'aldin (*Lord*), son of the earl of Glenallan. He appears first as William Lovell, and afterwards as major Neville. He marries Isabella Wardour (daughter of sir Arthur Wardour).

Sir Aymer de Geraldin, an ancestor of lord Geraldin.—*Sir W. Scott: The Antiquary* (time, George III.).

Ger'aldine (3 *syl.*), a young man, who comes home from his travels to find his playfellow (that should have been his wife) married to old Wincott, who receives him hospitably as a friend of his father's, takes delight in hearing tales of his travels, and treats him most kindly. Geraldine and the wife mutually agree not in any wise to wrong so noble and confiding an old gentleman.—*Heywood: The English Traveller* (1576–1645).

Geraldine (*Lady*), an orphan, the ward of her uncle count de Valmont. She is betrothed to Florian "the foundling of the forest," and the adopted son of the count. This foundling turns out to be his real son, who had been rescued by his mother and carried into the forest to save him from the hands of Longueville, a desperate villain.—*Dimond: The Foundling of the Forest.*

Geraldine (*The Fair*), the lady whose praises are sung by Henry Howard earl of Surrey. Supposed to be lady Elizabeth Fitzgerald, daughter of Gerald Fitzgerald ninth earl of Kildare. She married the earl of Lincoln.

> That favoured strain was Surrey's raptured line;
> The fair and lovely form, the lady Geraldine.
> *Sir W. Scott: Lay of the Last Minstrel* (1805).

Geraldine's Courtship (*Lady*), a poem by Mrs. Browning (1844). The lady falls in love with a peasant-poet, whom she marries.

Gerard (*John*), an English botanist (1545–1607), who compiled the *Catalogus Arborum, Fruticum, et Plantorum, tam Indigenarum quam Exoticarum, in Horto Johanis Gerardi.* Also author of the *Herbal or General History of Plants* (1597).

> Of these most helpful herbs yet tell we but a few,
> To those unnumbered sorts of simples here that grew...
> Not skilful Gerard yet shall ever find them all.
> *Drayton: Polyolbion*, xiii. (1613).

Gerard, attendant of sir Patrick Charteris (provost of Perth).—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gerhard the Good, a merchant of Cologne, who exchanges his rich freight for a cargo of Christian slaves, that he might give them their liberty. He retains only one, who is the wife of William king of England. She is about to marry the merchant's son, when the king suddenly appears, disguised as a pilgrim. Gerhard restores the wife, ships both off to England, refuses all recompense, and remains a merchant as before.—*Rudolf of Ems* (a minnesinger): *Gerhard the Good* (thirteenth century).

Ger'ion. So William Browne, in his *Britannia's Pastorals* (fifth song), calls Philip of Spain. The allusion is to Geryon of Gadês (*Cadiz*), a monster with three bodies (or, in other words, a king over three kingdoms) slain by Herculês.

∴ The three kingdoms over which Philip reigned were Spain, Germany, and the Netherlands.

Gerlinda or **Girlint,** the mother of Hartmuth king of Norway. When Hartmuth carried off Gudrun the daughter of Hettel (*Attila*), and she refused to marry him, Gerlinda put her to the most menial work, such as washing the dirty linen. But her lover, Herwig king of Heligoland, invaded Norway, and having gained a complete victory, put Gerlinda to death.—*An Anglo-Saxon Poem* (thirteenth century).

German Literature (*Father of*), Gotthold Ephraim Lessing (1729-1781).

Germany, formerly called Tongres. The name was changed according to fable) in compliment to Ger'mana, sister of Julius Cæsar, and wife of Salvius Brabon duke of Brabant.—*Jehan de Maire: Illustrations de Gaule*, iii. 20–23.

∴ Geoffrey of Monmouth says that Ebraucus, one of the descendants of Brute king of Britain, had twenty sons, all of whom, except the eldest, settled in Tongres, which was then called Germany, because it was the land of the *germans* or brothers.

> These germans did subdue all Germany,
> Of whom it hight.
> *Spenser: Faërie Queene*, ii. 10 (1590).

Geron'imo, the friend of Sganarelle (3 *syl.*). Sganarelle asks him if he would advise his marrying. "How old are you?" asks Geronimo; and being told that he is 63, and the girl under 20, says, "No." Sganarelle, greatly displeased at his advice, declares he is hale and strong, that he loves the girl, and has promised

to marry her. "Then do as you like," says Geronimo.—*Molière: Le Mariage Forcé* (1664).

¶ This joke is borrowed from Rabelais. Panurge asks Pantag'ruel whether he advises him to marry. "Yes," says the prince; whereupon Panurge states several objections. "Then don't," says the prince. "But I wish to marry," says Panurge. "Then do it by all means," says the prince. Every time the prince advises him to marry, Panurge objects; and every time the prince advises the contrary, the advice is equally unacceptable. The oracle of the Holy Bottle, being consulted, made answer, "Do as you like."—*Pantag'ruel*, iii. 9 (1545)

Géronte' (2 *syl.*), father of Léandre and Hyacinthe; a miserly old hunks. He has to pay Scapin £30 for the "ransom" of Léandre, and after having exhausted every evasion, draws out his purse to pay the money, saying, "The Turk is a villain!" "Yes," says Scapin. "A rascal!" "Yes," says Scapin. "A thief!" "Yes," says Scapin. "He would wring from me £30! would he?" "Yes," says Scapin. "Oh, if I catch him, won't I pay him out?" "Yes," says Scapin. Then, putting his purse back into his pocket, he walks off, saying, "Pay the ransom, and bring back the boy." "But the money; where's the money?" says Scapin. "Oh, didn't I give it you?" "No," says Scapin. "I forgot," says Géronte, and he pays the money (act ii. sc. 11).—*Molière: Les Fourberies de Scapin* (1671).

(In the English version, called *The Cheats of Scapin*, by Otway, Géronte is called "Gripe," Hyacinthe is called "Clara," Léandre is Angelicized into "Leander," and the sum of money borrowed is £200, instead of 500 écus.)

Géronte (2 *syl.*), the father of Lucinde (2 *syl.*). He wanted his daughter to marry Horace, but as she loved Léandre, in order to avoid a marriage she detested, she pretended to have lost the power of articulate speech, and only answered, "Han, hi, hon!" "Han, hi, hon, han!" Sganarelle, "le médecin malgré lui," seeing that this jargon was put on, and ascertaining that Léandre was her lover, introduced him as an apothecary, and the young man soon effected a perfect cure with "pills matrimoniac."—*Molière: Le Médecin Malgré Lui* (1666).

Ger'rard, king of the beggars, disguised under the name of Clause. He is the father of Florez the rich merchant of Bruges.—*Fletcher: The Beggars' Bush* (1622).

Ger'trude (2 *syl.*), Hamlet's mother. On the death of her husband, who was king of Denmark, she married Claudius, the late king's brother. Gertrude was accessory to the murder of her first husband, and Claudius was principal. Claudius prepared poisoned wine, which he intended for Hamlet; but the queen, not knowing it was poisoned, drank it and died. Hamlet, seeing his mother fall dead, rushed on the king and killed him.—*Shakespeare: Hamlet* (1596).

(In the *Historie of Hamblett*, Gertrude is called "Geruth.")

Gertrude of Wy'oming, daughter of the patriarch Albert. One day, an Indian brought to Albert a lad (nine years old) named Henry Waldegrave (2 *syl.*), and told the patriarch he had promised the boy's mother, at her death, to place her son under his care. The lad remained at Wyoming for three years, and was then sent to his friends. When grown to manhood, Henry Waldegrave returned to Wyoming, and married Gertrude; but three months afterwards, Brandt, at the head of a mixed army of British and Indians, attacked the settlement, and both Albert and Gertrude were shot. Henry Waldegrave then joined the army of Washington, which was fighting for American independence.—*Campbell: Gertrude of Wyoming* (1809).

N.B.—Campbell accents Wyoming on the first syllable, but it is more usual to throw the accent on the second.

Gerundio (*Fray*), *i.e.* Friar Gerund, the hero and title of a Spanish romance, by the jesuit De l'Isla. It is a satire on the absurdities and bad taste of the popular preachers of the time. It is full of quips and cranks, tricks of acting, and startling sentimentality.—*Joseph Isla: Life of Friar Gerund* (1758).

Ge'ryon's Sons, the Spaniards; so called from Geryon, an ancient king of Spain, whose oxen were driven off by Her'culês. This task was one of the hero's "twelve labours." Milton uses the expression in *Paradise Lost*, xi. 410 (1665).

Geryon'eo, a human monster with three bodies. He was of the race of giants, being the son of Geryon, the tyrant who gave all strangers "as food to

his kine, the fairest and the fiercest kine alive." Geryoneo promised to take the young widow Belgê (2 *syl.*) under his protection; but it was like the wolf protecting the lamb, for "he gave her children to a dreadful monster to devour." In her despair, she applied to king Arthur for help, and the British king, espousing her cause, soon sent Geryoneo "down to the house of dole."—*Spenser: Faërie Queene*, v. 10, 11 (1596).

∴ "Geryoneo" is the house of Austria, and Philip of Spain in particular. "King Arthur" is England, and the earl of Leicester in particular. The "Widow Belgê" is the Netherlands; and the monster that devoured her children the inquisition, introduced by the duke of Alva. "Geryoneo" had three bodies, for Philip ruled over three kingdoms—Spain, Germany, and the Netherlands. The earl of Leicester, sent in 1585 to the aid of the Netherlands, broke off the yoke of Philip.

Gesa, solemn vows, injunctions, and prohibitions. In old Celtic romances, to place a person under gesa bonds was to adjure him so solemnly that he dare not disobey without loss of honour and reputation. Sometimes the gesa were imposed with spells, so as to draw down ill luck as well as loss of honour on the persons who disregarded the injunction.

Gesmas, the impenitent thief crucified with our Lord. In the apocryphal *Gospel of Nicodemus*, he is called Gestas. The penitent thief was Dismas, Dysmas, Demas, or Dumacus.

> Three bodies on three crosses hang supine:
> Dismas and Gesmas and the Power Divine.
> Dismas seeks heaven, Gesmas his own damnation,
> The Mid-one seeks our ransom and salvation.
> *E. C. B.: Translation of a Latin Charm.*

Gessler (*Albrecht*), the brutal and tyrannical governor of Switzerland appointed by Austria over the three forest cantons. When the people rose in rebellion, Gessler insulted them by hoisting his cap on a pole, and threatening death to any one who refused to bow down to it in reverence. William Tell refused to do so, and was compelled to shoot at an apple placed on the head of his own son. Having dropped an arrow by accident, Gessler demanded why he had brought a second. "To shoot you," said the intrepid mountaineer, "if I fail in my task." Gessler then ordered him to be cast into Kusnacht Castle, "a prey to the reptiles that lodged there." Gessler went in the boat to see the order executed, and as the boat neared land, Tell leapt on shore, pushed back the boat, shot Gessler, and freed his country from Austrian domination.—*Rossini: Guglielmo Tell* (1829). (See EGIL, p. 316.)

Gesta Romano'rum, first published in 1473. The book is divided into 152 chapters, and is made up of old chronicles, lives of saints, Oriental apologies, and romantic inventions. The author is said to have been Helinandus. (See Hazlitt's *English Poetry*, vol. i.)

Geta, according to sir Walter Scott, the representative of a stock slave and rogue in the new comedy of Greece and Rome (? *Getês*).

> The principal character, upon whose devices and ingenuity the whole plot usually turns, is the *Geta* of the piece—a witty, roguish, insinuating, and malignant slave, the confidant of a wild and extravagant son, whom he aids in his pious endeavours to cheat a suspicious, severe, and griping father.—*Sir W. Scott: The Drama.*

Ghengis Khan, a title assumed by Tamerlane or Timour the Tartar (1336–1405).

Ghilan, a district of Persia, notoriously unhealthy, and rife with fever, ague, cholera, and plague. Hence the Persian proverb—

> "Let him who is tired of life retire to Ghilan."

Ghost (*The*), so graphically described by Defoe, was the apparition of Mrs. Veal, and the place referred to is Botathen, in Little Petherick, Cornwall.

¶ The ghost of Mr. Dingley of Launceston, Cornwall, was described by [Dr.] John Ruddle or Ruddell (seventeenth century).

Giaffir [*Djaf-fir*], pacha of Aby'dos, and father of Zuleika [*Zu-lee-kah*]. He tells his daughter he intends her to marry the governor of Magne'sia, but Zuleika has given her plight to her cousin Selim. The lovers take to flight; Giaffir pursues and shoots Selim; Zuleika dies of grief; and the father lives on, a broken-hearted old man, calling to the winds, "Where is my daughter?" and echo answers, "Where?"—*Byron: Bride of Abydos* (1813).

Giam'schid [*Jam-shid*], a suleyman of the Peris. Having reigned seven hundred years, he thought himself immortal; but God, in punishment, gave him a human form, and sent him to live on earth, where he became a great conqueror, and ruled over both the East and West. The bulwark of the Peris' abode was composed of green chrysolite, the reflection

of which gives to the sky its deep blue-green hue.

> Soul beamed forth in every spark
> That darted from beneath the lid,
> Bright as the jewel of Giamschid.
> *Byron: The Giaour* (1813).

She only wished the amorous monarch had shown more ardour for the carbuncle of Giamschid.—*Beckford: Vathek* (1786).

Giants of Mythology and Fable.

Strabo makes mention of the skeleton of a giant 60 cubits in height. Pliny tells us of another 46 cubits. Boccaccio describes the body of a giant from bones discovered in a cave near Trapani, in Sicily, 200 cubits in length. One tooth of this "giant" weighed 200 ounces; but Kircher says the tooth and bones were those of a mastodon.

(1) AC'AMAS, one of the Cyclops.—*Greek Fable.*

(2) ADAMASTOR, the giant Spirit of the Cape. His lips were black, teeth blue, eyes shot with livid fire, and voice louder than thunder.—*Camoëns: Lusiad*, v.

(3) ÆGÆON, the hundred-handed giant. One of the Titans.—*Greek Fable.*

(4) AG'RIOS, one of the giants called Titans. He was killed by the Parcæ.—*Greek Fable.*

(5) ALCYONEUS [*Al'-sĭ-ō-nuce*] or AL'CION, brother of Porphyrion. He stole some of the Sun's oxen, and Jupiter sent Hercules against him, but he was unable to prevail, for immediately the giant touched the earth he received fresh vigour. Pallas, seizing him, carried him beyond the moon, and he died. His seven daughters were turned into halcyons or kingfishers.—*Apollonius Rhodius: Argonautic Expedition*, i. 6.

(6) AL'GEBAR'. The giant Orion is so called by the Arabs.

(7) ALIFANFARON or ALIPHARNON, emperor of Trapoban.—*Don Quixote.*

(8) ALOE'OS (4 *syl.*), son of Titan and Terra.—*Greek Fable.*

(9) ALOI'DES (4 *syl.*), sons of Alĕĕus (4 *syl.*), named Otos and Ephialtês (*q.v.*).

(10) AM'ERANT, a cruel giant, slain by Guy of Warwick.—*Percy: Reliques.*

(11) ANGOULAFFRE, the Saracen giant. He was 12 cubits high, his face measured 3 feet in breadth, his nose was 9 inches long, his arms and legs 6 feet. He had the strength of thirty men, and his mace was the solid trunk of an oak tree, 300 years old. The tower of Pisa lost its perpendicularity by the weight of this giant leaning against it to rest himself. He was slain in single combat by Roland, at Fronsac.—*L'Epine: Croquemitaine*

(12) ANTÆOS, 60 cubits (85 feet) in height.—*Plutarch.*

(13) ARGES (2 *syl.*), one of the Cyclops.—*Greek Fable.*

(14) ASCAPART, a giant 30 feet high, and with 12 inches between his eyes. Slain by sir Bevis of Southampton.—*British Fable.*

(15) ATLAS, the giant of the Atlas Mountains, who carries the world on his back. A book of maps is called an "atlas" from this giant.—*Greek Fable.*

(16) BALAN, "bravest and strongest of the giant race."—*Amadis of Gaul.*

(17) BELLE, famous for his three leaps, which gave names to the places called Wanlip, Burstall, and Bellegrave.—*British Fable.*

(18) BELLE'RUS, the giant from whom Cornwall derived its name "Bellerium."—*British Fable.*

(19) BLUNDERBORE (3 *syl.*), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer.*

(20) BRIARE'OS (4 *syl.*), a giant with a hundred hands. One of the Titans.—*Greek Fable.*

(21) BROBDINGNAG, a country of giants, to whom an ordinary-sized man was "not half so big as the round little worm pricked from the lazy fingers of a maid."—*Swift: Gulliver's Travels.*

(22) BRONTES (2 *syl.*), one of the Cyclops.—*Greek Fable.*

(23) BURLONG, a giant mentioned in the romance of *Sir Tryamour.*

(24) CACUS, of mount Aventine, who dragged the oxen of Hercules into his cave tail foremost.—*Greek Fable.*

(25) CALIG'ORANT, the Egyptian giant, who entrapped travellers with an invisible net.—*Ariosto.*

(26) CARACULIAMBO, the giant that don Quixote intended should kneel at the foot of Dulcin'ea.—*Cervantes: Don Quixote.*

(27) CEUS or CŒUS, son of Heaven and Earth. He married Phœbê, and was the father of Latona.—*Greek Fable.*

(28) CHALBROTH, the stem of all the giant race.—*Rabelais: Pantagruel.*

(29) CHRISTOPHERUS or ST. CHRISTOPHER, the giant who carried Christ across a ford, and was well-nigh borne down with the "child's" ever-increasing weight.—*Christian Legend.*

(30) CLYTIOS, one of the giants who made war upon the gods. Vulcan killed him with a red-hot iron mace.—*Greek Fable.*

(31) COLBRAND, the Danish giant slain by Guy of Warwick.—*British Fable.*

(32) CORFLAMBO, a giant who was always attended by a dwarf.—*Spenser: Faëry ie Queene*, iv. 8.

(33) CORI'NEUS (3 *syl.*). (See GOGMAGOG.)

(34) CORMORAN', the Cornish giant who fell into a pit 20 feet deep, dug by Jack and filmed over with a thin layer of grass and gravel.—*Jack the Giant-killer.*

(35) CORMORANT, a giant discomfited by sir Brian.—*Spenser: Faërie Queene*, vi. 4.

(36) COTTOS, one of the three-hundred-headed giants, son of Heaven and Earth. His two brothers were Briareus (3 *syl.*) and Gyges.

(37) COULIN, the British giant pursued by Debon, and killed by falling into a deep chasm.—*British Fable.*

(38) CYCLOPS, giants with only one eye, and that in the middle of the forehead. They lived in Sicily, and were blacksmiths.—*Greek Fable.*

(39) DESPAIR, of Doubting Castle, who found Christian and Hopeful asleep on his grounds, and thrust them into a dungeon. He evilly entreated them, but they made their escape by the key "Promise."—*Bunyan: Pilgrim's Progress*, i.

(40) DONDASCH, a giant contemporary with Seth. "There were giants in the earth in those days."—*Oriental Fable.*

(41) ENCEL'ADOS, "most powerful of the giant race." Overwhelmed under mount Etna.—*Greek Fable.*

(42) EPHIALTES (4 *syl.*), a giant who grew 9 inches every month.—*Greek Fable.*

(43) ERIX, son of Goliath [*sic*] and grandson of Atlas. He invented legerdemain.—*Duchat: Œuvres de Rabelais* (1711).

(44) EU'RYTOS, one of the giants who made war with the gods. Bacchus killed him with his thyrsus.—*Greek Fable.*

(45) FERRACUTE, a giant 36 feet in height, with the strength of forty men.—*Turpin's Chronicle.*

(46) FERRAGUS, a Portuguese giant.—*Valentine and Orson.*

(47) FIERABRAS, of Alexandria, "the greatest giant that ever walked the earth."—*Mediæval Romance.*

(48) FION, son of Comnal, an enormous giant, who could place his feet on two mountains, and then stoop and drink from a stream in the valley between.—*Gaelic Legend.*

(49) FIORGWYN, the gigantic father of Frigga.—*Scandinavian Mythology.*

(50) FRACASSUS, father of Ferrăgus, and son of Morgantê.

> Primus erat quidam Fracassus prole gigantis,
> Cujus stirps olim Morganto venit ab illo,
> Qui bacchioconem campanæ ferre solebat,
> Cum quo mille hominum colpos fracasset in uno.
> *Merlin Cocaius [i.e. Théophile Folengo]: Histoire Macaronique* (1606).

(51) GABBARA, father of Goliah [*sic*] of Secondille, and inventor of the custom of drinking healths.—*Duchat: Œuvres de Rabelais* (1711).

(52) GALAPAS, the giant slain by king Arthur.—*Sir T. Malory: History of Prince Arthur.*

(53) GALLIGANTUS, the giant who lived with Hocus-Pocus the conjurer.—*Jack the Giant-killer.*

(54) GARAGANTUA, same as Gargantua (*q.v.*).

(55) GARGANTUA, a giant so large that it required 900 ells of linen for the *body* of his shirt, and 200 more for the *gussets*; 406 ells of velvet for his shoes, and 1100 cow-hides for their soles. His toothpick was an elephant's tusk, and 17,913 cows were required to give him milk. This was the giant who swallowed five pilgrims, with their staves, in a salad.—*Rabelais: Gargantua*

(56) GEMMAGOG, son of the giant Oromĕdon, and inventor of Poulan shoes, *i.e.* shoes with a spur behind, and turned-up toes fastened to the knees. These shoes were forbidden by Charles V. of France, in 1365, but the fashion revived again.—*Duchat; Œuvres de Rabelais* (1711).

(57) GERYON'EO, a giant with three bodies [*Philip II. of Spain*].—*Spenser: Faërie Queene*, v. 11.

(58) GIRALDA, the giantess. A statue of victory on the top of an old Moorish tower in Seville.

(59) GODMER, son of Albion, a British giant slain by Canu'tus, one of the companions of Brute.—*Spenser: Faërie Queene*, ii. 10.

(60) GOEM'AGOT, the Cornish giant who wrestled with Cori'neus (3 *syl.*), and was hurled over a rock into the sea. The place where he fell was called "Lam Goëmagot."—*Geoffrey: British History.*

(61) GOGMAGOG, king of the giant race of Albion when Brute colonized the island. He was slain by Cori'neus (3 *syl.*). The two statues of Guildhall represent Gogmagog and Corineus. The giant carries a pole-axe and spiked balls. This is the same as Goëmagot.

(62) GRANGOUSIA, the giant king of Utopia.—*Rabelais: Pantagruel.*

(63) GRANTORTO, the giant who withheld the inheritance of Ire'na.—*Spenser: Faërie Queene*, v.

(64) GRIM, the giant slain by Greatheart, because he tried to stop pilgrims on their way to the Celestial City.—*Bunyan: Pilgrim's Progress*, ii.

(65) GRUM'BO, the giant up whose sleeve Tom Thumb crept. The giant, thinking some insect had crawled up his sleeve, gave it a shake, and Tom fell into the sea, when a fish swallowed him.—*Tom Thumb.*

(66) GYGES, who had fifty heads and a hundred hands. He was one of the Titans.—*Greek Fable.*

(67) HAPMOUCHE, the giant "fly-catcher." He invented the drying and smoking of neats' tongues.—*Duchat: Œuvres de Rabelais* (1711).

(68) HIPPOL'YTOS, one of the giants who made war with the gods. He was killed by Hermês.—*Greek Fable.*

(69) HRASVELG, the giant who keeps watch over the Tree of Life, and devours the dead.—*Scandinavian Mythology.*

(70) HURTALI, a giant in the time of the Flood. He was too large of stature to get into the ark, and therefore rode straddle-legs on the roof. He perpetuated the giant race. Atlas was his grandson.

(71) INDRACITTRAN, a famous giant of Indian mythology.

(72) JOTUN, the giant of Jötunheim or Giant-land, in Scandinavian story.

(73) JULIANCE, a giant of Arthurian romance.

(74) KIFRI, the giant of atheism and infidelity.

(75) KOTTOS, a giant with a hundred hands. One of the Titans.—*Greek Fable.*

(76) MALAMBRU'NO, the giant who shut up Antonoma'sia and her husband in the tomb of the deceased queen of Candaya.—*Cervantes: Don Quixote*, II. iii. 45.

(77) MARGUTTE (3 *syl.*), a giant 10 feet high, who died of laughter when he saw a monkey pulling on his boots.—*Pulci: Morgante Maggiore.*

(78) MAUGYS, the giant warder with whom sir Lybius did battle.—*Libeaux.*

(79) MAUL, the giant of sophistry, killed by Greatheart, who pierced him under the fifth rib.—*Bunyan: Pilgrim's Progress*, ii.

(80) MONT-ROGNON, one of Charlemagne's paladins.

(81) MORGANTE (3 *syl.*), a ferocious giant, who died by the bite of a crab.—*Pulci: Morgante Maggiore.*

(82) MUGILLO, a giant famous for his mace with six balls.

(83) OFFERUS, the pagan name of St. Christopher, whose body was 12 ells in height.—*Christian Legend.*

(84) OGIAS, an antediluvian giant, mentioned in the apocrypha condemned by pope Gelasius I. (492–496).

(85) ORGOGLIO, a giant thrice the height of an ordinary man. He took captive the Red Cross Knight, but was slain by king Arthur.—*Spenser: Faërie Queene*, i.

(86) ORI'ON, a giant hunter, noted for his beauty. He was slain by Diana, and made a constellation.—*Greek Fable.*

(87) OTOS, a giant, brother of Ephialtês. They both grew 9 inches every month. According to Pliny, he was 46 cubits (66 feet) in height.—*Greek Fable.*

(88) PALLAS, one of the giants called Titans. Minerva flayed him, and used his skin for armour; hence she was called Pallas Minerva.—*Greek Fable.*

(89) PANTAG'RUEL, son of Gargantua, and last of the race of giants.—*Rabelais.*

(90) POLYBO'TES (4 *syl.*), one of the giants who fought against the gods. The sea-god pursued him to the island of Cos, and, tearing away a part of the island, threw it on him and buried him beneath the mass.—*Greek Fable.*

(91) POLYPHE'MOS, king of the Cyclops. His skeleton was found at Trapa'ni, in Sicily, in the fourteenth century, by which it is calculated that his height was 300 feet.—*Greek Fable.*

(92) PORPHYR'ION, one of the giants who made war with the gods. He hurled the island of Delos against Zeus; but Zeus, with the aid of Hercules, overcame him.—*Greek Fable.*

(93) PYRAC'MON, one of the Cyclops.—*Greek Fable.*

(94) RITHO, the giant who commanded king Arthur to send his beard to complete the lining of a robe.—*Arthurian Romance.*

(95) SLAY-GOOD, a giant slain by Great-heart.—*Bunyan: Pilgrim's Progress*, ii.

(96) STER'OPES (3 *syl.*), one of the Cyclops.—*Greek Fable.*

(97) TARTARO, the Cyclops of Basque legendary lore.

(98) TEUTOBOCH'US, a king, whose remains were discovered in 1613, near the river Rhone. His tomb was 30 feet long.—*Mazurier: Histoire Véritable du Géant Teutobochus* (1618).

(99) THAON, one of the giants who made war with the gods. He was killed by the Parcæ.—*Hesiod: Theogony.*

(100) TITANS, a race of giants.—*Greek Fable.*

(101) TIT'YOS, a giant whose body covered nine acres of land. He tried to defile Latóna; but Apollo cast him into Tartarus, where a vulture fed on his liver, which grew again as fast as it was devoured.—*Greek Fable.*

(102) TYPHŒUS, a giant with a hundred heads, fearful eyes, and most terrible voice. He was the father of the Harpies. Zeus [Jupiter] killed him with a thunderbolt, and he lies buried under mount Etna.—*Hesiod: Theogony.*

(103) TYPHON, son of Typhœus, a giant with a hundred heads. He was so tall that his heads touched heaven. His offspring were Gorgon, Geryon, Cerberos, and the hydra of Lernê. Typhon lies buried under mount Etna.—*Homer: Hymns.*

(104) WIDE-NOSTRILS, a huge giant, who lived on windmills, and died from eating a lump of fresh butter.—*Rabelais: Pantagruel*, iv. 17.

(105) YOHAK, the giant guardian of the caves of Babylon.—*Southey: Thalaba*, v.

¶ The tallest giant was in the army of Dandolo, the doge of Venice, said to have been 18 yards (54 feet) high. He wore a casque on his head as high as a turreted city.—*History of Venice* (published by Murray, 1831), vol. i. p. 152.

∴ Those who wish to pursue this subject further should consult the notes of Duchat, bk. ii. 1 of his *Œuvres de Rabelais* (1650–1735).

Giants in Real Life.

(*a*) AMANAT, 7 feet 9 inches. A Greek.

(*aa*) ANAK, father of the Anakim. The Hebrew spies said they themselves were mere grasshoppers in comparison to these giants.—*Josh.* xv. 14; *Judg.* i. 20; *Numb.* xiii. 33.

(*b*) ANAK, 7 feet 8 inches at the age of 26. Exhibited in London, 1862-5. Born at Ramonchamp, in the Vosges (1 *syl.* 1840. His real name was Joseph Brice.

(*c*) ANDRON'ICUS II., 10 feet. Grandson of Alexius Comnēnus. Nicetas asserts that he had seen him.

(*cc*) BAMFIELD, 7 feet 1 inch. The Staffordshire giant; last century.

(*d*) BAMFORD (*Edward*), 7 feet 4 inches. Died in 1768, and was buried in St. Dunstan's Churchyard.

(*e*) BATES (*Captain*), and his wife, of Kentucky. Exhibited in London, 1869 and 1871. Captain Bates was 8 feet, and weighed 478 lbs. (nearly 30 stone). Mrs. Bates was 7 feet 11 inches, and weighed 413 lbs.; and her stillborn child weighed 15 lbs. (1872).

(*f*) BITHIN, the Belgian giant, died July 30, 1843. He played at one of the minor London theatres, as "The Giant of Palestine."

(*g*) BLACKER (*Henry*), 7 feet 4 inches, and most symmetrical. Born at Cuckfield, Sussex, in 1724. Generally called "The British Giant." Exhibited in London, 1751.

(*h*) BRADLEY, 7 feet 9 inches at death, and weighed 27 stone. Born at Market Wheaton, in Yorkshire. Length of his foot was 15½ inches, and the girt of his wrist 11 inches. His right hand is preserved in the museum of the College of Surgeons (1797–1820). His baptism is duly registered in Market Weighton Church.

(*i*) BRICE (*Joseph*), 7 feet 8 inches. His hand could span 15½ inches. (See ANAK.)

(*j*) BUSBY (*John*), 7 feet 9 inches; of Darfield. His brother was about the same height.

(*k*) BYRNE (*Charles*), 7 feet 7 inches. He died at Cockspur Street, aged 22.

(*l*) CHANG-WOO-GOO, 8 feet 6 inches; of Fychou, The Chinese giant. Exhibited in London, 1865–6, and in 1880; died 1893.

(*m*) CHARLEMAGNE, 8 feet nearly. He could squeeze together three horse-shoes at once with his hands.

(*n*) COTTER (*Patrick*), 8 feet 7½ inches. The Irish giant. A cast of his hand is preserved in the museum of the College of Surgeons (died 1802).

(*o*) DANIEL, Oliver Cromwell's porter, was a giant.

(*p*) ELEA'ZER, 7 cubits (? 10 feet 6 inches). The Jewish giant mentioned by Josephus. He lived in the reign of Vitellius.

(*q*) ELEICEGUI (*Joachim*), 7 feet 10 inches. The Spanish giant. Exhibited in London.

(*r*) EVANS (*William*), 8 feet at death. Porter of Charles I. (died 1632).

(*s*) FRANK (*Big*), 7 feet 8 inches; weight, 22 stone; girth round the chest, 58 inches. He was an Irishman, whose name was Francis Sheridan (died 1870).

(*t*) FRANZ (*Louis*), 7 feet 6 inches. The French giant.

(*u*) GABARA, 9 feet 9 inches. An Arabian giant. Pliny says he was the tallest man seen in the days of Claudius.

(*v*) GILLY, 8 feet. A Swede; exhibited in the early part of the nineteenth century.

(*w*) GOLI'ATH, 6 cubits and a span (?9 feet 4 inches). —1 *Sam.* xvii. 4, etc. His "brother" was also a giant. —2 *Sam.* xxi. 19; 1 *Chron.* xx. 5. But if the cubit was 21 inches, and a span 9 inches, then 6 cubits and a span would amount to 11¼ feet.

(*x*) GORDON (*Alice*), 7 feet. An Essex giantess (died 1737).

(*y*) HALES (*Robert*), 7 feet 6 inches; born at Somerton. Generally called "The Norfolk Giant" (1820–1862).

(*z*) HAR'DRADA (*Harold*), "5 ells of Norway in height" (nearly 8 feet). The Norway giant.

(*za*) HOLMES (*Benjamin*), of Northumberland, 7 feet 6 inches, died 1892, aged 60. He was sword-bearer of the Corporation of Worcester.

(*zb*) JENKINS, 7 feet 6 inches. Clerk in the Bank of England. Buried in the garden, to save the corpse from resurrectionists. The Bank garden was the original churchyard of St. Christopher.

(*zc*) LA PIERRE, 7 feet 1 inch; of Stratgard, in Denmark.

(*zd*) LOUIS, 7 feet 6 inches. The French giant. The same as Louis Franz (*t*), who was also called "Mons. Louis." His left hand is preserved in the museum of the College of Surgeons.

(*ze*) LOUSHKIN, 8 feet 5 inches. The Russian giant, and drum-major of the Imperial Guards.

(*zf*) M'DONALD (*James*), 7 feet 6 inches; of Cork (died 1760).

(*zg*) M'DONALD (*Samuel*), 6 feet 10 inches. A Scotchman; usually called "Big Sam" (died 1802). Prince of Wales's footman.

(*zh*) MAGRATH (*Cornelius*), 7 feet 8 inches. He was an orphan, reared by bishop Berkley, and died at the age of 20 (1737–1760).

(*zi*) MARIAN, 8 feet 2 inches. Played in *Babil and Bijou* about 14 years ago; died in Germany at the age of 17.

(*zj*) MAXIMI'NUS, 8 feet 6 inches. The Roman emperor (235–238).

(*zk*) MELLON (*Edmund*), 7 feet 6 inches. Born at Port Leicester, Ireland (1665–1684).

(*zl*) MIDDLETON (*John*), 9 feet 3 inches. "His hand was 17 inches long, and 8½ inches broad." He was born at Hale, in Lancashire, in the reign of James I.—*Dr. Plott: History of Staffordshire.*

(*zm*) MULLER (*Maximilian Christopher*), 8 feet. His hand measured 12 inches, and his fore-finger was 9 inches long. The Saxon giant. Died in London (1674–1734).

(*zn*) MURPHY, 8 feet 10 inches. An Irish giant, contemporary with O'Brien. Died at Marseilles.

(*zo*) O'BRIEN (*Charles*), 8 feet 2 inches. An Irish giant; no relation of Patrick. Born 1761; died 1783.

(*zp*) O'BRIEN (*Patrick*), the Irish giant, was 8 feet 7 inches in height. His skeleton is preserved in the museum of the College of Surgeons. Born 1760; died August 3, 1807, aged 47.

(*zq*) OG, king of Bashan. "His bed was 9 cubits by 4 cubits" (? 13½ feet by 6 feet).—*Deut.* iii. 11.

N.B.—The Great Bed of Ware was 12 feet by 12 feet; but in 1895 it was shortened by 3 feet. It is now (1897) at Rye House.

(*zr*) OSEN (*Heinrich*), 7 feet 6 inches; weight, 300 lbs. or 37½ stone. Born in Norway.

(*zs*) PARSONS (*Walter*), 9 feet 6 inches. Gate porter to James I. and Charles II.

(*zt*) PORUS, an Indian king who fought against Alexander near the river Hydaspēs (B.C. 327). He was a giant "5 cubits in height" [7½ feet], with strength in proportion.—*Quintus Curtius: De Rebus gestis Alexandri Magni.*

(*zu*) RIECHART (*F. H.*), 8 feet 3 inches, of Friedberg. His father and mother were both giants.

(*zv*) SALMERON (*Martin*), 7 feet 4 inches. A Mexican.

(*zw*) SAM (*Big*), 6 feet 10 inches. (See M'DONALD.)

(*zx*) SHERIDAN (*Francis*), 7 feet 8 inches. (See FRANK.)

(*zy*) SWAN (*Miss Anne Hanen*), 7 feet; of Nova Scotia.

(*zz*) TOLLER (*J.*), 8 feet. Born 1795; died 1819, aged 24.

(*aa*) VON BRUSTED, of Norway, 8 feet. Exhibited in London, 1881.

∴ In 1682, a giant 7 feet 7 inches was exhibited in Dublin. A Swede 8 feet 6 inches was in the body-guard of a king of Prussia. A human skeleton 8 feet 6 inches is preserved in the museum of Trinity College, Dublin.

Becanus says he had seen a man nearly 10 feet high, and a woman fully 10 feet. Gasper Bauhin speaks of a Swiss 8 feet in height. Del Rio says he saw a Piedmontese in 1572 more than 9 feet in stature. C. S. F. Warren, M.A., says (in *Notes and Queries*, August 14, 1875) that his father knew a lady 9 feet high; "her head touched the ceiling of a good-sized room." Vanderbrook says he saw a black man, at Congo, 9 feet high.

∴ It will be seen that the tallest man was ELEAZER who was 10½ feet. Andronicus was 10 feet.

Giant of Literature, Dr. Samuel Johnson (1709–1783).

Giant's Causeway, a basaltic mole in Ireland, said to be the commencement of a causeway from Ireland to Scotland.

Giant's Dance (*The*), Stonehenge,

(See Geoffrey's *British History*, viii. 10–12.)

Giant's Grave (*The*), a height on the Adriatic shore of the Bosphorus, much frequented by holiday parties.

'Tis a grand sight from off "The Giant's Grave"
To watch the progress of those rolling seas
Between the Bosphorus, as they lash and lave
Europe and Asia.
Byron: Don Juan, v. 5 (1820).

Giant's Leap (*Lam Goëmagot*) or "Goëmagot's Leap." Now called Haw, near Plymouth. The legend is that Cori'neus (3 *syl.*) wrestled with Goëmagot king of the Albion giants, raised the monster on his shoulder, and, carrying him to the top of a high rock, heaved him into the sea.

At the beginning of the encounter, Corineus and the giant standing front to front held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Corineus with all his might, broke three of his ribs, two on his right side and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighbouring cliff, and heaved him into the sea. . . . The place where he fell is called Lam Goëmagot or Goëmagot's Leap to this day.—*Geoffrey: British History*, i. 16 (1142).

Giants' War (*The*). There are two wars with the celestials in Greek mythology, viz. that waged by the Titans, and that waged by the giants. The former lasted ten years, and was a war between Kronos (a Titan) and Zeus (1 *syl.*) for "universal empire." In this war Zeus was victorious, and he hurled the followers of Kronos into Tartăros.

The latter war was from a revolt of the twenty-four giants against Zeus. The revolters were overcome by the aid of the other gods and the assistance of Hercules.

Giaour [*djow'-er*]. Byron's tale called *The Giaour* is supposed to be told by a Turkish fisherman who had been employed all the day in the gulf of Ægi'na, and landed his boat at nightfall on the Piræ'us, now called the harbour of Port Leonê. He was eye-witness of all the incidents, and in one of them a principal agent (see line 352, "I hear the sound of coming feet . . .").

∴ The tale is this: Leilah, the beautiful concubine of the caliph Hassan, falls in love with a giaour, flees from the seraglio, is overtaken, put to death, and cast into the sea. The Giaour cleaves Hassan's skull, flees for his life, and becomes a monk. Six years afterwards he tells his history to his father confessor on his death-bed, and prays him to "lay his body with the humblest dead, and not even to inscribe his name on his tomb." Accordingly, he is called "the Giaour," and is known by no other name (1813).

"He who hath bent him o'er the dead," etc., is in this poem.

A *giaour* is an unbeliever, one who disbelieves the Mohammedan faith.

Giauha're (4 *syl.*), daughter of the king of Saman'dal, the mightiest of the under-sea empires. When her father was made captive by king Saleh, she emerged for safety to a desert island, where she met Bed'er the young king of Persia, who proposed to make her his wife; but Giauharê "spat on him," and changed him "into a white bird with red beak and red legs." The bird was sold to a certain king, and, being disenchanted, resumed the human form. After several marvellous adventures, Beder again met the under-sea princess, proposed to her again, and she became his wife and queen of Persia.—*Arabian Nights* ("Beder and Giauharê"). (See BEDER, p. 101.)

Gibbet, a foot-pad and a convict, who "left his country for his country's good." He piqued himself on being "the best-behaved man on the road."

'Twas for the good of my country I should be abroad.—*Farquhar: The Beaux' Stratagem*, iii. 3 (1707).

I thought it rather odd . . . and said to myself, as Gibbet said when he heard that Aimwell had gone to church, "That looks suspicious."—*James Smith.*

Gibbet (*Master*), secretary to Martin Joshua Bletson (parliamentary commissioner).—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gib'bie (*Guse*), a half-witted lad in the service of lady Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Like Goose Gibbie of famous memory, he first kept the turkeys, and then, as his years advanced, was promoted to the more important office of minding the cows.—*Kingsley.*

Gibby, a Scotch Highlander in attendance on colonel Briton. He marries Inis, the waiting-woman of Isabella.—*Mrs. Centlivre: The Wonder* (1714).

Gibou (*Madame*), a type of feminine vulgarity. A hard-headed, keen-witted, coarsely clever, and pragmatical *maîtress femme*, who believes in nothing but a good digestion and money in the Funds.—*Henri Monnier: Scenes Populaires* (1852).

Mde. Pochet and Mde. Gibou are the French "Mrs. Gamp and Mrs. Harris."

Gibraltar of America, Quebec.

Gibraltar of Greece, a precipitous rock 700 feet above the sea.

Gibraltar of the New World, Cape Diamond, in the province of Quebec.

Gibson (*Janet*), a young dependent on Mrs. Margaret Bertram of Singleside. —*Sir W. Scott: Guy Mannering* (time, George II.).

Gideon's Stratagem (*Judg.* vii. 16–20).

¶ A parallel case is recorded in Venetian history. When Anco'na was besieged by the Venetians, in 1174, Aldruda count of Bertinoro sent a small army to their aid. When it reached the summit of Falcognesa, in sight of Ancona, Marcheselli ordered every man to bind to the head of his lance several lighted torches, and to spread themselves out as wide as possible. It was night-time, and the men marched slowly down the mountain. Christian was dismayed, thought the relief party ten times more numerous than it really was, decamped, and the siege was raised.

Gifford (*John*). This pseudonym has been adopted by three authors: (1) John Richards Green, *Blackstone's Commentaries Abridged* (1823); (2) Edward Foss, *An Abridgment of Blackstone's Commentaries* (1821); (3) Alexander Whellier, *The English Lawyer.*

Gifford (*William*), author of *The Baviad*, a poetical satire, which annihilated the Della Crusca school of poets (1794). In 1796 Gifford published *The Mæviad*, to expose the low state of dramatic authorship.

He was a man with whom I had no literary sympathies. . . . He had, however, a heart full of kindness for all living creatures except authors; *them* he regarded as a fishmonger regards eels, or as Izaak Walton did worms.—*Southey.*

Giggleswick Fountain ebbs and flows eight times a day. The tale is that Giggleswick was once a nymph living with the Oreads on mount Craven. A satyr chanced to see her, and resolved to win her; but Giggleswick fled to escape her pursuer, and praying to the "topic gods" (the local genii), was converted into a fountain, which still pants with fear. The tale is told by Drayton, in his *Polyolbion*, xxviii. (1622).

Gil Blas, son of Blas of Santilla'nê 'squire or "escudero" to a lady, and brought up by his uncle, canon Gil Perês. Gil Blas went to Dr. Godinez's school, of Oviedo [*Ov-e-a'-do*], and obtained the reputation of being a great scholar. He had fair abilities, a kind heart, and good inclinations, but was easily led astray by his vanity. Full of wit and humour, but lax in his morals. Duped by others at first, he afterwards played the same devices on those less experienced. As he grew in years, however, his conduct improved, and when his fortune was made he became an honest, steady man.—*Lesage: Gil Blas* (1715).

Gil Blas, by Lesage, bks. i.–iii., published in French in 1715; bks. iv.–vi., in 1724; bks. vii.–xii. in 1735. English versions: by Smollett (1761); by Procter (1774); by Smart (1861); etc.

*** Lesage borrowed largely from the romance of Espinel, called *Vida del Escudero Marcos de Obregon* (1618), from which he has taken his prologue, the adventure of the parasite (bk. i. 2), the dispersion of the company of Cacabelos by the muleteer (bk. i. 3), the incident of the robber's cave (bk. i. 4, 5), the surprise by the corsairs, the contributions levied by don Raphael and Ambrose (bk. i. 15, 16), the service with the duke of Lerma, the character of Sangrado (called by Espinel *Sagredo*), and even the reply of don Matthias de Silva when asked to fight a duel early in the morning, "As I never rise before one, even for a party of pleasure, it is unreasonable to expect that I should rise at six to have my throat cut" (bk. iii. 8).

Gil Morrice. "Gil" is a variant of *childe* = don. (See MORRICE.)

Gilbert, butler to sir Patrick Charteris, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gilbert (*Sir*), noted for the sanative virtue of his sword and cere-cloth. Sir Launcelot touched the wounds of sir Meliot with sir Gilbert's sword and wiped them with the cere-cloth, and "anon a wholer man was he never in all his life." —*Sir T. Malory: History of Prince Arthur*, i. 116 (1470).

Gilbert with the White Hand, one of the companions of Robin Hood, mentioned often in *The Lyttell Geste of Robyn Hode* (fytte v. and vii.).

Thair saw I Maitlaind upon auld Beird Gray,
Robene Hude, and Gilbert "with the quhite hand,"
Quhom Hay of Nauchton slew in Madin-land.
Scottish Poems, i. 122.

Gil'bertscleugh, cousin to lady Margaret Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Gildas (*The Wise*), author of the chronicle *De Excidio Britanniæ*, first printed in 1525, utterly worthless as a history, extremely dull, meagre, and obscure. His book may be divided into two periods: (1) from the invasion of Britain by the Romans; and (2) from the revolt of Maximus to his own time. (He lived 493 570.)

Gildas de Ruys (*St.*), near Vannes, in France. This monastery was founded in the sixth century by St. Gildas "the Wise." Birth and death dates uncertain.

> For some of us knew a thing or two
> In the abbey of St. Gildas de Ruys.
> *Longfellow: The Golden Legend.*

Gil'deroy, a famous robber. There were two of the name, both handsome Scotchmen, both robbers, and both were hanged. One lived in the seventeenth century, and "had the honour" of robbing cardinal Richelieu and Oliver Cromwell. The other was born in Roslin, in the eighteenth century, and was executed in Edinburgh for "stealing sheep, horses, and oxen." In the Percy *Reliques*, I. iii. 12 is the lament of Gilderoy's widow at the execution of her "handsome" and "winsome" Gilderoy; and Campbell has a ballad on the same subject. Both are entitled *Gilderoy*, and refer to the latter robber; but in Thomson's *Orpheus Caledonius*, ii. is a copy of the older ballad.

∴ Thomson's ballad places Gilderoy in the reign of Mary "queen of Scots," but this is not consistent with the tradition of his robbing Richelieu and Cromwell. We want a third Gilderoy for the reign of queen Mary—one living in the sixteenth century.

Higher than Gilderoy's Kite. According to ancient custom, the greater the crime, the higher the gallows. Hence Haman was hanged on a very high gibbet. The gallows of Montrose was 30 feet high; and the ballad says of Gilderoy—

> Of Gilderoy sae fraid they were,
> They bound him mickle strong,
> Tull Edenburrow they led him. thair,
> And on a gallows hung;
> They hung him high above the rest
> He was so trim a boy. . . .

"Higher than Gilderoy's kite." Gilderoy was raised so high that he was like a kite in the air.

Gilding a Boy. Leo XII. killed the boy Mortara by gilding him all over to adorn a pageant.

Gildip'pe (3 *syl.*), wife of Edward an English baron, who accompanied her husband to Jerusalem, and performed prodigies of valour in the war (bk. ix.). Both she and her husband were slain by Solyman (bk. xx.).—*Tasso: Jerusalem Delivered* (1575).

GILES, a farmer in love with Patty, "the maid of the mill," who was promised to him by her father; but Patty refuses to marry him. Ultimately, the "maid of the mill" marries lord Aimworth. Giles is a blunt, well-meaning, working farmer, of no education, no refinement, no notion of the amenities of social life.—*Bickerstaff: The Maid of the Mill* (1765).

Giles (1 *syl.*), serving-boy to Claud Halcro.—*Sir W. Scott: The Pirate* (time, William III.).

Giles (1 *syl.*), warder of the Tower.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Giles (2 *syl.*), jailer of sir Reginald Front de Bœuf.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Giles (*Will*), apprentice of Gibbie Girder the cooper at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Giles, the "farmer's boy," "meek, fatherless, and poor," the hero of Robert Bloomfield's principal poem, which is divided into "Spring," "Summer," "Autumn," and "Winter" (1798).

Giles of Antwerp, Giles Coignet, the painter (1530–1600).

Gilfillan (*Habakkuk*), called "Gifted Gilfillan," a Camero'nian officer and enthusiast.—*Sir W. Scott: Waverley* (time, George II.).

Gill (*Harry*), a farmer, who forbade old Goody Blake to carry home a few sticks, which she had picked up from his land, to light a wee-bit fire to warm herself by. Old Goody Blake cursed him for his meanness, saying he should never from that moment cease from shivering with cold; and sure enough, from that hour, a-bed or up, summer or winter, at home or abroad, his teeth went "chatter, chatter, chatter still." Clothing was of no use, fires of no avail, for, spite of all, he muttered, "Poor Harry Gill is very cold."—*Wordsworth: Goody Blake and Harry Gill* (1798).

> No word to any man he utters,
> A-bed or up, to young or old;
> But ever to himself he mutters,
> "Poor Harry Gill is very cold."

Gilla Dacker and his Horse (*The Pursuit of the*). This is one of the old Celtic romances, and has been described as "a marvellous and very beautiful creation." It is a humorous story of a trick, and a very serious practical joke, which was played by Avarta, a Dedannan enchanter, on sixteen of the Feni (Fingal's heroes), whom he carried off on his horse from Erin to "The Land of Promise;" and of the adventures of Finn (Fingal), Dermat O'Dyna (*q.v.*), and the others in their pursuit of Avarta, who had taken

the shape of the Gilla Dacker (Lazy Fellow), to recover their companions.

Gil'lamore (3 *syl.*) or **Guillamur,** king of Ireland, being slain in battle by Arthur, Ireland was added by the conqueror to his own dominions.

How Gillamore again to Ireland he pursued . . .
And having slain the king, the country waste he laid.
Drayton: Polyolbion, iv. (1612).

Gil'lian, landlady of don John and don Frederic.—*Fletcher: The Chances* (1620).

Gil'lian (*Dame*), tirewoman to lady Eveline, and wife of Raoul the huntsman. —*Sir W. Scott: The Betrothed* (time, Henry II.).

Gills (*Solomon*), ship's instrument maker. A slow, thoughtful old man, uncle of Walter Gay, who was in the house of Mr. Dombey, merchant. Gills was very proud of his stock-in-trade, but never seemed to sell anything.—*Dickens: Dombey and Son* (1846).

Gillyflower, from the French *giroflée*, from *giroſle* ("a clove," called by Chaucer "gilofre"). The common stock, the wallflower, rocket, clove pink, are so called. (See *Dictionary of Phrase and Fable*, p. 519.)

Gillyflowers. A nosegay of these flowers was given by the fairy Amazo'na to Carpil'lona in her flight. The virtue of this nosegay was, that so long as the princess had it about her person, those who knew her before would not recognize her.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Gilpin (*John*), a linen-draper and train-band captain, living in London. His wife said to him, "Though we have been married twenty years, we have taken no holiday;" and at her advice the well-to-do linen-draper agreed to make a family party, and dine at the Bell, at Edmonton. Mrs. Gilpin, her sister, and four children went in the chaise, and Gilpin promised to follow on horseback. As madam had left the wine behind, Gilpin girded it in two stone bottles to his belt, and started on his way. The horse, being fresh, began to trot, and then to gallop; and John, being a bad rider, grasped the mane with both his hands. On went the horse, off flew John Gilpin's cloak, together with his hat and wig. The dogs barked, the children screamed, the turnpike-men (thinking he was riding for a wager) flung open their gates. He flew through Edmonton, and never stopped till he reached Ware, when his friend the calender gave him welcome, and asked him to dismount. Gilpin, however, declined, saying his wife would be expecting him. So the calender furnished him with another hat and wig, and Gilpin harked back again, when similar disasters occurred, till the horse stopped at his house in London.—*Cowper: John Gilpin* (1782).

(John Gilpin was a Mr. Beyer, of Paternoster Row, who died in 1791, and it was lady Austin who told the anecdote to the poet. The marriage adventure of commodore Trunnion, in *Peregrine Pickle*, is a similar adventure.)

Giltspur Street, a street in West Smithfield, built on the route taken by the knights (who wore gilt spurs) on their way to Smithfield, where the tournaments were held.

Gines de Passamonte, one of the galley-slaves set free by don Quixote. Gines had written a history of his life and adventures. After being liberated, the slaves set upon the knight; they assulted him with stones, robbed him and Sancho of everything they valued, broke to pieces "Mambrino's helmet," and then made off with all possible speed, taking Sancho's ass with them. After a time the ass was recovered (pt. I. iv. 3).

"Hark ye, friend," said the galley-slave, "Gines is my name, and Passamontê the title of my family."—*Cervantes: Don Quixote*, I. iii. 8 (1605).

*** This Gines reappears in pt. II. ii. 7 as "Peter the showman," who exhibits the story of "Melisendra and don Gayferos." The helmet also is presented whole and sound at the inn, where it becomes a matter of dispute whether it is a basin or a helmet.

Gineura, the troth-plight bride of Ariodantês, falsely accused of infidelity, and doomed to die unless she found within a month a champion to do battle for her honour. The duke who accused her felt confident that no champion would appear, but on the day appointed Ariodantês himself entered the lists. The duke was slain, the lady vindicated, and the champion became Gineura's husband.—*Ariosto: Orlando Furioso* (1516). Also GENEURA.

¶ Shakespeare, in *Much Ado about Nothing*, makes Hero falsely accused of infidelity, through the malice of don John, who induces Margaret (the lady's attendant) to give Borachio a rendezvous at the lady's chamber window. While this was going on, Claudio, the betrothed lover of Hero, was brought to a spot

where he might witness the scene, and, believing Margaret to be Hero, was so indignant, that next day at the altar he denounced Hero as unworthy of his love. Benedict challenged Claudio for slander, but the combat was prevented by the arrest and confession of Borachio. Don John, finding his villainy exposed, fled to Messina.

¶ Spenser has introduced a similar story in his *Faërie Queene*, v. 11 (the tale of "Irena," *q.v.*).

Gin'evra, the young Italian bride who, playing hide-and-seek, hid herself in a large trunk. The lid accidentally fell down, and was held fast by a spring-lock. Many years afterwards the trunk was sold and the skeleton discovered.—*Rogers: Italy* (1822).

¶ T. Haynes Bayley wrote a ballad called *The Mistletoe Bough*, on the same tradition. He calls the bridegroom "young Lovel."

¶ A similar narrative is given by Collet, in his *Causes Célèbres*.

¶ Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, has a similar tradition attached to it, and "the very chest is now the property of the Rev. J. Haygarth, rector of Upham."—*Post-Office Directory*.

¶ Bramshall, Hampshire, has a similar tale and chest.

¶ The same tale is also told of the great house at Malsanger, near Basingstoke.

Gingerbread (*Giles*), the hero of an English nursery tale.

Jack the Giant-killer, *Giles Gingerbread*, and *Tom Thumb* will flourish in wide-spreading and never-ceasing popularity.—*Washington Irving*.

Ginn or **Jân** (singular *masculine* Jinnee, *feminine* Jinniyeh), a species of beings created long before Adam. They were formed of "smokeless fire" or fire of the simoom, and were governed by monarchs named suleyman, the last of whom was Jân-ibn-Jân or Gian-ben-Gian, who "built the pyramids of Egypt." Prophets were sent to convert them, but on their persistent disobedience an army of angels drove them from the earth. Among the ginn was one named Aza'zel. When Adam was created, and God commanded the angels to worship him, Azazel refused, saying, "Why should the spirits of fire worship a creature made of earth?" Whereupon God changed him into a devil, and called him Iblis or Eblis ("despair").

Ginnistan, the country of the Ginn.—*Persian Mythology*.

Gi'ona, a leader of the anabaptists, once a servant of comte d'Oberthal, but discharged from his service for theft. He joined the rebellion of the anabaptists, but, with the rest of the conspirators, betrayed the "prophet-king," John of Leyden, when the emperor arrived with his army.—*Meyerbeer: Le Prophète* (1849).

Giovan'ni (*Don*), a Spanish libertine of the aristocratic class. His valet, Leporello, says, "He had 700 mistresses in Italy, 800 in Germany, 91 in France and Turkey, and 1003 in Spain." When the measure of his iniquity was full, a legion of foul fiends carried him off to the devouring gulf.—*Mozart: Don Giovanni* (1787).

(The libretto of this opera is by Lorenzo da Pontê.)

*** The original of this character was don Juan Teno'rio, of Seville, who lived in the fourteenth century. The traditions concerning him were dramatized by Tirso de Mo'lina; thence passed into Italy and France. Glück has a musical ballet called *Don Juan* (1765); Molière, a comedy on the same subject (1665); and Thomas Corneille (brother of the *Grand Corneille*) brought out, in 1673, a comedy on the same subject, called *Le Feston de Pierre*, which is the second title of Molière's *Don Juan*. Goldoni, called "The Italian Molière," has also a comedy on the same favourite hero.

Gipsey, the favourite greyhound of Charles I.

One evening, his [*Charles I.*] dog scraping at the door, he commanded me [*sir Philip Warwick*] to let in Gipsey.—*Memoirs*, 329.

Gipsey Ring, a flat gold ring, with stones *let into it*, at given distances. So called because the stones were originally Egyptian pebbles—*i.e.* agate and jasper.

Gipsey-wort, botanical name Lycŏpus, from two Greek words *luk(ou) pous* ("wolf's foot"). Threlkeld says, "Gypsies do die themselves of a blackish hue with the juice of this plant."

Gipsies' Head-quarters, Yetholm, Roxburgh.

Head-quarters of the gipsies here.
Double Acrostic ("Queen").

*** The tale is that the gipsies are wanderers because they refused to shelter the Virgin and Child in their flight into Egypt.—*Aventinus: Annales Boiorum*, viii.

Giralda of Seville, called by the Knight of the Mirrors a giantess, whose body was of brass, and who, without ever shifting her place, was the most unsteady and changeable female in the world. In fact, this Giralda was no other than the brazen statue on a steeple in Seville, serving for a weathercock.

"I fixed the changeable Giralda . . . I obliged her to stand still; for during the space of a whole week no wind blew but from the north."—*Cervantes: Don Quixote*, II. i. 14 (1615).

Giraldus Cambrensis, the literary name of Girald de Barri. He was author of the *Itinerarium Cambriæ*, the *Descriptio Cambriæ;* and his work on Ireland was criticized by John Lynch, who called his book *Cambrensis Eversus*. Giraldus was born in Pembroke, and lived 1146–1222 (that is, about the time of Henry II.).

Girder (*Gibbie, i.e.* Gilbert), the cooper at Wolf's Hope village.

Jean Girder, wife of the cooper.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Girdle (*Armi'da's*), a cestus worn by Armi'da, which, like that of Venus, possessed the magical charm of provoking irresistible love.—*Tasso: Jerusalem Delivered* (1575).

Flor'imel's Girdle, the prize of a grand tournament, in which sir Sat'yrane (3 *syl.*), sir Brianor, sir Sanglier, sir Artegal, sir Cambel, sir Tri'amond, Brit'omart, and others took part. It was accidentally dropped by Florimel in her flight (bk. iii. 7, 31), picked up by sir Satyrane, and employed by him for binding the monster which frightened Florimel to flight; afterwards it came again into sir Satyrane's possession, when he placed it for safety in a golden coffer. It was a gorgeous girdle, made by Vulcan for Venus, and embossed with pearls and precious stones; but its chief merit was

> It gave the virtue of chaste love
> And wifehood true to all that it did bear;
> But whosoever contrary doth prove,
> Might not the same about her middle wear,
> But it would loose, or else asunder tear.
> *Spenser: Faërie Queene*, iii. 7 (1590).

¶ Other tests of chastity were: "Arthur's drinking-horn," mentioned in the *Morte d'Arthur*. The "court mantel," mentioned in the ballad called "The Boy and the Mantel," in Percy's *Reliques*. The "enchanted cup," mentioned in *Orlando Furioso*, ii., etc. (See CHASTITY, p. 198.)

Venus's Girdle, a girdle on which was embroidered the passions, desires, joys, and pains of love. It was usually called a cestus, which means "embroidered," and was worn lower down than the cin'gulum or matron's girdle, but higher up than the zone or maiden's girdle. It was said to possess the magical power of exciting love. Homer describes it thus—

> In this was every art, and every charm,
> To win the wisest, and the coolest warm;
> Fond love, the gentle vow, the gay desire,
> The kind deceit, the still reviving fire,
> Persuasive speech, and more persuasive sighs,
> Silence that spoke, and eloquence of eyes.
> *Pope: Iliad*, xiv.

Girdle of Opakka, foresight and prudence.

"The girdle of Opakka, with which Kifri the enchanter is endued, what is it," said Shemshelnar, "but foresight and prudence—the best 'girdle' for the sultans of the earth?"—*Sir G. Morell* [*i.e. J. Ridley*], *Tales of the Genii* ("History of Mahoud," tale vii., 1751).

Girdles, impressed with mystical characters, were bound with certain ceremonies round women in gestation, to accelerate the birth and alleviate the pains of labour. It was a Druid custom, observed by the Gaels, and continued in practice till quite modern times.

Aldo offered to give Erragon, "a hundred steeds, children of the rein; a hundred hawks with fluttering wing, . . . and a hundred girdles to bind high-bosomed maids, friends of the births of heroes."—*Ossian: The Battle of Lora.*

Girnington (*The laird of*), previously Frank Hayston, laird of Bucklaw, the bridegroom of Lucy Ashton. He is found wounded by his bride on the wedding night, recovers, and leaves the country; but the bride goes mad and dies.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gjallar, Heimdall's horn, which he blows to give the gods notice when any one approaches the bridge Bifröst.—*Scandinavian Mythology.*

Gladiator (*The dying*), more correct, as some think, *Galatian.* This famous statue, found at Nettuno (the ancient *Antium*), was the work of Agasias, a sculptor of Ephesus.

Glads'moor (*Mr.*), almoner of the earl of Glenallan, at Glenallan House.—*Sir W. Scott: The Antiquary* (time, George III.).

Glamorgan, according to British fable, is *gla* or *glyn* Morgan (valley or glen of Morgan). Cundah' and Morgan (says Spenser) were sons of Gonorill and Regan, the two elder daughters of king Leyr. Cundah chased Morgan into Wales, and slew him in the glen which perpetuates his name.

Then gan the bloody brethren both to raine:
But fierce Cundah gan shortly to envy
His brother Morgan . . .
Raisd warre, and him in batteill overthrew;
Whence as he to those woody hilles did fly,
Which hight of him Gla-morgan, there him slew.
Spenser: Faërie Queene, ii. 10, 33 (1590).

This is not quite in accordance with Geoffrey's account—

Some restless spirits . . . inspired Margan with vain conceits, . . . who marched with an army through Cunedagius's country, and began to burn all before him; but he was met by Cunedagius, with all his forces, who attacked Margan, . . . and, putting him to flight, . . . killed him in a town of Kambria, which since his death has been called Margan to this day.—*British History*, ii. 15 (1142).

Glasgow (*The bishop of*).—*Sir W. Scott: Castle Dangerous*, xix. (time, Henry I.).

Glasgow Arms, an oak tree with a bird above it, and a bell hanging from one of the branches; at the foot of the tree a salmon with a ring in its mouth. The legend is that St. Kentigern built the city and hung a bell in an oak tree to summon the men to work. This accounts for the "oak and bell." Now for the rest: A Scottish queen having formed an illicit attachment to a soldier, presented her paramour with a ring, the gift of her royal husband. This coming to the knowledge of the king, he contrived to abstract it from the soldier while he was asleep, threw it into the Clyde, and then asked his queen to show it him. The queen, in great alarm, ran to St. Kentigern, and confessed her crime. The father confessor went to the Clyde, drew out a salmon with the ring in its mouth, handed it to the queen, and by this means both prevented a scandal and reformed the repentant lady.

¶ In 1688 James II., in his escape, threw the Great Seal (*Clavis regni*) into the Thames, as he was on his way to Sheerness to meet the vessel which was to take him to the continent. But the Seal was found by a fisherman in his net, and delivered to the prince of Orange.

¶ There are several stories somewhat similar. One is told of Dame Rebecca Berry, wife of Thomas Elton of Stratford Bow, and relict of sir John Berry (1696), the heroine of the ballad called *The Cruel Knight*. The story runs thus: A knight, passing by a cottage, heard the cries of a woman in labour. By his knowledge of the occult sciences, he knew that the infant was doomed to be his future wife; but he determined to elude his destiny. When the child was of a marriageable age, he took her to the seaside, intending to drown her, but relented, and, throwing a ring into the sea, commanded her never to see his face again, upon pain of death, till she brought back that ring with her. The damsel now went as cook to a noble family, and one day, as she was preparing a cod-fish for dinner, she found the ring in the fish, took it to the knight, and thus became the bride of sir John Berry. The Berry arms show a fish, and in the dexter chief a ring.

¶ In Bewdley church, near Ribbesford manor, on the door north of the aisle, is the effigy of a young huntsman shooting a buck, and a salmon. The legend is as follows: The daughter of lord Ribbesford was in love with a young huntsman named John de Horsell, to whom she gave a valuable ring. When her father asked her what had become of her ring, she told him she had lost it while bathing. Lord Ribbesford promised, if any one found it and brought it to the manor, he might claim in reward his daughter in marriage. While John de Horsell was hunting, a salmon leaped out of a stream and was accidentally shot by an arrow aimed at a buck. The young lover inserted the ring in the salmon's mouth, and sent the fish as a present to his lordship, who, in compliance with his word, gave him his daughter for his bride.

Glass (*Mrs.*), a tobacconist, in London, who befriended Jeanie Deans while she sojourned in town, whither she had come to crave pardon from the queen for Effie Deans, her half-sister, lying under sentence of death for the murder of her infant born before wedlock.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Glass Armour. When Chery went to encounter the dragon that guarded the singing apple, he arrayed himself in glass armour, which reflected objects like a mirror. Consequently, when the monster came against him, seeing its reflection in every part of the armour, it fancied hundreds of dragons were coming against it, and ran away in alarm into a cave, which Chery instantly closed up, and thus became master of the situation.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Glass Slipper. Cinderella's "glass" slipper (*souliers de verre*) is probably a blunder for "fur" slippers (*souliers de vair*). At least so Littré thinks—

C'est parcequ' on n'a pas compris ce mot, maintenant pur usité, qu'on a imprimé dans plasieurs editions du conte de Cendrillon *souliers de verre* (ce qui est absurde) au lieu de *souliers de* ***vair***, c. à d. souliers fourrés de vair.—*Littré.*

*** All the earliest editions, however, have *pantoufles en verre*, not *vair*. (See *Notes and Queries*, October 24, 1896, p. 331.)

Glasse (*Mrs.*), author of a cookery-book, immortalized by the saying, "First catch [*skin*] your hare, then cook it." Mrs. Glasse is the assumed name of Dr. John Hill (1716–1775).

A great variety of learned dainties which Mrs. Glasse herself would not disdain to add to her high-flavoured catalogue.—*Edinburgh Review.*

I know it all, from a lark to a loin of beef; and in the economy of the table, wouldn't hold a candle to Hannah Glasse herself.—*Cumberland: First Love*, ii. 1 (1796).

Glas'tonbury, in Arthurian romance, was the burial-place of king Arthur. Selden, in his *Illustrations of Drayton*, gives an account of Arthur's tomb "betwixt two pillars," and says that "Henry II. gave command to Henry de Bois (then abbot of Glastonbury) to make great search for the body of the British king, which was found in a wooden coffin some 16 foote deepe, and afterwards they found a stone on whose lower side was fixed a leaden cross with the name inscribed."

Glastonbury Thorn. The legend is that Joseph of Arimathēa stuck his staff into the ground in "the sacred isle of Glastonbury," and that this thorn blossoms "on Christmas Day" every year. St. Joseph was buried at Glastonbury.

Not great Arthur's tomb, nor holy Joseph's grave,
From sacrilege had power their sacred bones to save . . .
[*Here*] trees in winter bloom and bear their summer's green.
Drayton: Polyolbion, iii. (1612).

Glatisant, the questing beast. It had the head of a serpent, the body of a libbard, buttocks of a lion, foot of a hart, and in its body "there was a noise like that of thirty couple of hounds questing" (*i.e.* in full cry). Sir Palomi'dēs the Saracen was for ever following this beast. —*Sir T. Malory: History of Prince Arthur*, ii. 52, 53, 149 (1470).

Glau'ce (2 *syl.*), nurse of the princess Brit'omart. She tried by charms to "undo" her lady's love for sir Artegal, "but love that is in gentle heart begun, no idle charm can remove." Finding her sorcery useless, she took the princess to consult Merlin, and Merlin told her that by marrying Artegal she would found a race of kings from which would arise "a royal virgin that shall shake the power of Spain." The two now started in quest of the knight, but in time got separated. Glaucê became "the 'squire" of sir Scu'damore, but reappears (bk. iii. 12) after the combat between Britomart and Artegal, reconciles the combatants, and the princess consents "to be the love of Artegal, and to take him for her lord" (bk. iv. 5, 6).—*Spenser: Faërie Queene* (1590, 1596).

GLAUCUS, a fisherman of Bœo'tia. He observed that all the fish which he laid on the grass received fresh vigour, and immediately leaped into the sea. This grass had been planted by Kronos, and when Glaucus tasted it, he also leaped into the sea, and became a prophetic marine deity. Once a year he visited all the coasts of Greece, to utter his predictions. Glaucus is the sailors' patron deity.

[*By*] old soothsaying Glaucus' spell.
Milton: Comus, 874 (1634).

As Glaucus, when he tasted of the herb
That made him peer among the ocean gods.
Dante: Paradise, i. (1311).

Glaucus, son of Hippolytus. Being smothered in a tub of honey, he was restored to life by [a] dragon given him by Escula'pios (probably a medicine so called).—*Apollodorus: Bibliotheca*, 23.

Glaucus, in lord Lytton's *Last Days of Pompeii* (1834).

Glaucus, of Chios, inventor of the art of soldering metal.—*Pausanias: Itinerary of Greece.*

Glaucus (*A Second*), one who ruins himself by horses. This refers to Glaucus, son of Sis'yphos, who was killed by his horses. Some say he was trampled to death by them, and some that he was eaten by them.

Glaucus, or *The Wonders of the Shore.* The natural history of the beach, by C. Kingsley (1855).

Glaucus's Swop, *Glauci et Diomēdis permutatio*, a very foolish exchange. Homer (*Iliad*, vi.) tells us that Glaucus changed his golden armour for the iron one of Diomēdēs. The French say, *C'est le troc de Glaucus et de Diomede.* This Glaucus was the grandson of Bellerophon. (In Greek, "Glaukos.")

Glee-maiden (*The*), Louise, who has a love-passage with the son of Robert III. of Scotland. After the death of the prince, she casts herself down a steep precipice, and is never heard of more.—*Sir W. Scott: The Fair Maid of Perth* (1828) (time, Henry IV.).

Glem, the scene of Arthur's battle, is in Northumberland.

> The fight that all day long
> **Rang** by the white mouth of the violent Glem.
> *Tennyson.*

Glenallan (*Joscelind dowager countess of*), whose funeral takes place by torchlight in the Catholic chapel.

The earl of Glenallan, son of the dowager countess.—*Sir W. Scott: The Antiquary* (time, George III.).

Glenalvon, heir of lord Randolph. When young Norval, the son of lady Randolph, makes his unexpected appearance, Glenalvon sees in him a rival, whom he hates. He insinuates to lord Randolph that the young man is a suitor of lady Randolph's, and, having excited the passion of jealousy, contrives to bring his lordship to a place where he witnesses their endearments. A fight ensues, in which Norval slays Glenalvon, but is himself slain by lord Randolph, who then discovers too late that the supposed suitor was his wife's son.—*Home: Douglas* (1757).

Glenarvon, a novel by lady Caroline Lamb (1816). Its object is to represent the dangers arising from a devotion to fashion. The hero is said to be meant for lord Byron.

Glencoe (2 *syl.*), the scene of the massacre of M'Ian and thirty-eight of his glenmen, in 1692. All Jacobites were commanded to submit to William III. by the end of December, 1691. M'Ian was detained by a heavy fall of snow, and sir John Dalrymple, the master of Stair, sent captain Campbell to make an example of "the rebel."

(Talfourd has a drama entitled *Glencoe, or the Fall of the M'Donalds.*)

Glendale (*Sir Richard*), a papist conspirator with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Glendin'ning (*Elspeth*) or ELSPETH BRYDONE (2 *syl.*), widow of Simon Glendinning of the Tower of Glendearg.

Halbert and *Edward Glendinning*, sons of Elspeth Glendinning.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Glendinning (*Sir Halbert*), the knight of Avenel, husband of lady Mary of Avenel (2 *syl.*).—*Sir W. Scott: The Abbot* (time, Elizabeth).

Glendoveer', plu. *Glendoveers*, the most beautiful of the good spirits of Hindû mythology.

> . . . the glendoveers,
> **The** loveliest of all of heavenly birth.
> *Southey: Curse of Kehama*, vi. 2 (1809).

Glendow'er (*Owen*), a Welsh nobleman, descended from Llewellyn (last of the Welsh kings). Sir Edmund Mortimer married one of his daughters. Shakespeare makes him a wizard, but very highly accomplished.—*Shakespeare: 1 Henry IV.* (1597).

Glengar'ry. So M'Donald of Glengarry (who gave in his adhesion to William III.) is generally called. (See GLENCOE.)

Glenpro'sing (*The old lady*), a neighbour of old Jasper Yellowley.—*Sir W. Scott: The Pirate* (time, William III.).

Glenthorn (*Lord*), the hero of Miss Edgeworth's novel called *Ennui*. Spoiled by indolence and bad education, he succeeds, by a course of self-discipline, in curing his mental and moral faults, and in becoming a useful member of society (1809).

> The history of lord Glenthorn affords a striking picture of *ennui*, and contains some excellent delineations of character.—*Chambers: English Literature*, ii. 569.

Glenvar'loch (*Lord*), or Nigel Olifaunt, the hero of Scott's novel called *The Fortunes of Nigel* (time, James I.).

Glinter, the palace of Foresti "the peace-maker," son of Balder. It stood on pillars of gold, and had a silver roof.

Globe of Glass (*Reynard's*). Reynard declared it would reveal what was being done, no matter how far off; and that it would give information about anything it was consulted on. This famous globe, according to Reynard, was set in a wooden frame which no one could injure. Reynard asserted that he had sent this valuable treasure to the queen as a present; but it never reached her majesty, as it had no existence but in the cunning brain of Master Fox.—*Heinrich von Alkmann: Reynard the Fox* (1498).

Gloria'na, "the greatest glorious queen of Faëry-land."

> By Gloriana I mean [*true*] Glory in my general intention, but in my particular I conceive the most excellent and glorious person of our sovereign the queen [*Elizabeth*], and her kingdom is Faerye-land.—*Spenser: Introduction to the Faërie Queene* (1590).

Glorious John, John Dryden (1631–1701).

Glorious Preacher (*The*), St. John Chrysostom (i.e. *John Goldenmouth*, 354–407).

Glory (*Old*), sir Francis Burdett (1770–1844).

Glory Hole, a cupboard, ottoman, box, or other receptacle, where anything may be thrown for the nonce to get it out of sight rapidly. A cupboard at the head of a staircase for brooms, etc., is so called.

Glosiovellir, the Scandinavian paradise.

Glossin (*Gilbert*), a knavish lawyer, who purchases the Ellangowan estate, and is convicted by counsellor Pleydell of kidnapping Henry Bertrand the heir. Both Glossin and Dirk Hatteraick, his accomplice, are sent to prison; and in the night Hatteraick first strangles the lawyer and then hangs himself.—*Sir W. Scott: Guy Mannering* (time, George II.).

GLOUCESTER (*The duke of*), brother of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gloucester (*Richard duke of*), in the court of king Edward IV.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Gloucester (*Robert of*) wrote a History of England in rhyme, from the age of Brute or Brutus to about 1300. It is Geoffrey's *Chronicle* in bad verse. He lived in the reign of Henry III.

Gloucester (*The earl of*), in the court of king Henry II.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Glover (*Simon*), the old glover of Perth, and father of the "fair maid."

Catherine Glover, "the fair maid of Perth," daughter of Simon the glover, and subsequently bride of Henry Smith the armourer.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Glover (*Heins*), the betrothed of Trudchen [i.e. *Gertrude*] Pavilion, daughter of the syndic's wife.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Glowrowrum (*The old lady*), a friend of Magnus Troil.—*Sir W. Scott: The Pirate* (time, William III.).

Glubdub'drib, the land of sorcerers and magicians, where Gulliver was shown many of the great men of antiquity.—*Swift: Gulliver's Travels* (1726).

Glück, a German musical composer, greatly patronized by Mary Antoinette. Young France set up against him the Italian Piccini. Between 1774 and 1780 every street, coffee-house, school, and drawing-room of Paris canvassed the merits of these two composers, not on the score of their respective talents, but as the representatives of the German and Italian schools of music. The partisans of the German school were called Glückists, and those of the Italian school Piccinists.

> Est-ce Glück, est-ce Puccini,
> Que doit couronner Polymnie?
> Donc entre Glück et Puccini
> Tout le Parnasse est désuni.
> L'un soutient ce que l'autre nie,
> Et Clio veut battre Uranie.
> Pour moi, qui crains tout manie,
> Plus irrésolu que Babouc
> N'épousant Piccini ni Glück,
> Je n'y connais rien: ergo Glück.

¶ A similar contest raged in England between the Bononcinists and Handelists. The prince of Wales was the leader of the Handel or German party, and the duke of Marlborough of the Bononcini or Italian school. (See TWEEDLEDUM.)

Glumdalca, queen of the giants, captive in the court of king Arthur. The king cast love-glances at her, and made queen Dollallolla jealous; but the giantess loved lord Grizzle, and lord Grizzle loved the princess Huncamunca, and Huncamunca loved the valiant Tom Thumb.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Glum-dal'clitch, a girl nine years old "and only forty feet high." Being such a "little thing," the charge of Gulliver was committed to her during his sojourn in Brobdingnag.—*Swift: Gulliver's Travels.*

> Soon as Glumdalclitch missed her pleasing care,
> She wept, she blubbered, and she tore her hair.
> *Pope.*

Glumms, the male population of the imaginary country Nosmnbdsgrsutt, visited by Peter Wilkins. The glumms, like the females, called gawreys (*q.v.*), had wings, which served both for flying and dress.—*Pultock: Peter Wilkins* (1750).

Glutton (*The*), Vitellius the Roman emperor (born A.D. 15, began to reign A.D. 69, and died the same year). Visiting the field after the battle of Bedriac, in Gaul, he exclaimed, "The body of a dead enemy is a delightful perfume."

¶ Charles IX. of France, when he went in grand procession to visit the gibbet on which admiral Coligny was hanging, had the wretched heartlessness to exclaim, in doggerel verse—

> Fragrance sweeter than the rose
> Rises from our slaughtered foes.

Glutton (*The*), Gabius Apicius, who lived during the reign of Tiberius. He spent £800,000 on the luxuries of the table, and when only £80,000 of his large fortune remained, he hanged himself, thinking death preferable to "starvation on such a miserable pittance." (See LUCULLUS.)

Gna, the messenger of Frigga.—*Scandinavian Mythology.*

Goats. The *Pleiades* are called in Spain *The Seven Little Goats.*

So it happened that we passed close to the Seven Little Goats.—*Cervantes: Don Quixote,* II. iii. 5 (1615).

∴ Sancho Panza affirmed that two of the goats were of a green colour, two carnation, two blue, and one motley; "but," he adds, "no he-goat or cuckold ever passes beyond the horns of the moon."

Goatsnose, a prophet, born deaf and dumb, who uttered his predictions by signs.—*Rabelais: Pantag'ruel,* iii. 20 (1545).

Gobbo (*Old*), the father of Launcelot. He was stone blind.

Launcelot Gobbo, son of Old Gobbo. He left the service of Shylock the Jew for that of Bassa'nio a Christian. Launcelot Gobbo is one of the famous clowns of Shakespeare.—*Shakespeare: Merchant of Venice* (1698).

Gob'ilyve (*Godfrey*), the assumed name of False Report. He is described as a dwarf, with great head, large brows, hollow eyes, crooked nose, hairy cheeks, a pied beard, hanging lips, and black teeth. His neck was short, his shoulders awry, his breast fat, his arms long, his legs "kewed," and he rode "brigge-a-bragge on a little nag." He told sir Graunde Amoure he was wandering over the world to find a virtuous wife, but hitherto without success. Lady Correction met the party, and commanded Gobilyve (3 *syl.*) to be severely beaten for a lying varlet.—*Hawes: The Passetyme of Plesure,* xxix., xxxi., xxxii. (1515).

Goblin Stories, by the brothers Grimm, in German prose (1812). They have been translated into English.

God. *Full of the god,* full of wine, partly intoxicated.

God made the country, and man made the town.—Cowper's *Task* ("The Sofa"). Varro, in his *De Re Rustica,* has, "Divina Natura agros dedit, ars humana ædificavit urbes."

God sides with the strongest. Napoleon I. said, "Le bon Dieu est toujours du coté des gros bataillons." Julius Cæsar made the same remark.

God Save the King. (See 2 *Kings* xi. 12; 1 *Sam.* x. 24.) To avoid the wretched rhyme of "laws" and "voice" in our National Anthem, I would suggest the following triplet:—

May she our laws defend,
Long live the nation's friend,
And make all discord end:
God save the Queen.

God's Acre, a churchyard or cemetery.

I like that ancient Saxon phrase which calls
The burial-ground God's Acre!
Longfellow: God's Acre.

God's Table. The *Korân* informs us that God has written down, in what is called "The Preserved Table," every event, past, present, and to come, from the beginning to the end of time. The most minute are not omitted (ch. vi.).

God's Token, a peculiar eruption on the skin; a certain indication of death in those afflicted with the plague.

A Will and a Tolling bell are as present death as God's token.—*Two Wise Men and all the rest Fools* (1619).

Godam, a nickname applied by the French to the English, in allusion to a once popular oath.

Godfrey [DE BOUILLON], the chosen chief of the allied crusaders, who went to wrest Jerusalem from the hands of the Saracens. Calm, circumspect, prudent, and brave, he despised "worldly empire, wealth, and fame."—*Tasso: Jerusalem Delivered* (1575).

Godfrey (*Sir Edmondbury*), a magistrate killed by the papists. He was very active in laying bare their nefarious schemes, and his body was found pierced with his own sword, in 1678.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

∴ Dryden calls sir Edmondbury "Agag," and Dr. Titus Oates he calls "Corah."

Corah might for Agag's murder call,
In terms as coarse as Samuel used to Saul.
Absalom and Achitophel, i. 677, 678 (1681).

Godfrey (*Miss*), an heiress, daughter of an Indian governor.—*Foote: The Liar* (1761).

Godfrey Case, in George Eliot's (Mrs. J. W. Cross) novel of *Silas Marner,* marries Nancy Lammeter (1861).

God'inez (*Doctor*), a schoolmaster, "the most expert flogger in Oviedo" [*Ov-e-a'-do*]. He taught Gil Blas, and "in six years his worthy pupil understood a little Greek, and was a tolerable Latin scholar."—*Lesage: Gil Blas*, i. (1715).

Godi'va or **Godgifu**, wife of earl Leofric earl of Mercia. The tale is that she persistently begged her husband to remit a certain tax which oppressed the people of Coventry. Leofric, annoyed at her importunity, told her he would do so when she had ridden on horseback naked through the city at midday (meaning never); but the countess took him at his word, gave orders that all people should shut up their windows and doors, and she actually rode naked through the town, and delivered the people from the tax. The tale further says that all the people did as the lady bade them except Peeping Tom, who looked out, and was struck blind.

The tale is told by Dugdale, and is supposed to have occurred somewhere about 1057.

∴ Rapin says that the countess commanded all persons to keep within doors, and away from windows during her ride. One man, named Tom of Coventry, took a peep at the lady as she passed by, but it cost him his life.

∴ This legend is told at length by Drayton, in his *Polyolbion*, xiii. (1613).

Tennyson, in his *Godiva*, has reproduced this story (1842).

N.B.—Matthew of Westminster (1307) is the first to record the story of lady Godiva, but the addition of Peeping Tom dates from the reign of Charles II. In Smithfield Wall is a grotesque figure of the inquisitive Tom, "in flowing wig and Stuart cravat."

¶ In regard to the terms granted by Leofric to lady Godiva, it may be mentioned that Rudder, in his *History of Gloucester*, informs us that "the privilege of cutting wood in the Herdŭoles was granted to the parishioners of St. Briavel's Castle, in Gloucestershire, on precisely similar terms by the earl of Hereford, who was, at the time, lord of Dean Forest."

Godless Florins, English two-shilling pieces issued by Shiel when master of the mint. He was a Roman Catholic, and left out F.D. (*defender of the faith*) from the legend. They were issued and called in the same year (1849).

I have one of these florins before me. Both F.D. and D.G. are omitted. Hence they were both *Godless* and also *Graceless* Florins.

Godmanchester Hogs and Huntingdon Sturgeon.

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When rescued from the water, it proved to be a young donkey.—*Lord Braybrooke* (Pepys, *Diary*, May 22, 1667).

Godmer, a British giant, son of Albion, slain by Canu'tus one of the companions of Brute.

> Those three monstrous stones . . .
> Which that huge son of hideous Albion,
> Great Godmer, threw in fierce contention
> At bold Canutus; but of him was slain.
> *Spenser: Faërie Queene*, ii. 10 (1590).

Godolphin, a novel by lord Lytton (1833).

Goëmagot's Leap, or "Lam Goëmagot," now called Haw, near Plymouth; the place where the giant fell when Corin'eus (3 *syl.*) tossed him down the craggy rocks, by which he was mangled to pieces.—*Geoffrey: British History*, i. 16 (1142).

∴ Southey calls the word *Lan-gœmâgog*. (See GOGMAGOG.)

Goëmot or **Goëmagot**, a British giant, twelve cubits high, and of such prodigious strength that he could pull up a full-grown oak at one tug. Same as Gogmagog (*q.v.*).

On a certain day, when Brutus was holding a solemn festival to the gods, . . . this giant, with twenty more of his companions, came in upon the Britons, among whom he made a dreadful slaughter; but the Britons at last . . . killed them every one but Goëmagot . . . him Brutus preserved alive, out of a desire to see a combat between the giant and Corineus, who took delight in such encounters. . . . Corineus carried him to the top of a high rock, and tossed him into the sea. —*Geoffrey: British History*, i. 16 (1142).

Goer'vyl, sister of prince Madoc, and daughter of Owen late king of North Wales. She accompanied her brother to America, and formed one of the colony of Caer-madoc, south of the Missouri (twelfth century). — *Southey: Madoc* (1805).

Goethe, a German novelist, poet, etc. (1749–1832), published—

The Achilliad, about 1800.
Farbenlehre, 1810.
Hermann and Dorothea (a poem), 1797.
Metamorphosis of Plants (an essay), 1790
Werther (a romance), 1774.
Wilhelm Meister (a romance), pt. i. in 1794–95; pt. ii., 1821.

∴ For dramatic works, see *Faust*, etc. APPENDIX II.

Goetz von Berlichingen, or *Gottfried of the Iron Hand*, a famous

German burgrave, who lost his right hand at the siege of Landshut. The iron hand which replaced the one he had lost is still shown at Juxthausen, the place of his birth. Gottfried took a prominent part in the wars of independence against the electors of Brandenberg and Bavaria, in the sixteenth century (1480–1562). (See SILVER HAND.)

(Goethe has made this the title and subject of an historical drama.)

Goffe (*Captain*), captain of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Gog, according to *Ezek.* xxxviii., xxxix., was "prince of Magog" (a country or people). Calmet says Camby'sês king of Persia is meant; but others think Antiochus Epiph'anês is alluded to.

Gog, in *Rev.* xx. 7–9, means Antichrist. Gog and Magog, in conjunction, mean all princes of the earth who are enemies of the Christian Church.

(Sale says Gog is a Turkish tribe.—*Al Korân*, xviii. note.)

Gog and Magog. Prester John, in his letter to Manuel Comnēnus, emperor of Constantinople, speaks of Gog and Magog as two separate nations tributary to him. These, with thirteen others, he says, are now shut up behind inaccessible mountains, but at the end of the world they will be let loose, and will overrun the whole earth.—*Albericus* (Trium Fontium): *Chronicles* (1242).

¶ Sale tells us that Gog and Magog are called by the Arabs "Yajûj" and "Majûj," which are two nations or tribes descended from Japhet, son of Noah. Gog, according to some authorities, is a Turkish tribe; and Magog is the tribe called "Gilân" by Ptolemy, and "Geli" or "Galæ" by Strabo.—*Al Korân*, xviii. note.

¶ Respecting the re-appearance of Gog and Magog, the *Korân* says, "They [*the dead*] shall not return . . . till Gog and Magog have a passage opened for them, and they [*the dead*] shall hasten from every high hill," *i.e.* the resurrection (ch. xxi.).

Gog and Magog in London. The two statues of Guildhall so called are in reality the statues of Gogmagog or Goëmagot and Corineus (3 *syl.*), referred to in the next article. (See also CORINEUS.) The Albion giant is known by his pole-axe and spiked ball. Two statues so called stood on the same spot in the reign of Henry V.; but those now seen were made by Richard Saunders, in 1708, and are fourteen feet in height.

In Hone's time, children and country visitors were told that every day, when the giants heard the clock strike twelve, they came down to dinner.—*Old and New London*, i. 387.

Another tale was that they then fell foul of each other in angry combat.

Gog'magog, king of the Albion giants, eighteen feet in height, killed by Corin in a wrestling-match, and flung by him over the Hoe or Haw of Plymouth. For this achievement, Brute gave his follower *all* that *horn* of land now called Cornwall, Cor'n[w]all, a contraction of Corinall. The contest is described by Drayton in his *Polyolbion*, i. (1612).

E'en thus unmoved
Stood Corineus, the sire of Guendolen,
When, grappling with his monstrous enemy,
He the brute vastness held aloft, and bore,
And headlong hurled, all shattered to the sea,
Down from the rock's high summit, since that day
Called Lan-'gæma'gog.
Southey: Joan of Arc, viii. 395.

¶ Spenser throws the accent of Corineus on the second syllable, Southey on the first, while Drayton makes it a word of four syllables, and accents the third.

Gog'magog Hill, the higher of the two hills some three miles south-east of Cambridge. It once belonged to the Balsham Hills, but "being rude and bearish, regarding neither God nor man," it was named in reproach Gogmagog. The legend is that this Gogmagog Hill was once a huge giant, who fell in love with the nymph Granta, and, meeting her alone, told her all his heart, saying—

"Sweeting mine, if thou mine own wilt be,
I've many a pretty gaud I keep in store for thee:
A nest of broad-faced owls, and goodly urchins too
(Nay, nymph, take heed of me, when I begin to woo);
And better far than that, a bulchin two years old,
A curled-pate calf it is, and oft could have been sold:
And yet besides all this, I've goodly bear-whelps tway,
Full dainty for my joy when she's disposed to play;
And twenty sows of lead to make our wedding ring;"

but the saucy nymph only mocked the giant, and told his love-story to the Muses, and all made him their jest and sport and laughter.—*Drayton: Polyolbion*, xxi. (1622).

Goitre.

When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh?
Shakespeare: The Tempest, act iii. sc. 3 (1609).

Gold Hair, a true story of Pornic. A young girl died there in the odour of sanctity, and was buried near the high altar of the church of St. Gilles. Years after, the pavement was taken up over her grave, and thirty double louis were found,

which had been buried in her gold hair at her own request.—*Browning: Poems* (1864).

Gold of Nibelungen (*The*), unlucky wealth. "To have the gold of Nibelungen" is to have a possession which seems to bring a curse with it. The uncle who murdered "the babes in the wood" for their estates and money, got the "gold of Nibelungen;" nothing from that moment went well with him—his cattle died, his crops failed, his barns were destroyed by fire or tempest, and he was reduced to utter ruin. (See NIBELUNGEN.)—*Icelandic Edda.*

Gold of Tolo'sa (*The*), ill gains, which never prosper. The reference is to Cæpio the Roman consul, who, on his march to Gallia Narbonensis, stole from Tolosa (*Toulouse*) the gold and silver consecrated by the Cimbrian Druids to their gods. He was utterly defeated by the Cimbrians, and some 112,000 Romans were left dead on the field of battle (B.C. 106). (See HARMONIA'S NECKLACE.)

Gold Poured down the Throat. Marcus Licin'ius Crassus, surnamed "The Rich," one of the first Roman triumvirate, tried to make himself master of Parthia, but being defeated and brought captive to Oro'dês king of Parthia, he was put to death by having molten gold poured down his throat. "Sate thy greed with this," said Orodês.

¶ Manlius Nepos Aquilius tried to restore the kings of Bithynia and Cappado'cia, dethroned by Mithridatês; but being unsuccessful and made prisoner, he was put to death by Mithridatês by molten gold poured down his throat.

¶ In hell, the avaricious are punished in the same way, according to the *Shepheardes Calendar.*

> And ladies full of melted gold
> Were poured adown their throats.
> *The Dead Man's Song* (1579).

Gol'demar (*King*), a house-spirit, sometimes called king Vollmar. He lived three years with Neveling von Hardenberg, on the Hardenstein at the Ruhr, and the chamber in which he lived is still called Vollmar's chamber. This house-spirit, though sensible to the touch, was invisible. It played beautifully on the harp, talked freely, revealed secrets, and played dice. One day, a person determined to discover its whereabouts, but Goldemar cut him to pieces and cooked the different parts. Never after this was there any trace of the spirit. The roasted fragments disappeared in the Lorrain war in 1651, but the pot in which the man's head was boiled was built into the kitchen wall of Neveling von Hardenberg, where it remains to this day.—*Steinen: German Mythology*, 477.

Golden Ass (*The*), a romance in Latin by Apule'ius (5 *syl.*), in eleven books. It is the adventures of Lucian, a young man who had been transformed into an ass but still retained his human consciousness. It tells us the miseries which he suffered at the hands of robbers, eunuchs, magistrates, and so on, till the time came for him to resume his proper form. It is full of wit, racy humour, and rich fancy; and contains the exquisite episode of Cupid and Psy'chê (bks. iv., v., vi.).

(This very famous satire, together with the *Asinus* of Lucian, was founded on a satire of the same name by Lucius of Patræ, and has been imitated in modern times by Niccolo Machiavelli. T. Taylor, in 1822, published a translation of the *Aureus Asinus;* and sir G. Head, in 1851. Lafontaine has an imitation of the episode; and Mrs. Tighe turned it into Spenserian verse in 1805.)

(Boccaccio has borrowed largely from *The Golden Ass*, and the incidents of the robbers in *Gil Blas* are taken from it.)

Golden Dragon of Bruges (*The*). The golden dragon was taken in one of the crusades from the church of St. Sophia at Constantinople, and placed on the belfry of Bruges; but Philip van Artevelde (2 *syl.*) transported it to Ghent, where it still adorns the belfry.

> Saw great Artevelde victorious scale the Golden Dragon's nest.
> *Longfellow: The Belfry of Bruges.*

Golden Fleece (*The*), the fleece of the ram which transported Phryxos to Colchis. When Phryxos arrived there, he sacrificed the ram and gave the fleece to king Æētês, who hung it on a sacred oak. It was stolen by Jason, in his "Argonautic expedition."

The Golden Fleece of the North. Fur and peltry of Siberia are so called.

Golden Fountain (*The*), a fountain which in twenty-four hours would convert any metal or mineral into gold.—*R. Johnson: The Seven Champions of Christendom*, ii. 4 (1617).

Golden Gate of Constantinople, added by Theodosius to Constantine's wall. It consists of a triumphal arch,

surmounted with a bronze statue of Victory. The gate is amply decorated with gilt ornaments and inscriptions. (See *Count Robert of Paris*, ii., by sir W. Scott.)

Golden Horn (*The*), the inlet of the Bosphŏrus on which Constantinople stands; so called from its shape and beauty.

Golden Legends (*The*), a collection of hagiology, made in the thirteenth century by James de Voragine, a Dominican. The legends consist of 177 sections, each of which is devoted to a particular saint or festival, arranged in the order of the calendar. Longfellow wrote a dramatic poem so called (1851).

Golden Mouth, St. Chrysostom (347–407). The name is the Greek *chrusos stŏma*, "gold mouth."

Golden State (*The*), California, in North America.

Golden Stream (*The*), Joannes Damascēnus (died 756).

Golden-tongued (*The*), St. Peter of Ravenna (433–450). Our equivalent is a free translation of the Greek *chrysol'ogos* (*chrusos logos*, "gold discourse").

Golden Valley (*The*), the eastern portion of Limerick; so called from its great fertility.

Golden Water (*The*). One drop of this water in the basin of a fountain would fill it, and then throw up a *jet d'eau* of exquisite device. It was called "golden" because the water looked like liquid gold. —*Arabian Nights* ("The Two Sisters," the last tale).

(In *Chery and Fairstar*, by the comtesse D'Aulnoy, the "golden water" is called the "dancing water.")

Goldfinch (*Charles*), a vulgar, horsy fellow, impudent and insolent in manner, who flirts with Widow Warren, and conspires with her and the Jew Silky to destroy Mr. Warren's will. By this will the widow was left £600 a year, but the bulk of the property went to Jack Milford his natural son, and Sophia Freelove the daughter of Widow Warren by a former marriage. (See BEAGLE, p. 98.)

Father was a sugar-baker, grandfather a slop-seller, I'm a gentleman.—*Holcroft: The Road to Ruin*, ii. 1 (1792).

Goldiebirds (*Messrs.*), creditors of sir Arthur Wardour.—*Sir W. Scott: The Antiquary* (time, George III.).

Gold-mine (*The*) or **Miller of Grenoble,** a drama by E. Stirling (1854). (For the plot, see SIMON.)

Gold-mine of Europe (*The*). Transylvania was once so called; but the supply of gold obtained therefrom has now very greatly diminished.

Gold-mines (*King of the*), a powerful, handsome prince, who was just about to marry the princess All-Fair, when Yellow Dwarf claimed her as his betrothed, and carried her to Steel Castle on a Spanish cat. (For the rest of the tale, see ALL-FAIR, p. 28.)—*Comtesse d'Aulnoy: The Yellow Dwarf* (1682).

Gold-purse of Spain, Andalu'cia, from which city Spain derives its chief wealth.

Goldsmith (*Oliver*).

Here lies Nolly Goldsmith, for shortness called Noll,
Who wrote like an angel, and talked like poor poll.
David Garrick.

Goldsmith (*Rev. J.*), one of the many pseudonyms adopted by sir Richard Phillips, in a series of school books. Some other of his false names were the Rev. David Blair, James Adair, Rev. C. Clarke, etc., with noted French names for educational French books.

Goldsmith's Monument, in Westminster Abbey, is by Nollekens.

Gold'thred (*Lawrence*), mercer, near Cumnor Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Gold'y. Oliver Goldsmith was so called by Dr. Johnson (1728–1774).

Gol'gotha ["*the place of a skull*"], a small elevated spot north-west of Jerusalem, where criminals used to be executed. In modern poetry it stands for a battle-field or place of great slaughter.

Except they meant to bathe in reeking wounds,
Or memorize another Golgotha.
Shakespeare: Macbeth, act i. sc. 2 (1606).

.•.• In the University of Cambridge, the dons' gallery in Great St. Mary's is called "Golgotha," because the *heads* of the colleges sit there.

Gol'gotha (*The City*). Temple Bar, London, used to be so called because the heads of traitors, etc., were at one time exposed there after decapitation. This was not done from any notion of punishment, but simply to advertise the fact as a warning to evil-doers. Temple Bar was removed from the Strand in 1878.

Goliards (*The*), clerical buffoons, jongleurs, and minstrels. The *Confessio Golias*, attributed to Walter Mapes, is the

supposed confession of a Goliard. His three sins were a love of dice, wine, and women.

Golightly (*Mr.*), the fellow who wants to borrow 5*s.* in *Lend Me Five Shillings*, a farce by J. M. Morton.

Goltho, the friend of Ul'finore (3 *syl.*). He was in love with Birtha, daughter of lord As'tragon the sage; but Birtha loved the duke Gondibert. The tale being unfinished, the sequel is not known.—*Davenant: Gondibert* (died 1668).

Gomer or **Godmer,** a British giant, slain by Canu'tus one of the companions of Brute. (See GOËMOT, p. 432.)

Since Gomer's giant brood inhabited this isle.
Drayton: Polyolbion, xiv. (1613).

Gomez, a rich banker, 60 years of age, married to Elvi'ra, a young wife. He is mean, covetous, and jealous. Elvi'ra has a liaison with colonel Lorenzo, which Dominick, her father-confessor, aids and abets; but the amour is constantly thwarted, and it turns out that Lorenzo and Elvira are brother and sister. —*Dryden: The Spanish Fryar* (1680).

Gon'dibert (*Duke*), of the royal line of Lombardy. Prince Oswald of Verona, out of jealousy, stirs up a faction fight against him, which is limited by agreement to four combatants on each side. Oswald is slain by Gondibert, and Gondibert is cured of his wounds by lord As'tragon, a philosopher and sage. Rhodalind, the only child of Aribert king of Lombardy, is in love with the duke, but the duke is betrothed to Birtha. One day, while Gondibert was walking with his affianced Birtha, a messenger from the king came post haste to tell him that Aribert had publicly proclaimed him his heir, and that Rhodalind was to be his bride. Gondibert still told Birtha he would remain true to her, and gave her an emerald ring, which would turn pale if his love declined. As the tale was never finished, the sequel cannot be given.—*Davenant: Gondibert* (died 1668).

Gon'eril, eldest daughter of king Lear, and wife of the duke of Albany. She treated her aged father with such scant courtesy, that he could not live under her roof; and she induced her sister Regan to follow her example. Subsequently, both the sisters fell in love with Edmund, natural son of the earl of Gloucester, whom Regan designed to marry when she became a widow. Goneril, out of jealousy, now poisoned her sister, and "after slew herself." Her name is proverbial for "filial ingratitude."—*Shakespeare: King Lear* (1605).

Gonin, a buffoon of the sixteenth century, who acquired great renown for his clever tricks, and gave rise to the French phrase, *Un tour de maître Gonin* ("a trick of Master Gonin's").

Gonnella, domestic jester to the margrave Nicolo d'Este, and to his son Borso duke of Ferrara. The horse he rode on was *ossa atque pellis totus*, and, like Rosinantê, has become proverbial. Gonnella's jests were printed in 1506.

Gonsalez [*Gon-zalley*], Fernan Gonsalez or Gonsalvo, a Spanish hero of the tenth century, whose life was twice saved by his wife Sancha. His adventures have given birth to a host of ballads.

(There was a Hernandez Gonsalvo of Cordŏva, called "The Great Captain" (1443–1515), to whom some of the ballads refer, and this is the hero of Florian's historical novel entitled *Gonzalve de Cordoue* (1791), borrowed from the Spanish romance called *The Civil Wars of Granada*, by Gines Perez de la Hita.)

Gonza'lo, an honest old counsellor of Alonso king of Naples.—*Shakespeare: The Tempest* (1609).

Gonza'lo, an ambitious but politic lord of Venice.—*Fletcher: The Laws of Candy* (1647).

Good Earl (*The*), Archibald eighth earl of Angus, who died in 1588.

Good Even, Good Robin Hood! civility extorted by fear, as "Good Mr. Highwayman, good gentlemen!" of Mrs. Hardcastle in her terror.

Clapping his rod on the borde,
No man dare utter a word . . .
He [*Wolsey*] said, "How say ye, my lordes?" . . .
Good even, good Robin Hood.
Skelton: Why Came ye not to Court? (died 1529).

Good Hope (*Cape of*). When Bartholomew Diaz first discovered this cape, in 1497, he called it "The Cape of Storms" (*Cabo Tormentoso*); but John II. king of Portugal changed the name to that of "Good Hope."

¶ The Euxine Sea (*i.e.* "the hospitable sea") was first called "The Axine Sea" ("the inhospitable"), from the terror with which it was viewed by the early Greeks; but it was subsequently called by the more courteous name. However, the older name is the one which now generally prevails; thus we call it in English "The Black Sea," and

the Turks, Greeks, and Russians call it *inhospitable*, and not hospitable.

Good Man (*A*). Count Cassel says, "In Italy a good man means a religious one, in France a cheerful one, in Spain a wise one, and in England a rich one."—*Inchbald: Lovers' Vows*, ii. 2 (1800).

Good Regent (*The*), James Stuart, earl of Murray, regent of Scotland after the imprisonment of queen Mary. (Born 1533, regent 1567, assassinated 1570.)

Goodenough (*Dr.*), a physician in Thackeray's novel, the *Adventures of Philip* (1860).

Goodfellow (*Robin*), son of king Oberon. When six years old, he was so mischievous that his mother threatened to whip him, and he ran away; but falling asleep, his father told him he should have anything he wished for, with power to turn himself into any shape, so long as he did harm to none but knaves and queans.

His first exploit was to turn himself into a horse, to punish a churl, whom he conveyed into a great plash of water and left there, laughing, as he flew off, "Ho, ho, ho!" He afterwards goes to a farm-house, and, taking a fancy to the maid, does her work during the night. The maid, watching him, and observing him rather bare of clothes, provides him with garments, which he puts out, laughing "Ho, ho, ho!" He next changes himself into a Will-o'-the-wisp, to mislead a party of merry-makers, and having misled them all night, he left them at daybreak, with a "Ho, ho, ho!" At another time, seeing a fellow ill-using a maiden, he changed himself into a hare, ran between his legs, and then growing into a horse, tossed him into a hedge, laughing "Ho, ho, ho!"—*The Mad Pranks and Merry Jests of Robin Goodfellow* (1580), (Percy Society, 1841).

Goodfellow (*Robin*), a general name for any domestic spirit, as imp, urchin, elve, hag, fay, Kit-wi'-the-can'stick, spoorn, man-i'-the-oak, Puck, hobgoblin, Tom-tumbler, bug, bogie, Jack-o'-lantern, Friar's lantern, Will-o'-the-wisp, Ariel, nixie, kelpie, etc., etc.

A bigger kind than these German kobolds is that called with us Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of drudgery work. . . . These have several names . . . but we commonly call them Pucks.—*Burton: Anatomy of Melancholy*, 47 (1621).

Robin Goodfellow, "a shrewd, knavish spirit" in Shakespeare's *Midsummer Night's Dream* (1592).

N.B.—The Goodfellows, being very numerous, can hardly be the same as Robin son of Oberon, but seem to obtain the name because their character was similar, and, indeed, Oberon's son must be included in the generic name.

Goodman of Ballengeich, the assumed name of James V. of Scotland when he made his disguised visits through the districts round Edinburgh and Stirling.

¶ Haroun-al-Raschid, Louis XI., Peter "the Great," etc., made similar visits in disguise, for the sake of obtaining information by personal inspection.

Good'man Grist, the miller, a friend of the smugglers.—*Sir W. Scott: Redgauntlet* (time, George III.).

Goodman's Fields, Whitechapel, London. So called from a large farmer of the name of Goodman.

At this farm I myself in my youth have fetched many a ha'p'orth of milk, and never had less than three alepints in summer and one in winter, always hot from the kine, and strained. One Trolop and afterward Goodman was the farmer there, and had thirty or forty kine to the pail.—*Stow: Survey of London* (1598).

Goodricke (*Mr.*), a Catholic priest at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Goodsire (*Johnnie*), a weaver, near Charles's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Goodwill, a man who had acquired £10,000 by trade, and wished to give his daughter Lucy in marriage to one of his relations, in order to keep the money in the family; but Lucy would not have any one of the boobies, and made choice instead of a strapping footman. Goodwill had the good sense to approve of the choice.—*Fielding: The Virgin Unmasked.*

Goody Blake, a poor old woman detected by Harry Gill picking up sticks from his farm-land. (See GILL, *Harry.*)

Goody Palsgrave, a name of contempt given to Frederick V. elector palatine. He is also called the "Snow King" and the "Winter King," because the protestants made him king of Bohemia in the autumn of 1619, and he was set aside in the autumn of 1620.

Goody Two-shoes, a nursery tale by Oliver Goldsmith, written in 1765 for Newbery, St. Paul's Churchyard. The second title is *Mrs. Margery Two-shoes.*

Goose Gibbie, a half-witted lad, first entrusted to "keep the turkeys," but afterwards "advanced to the more important office of minding the cows."—*Sir W. Scott: Old Mortality* (time, Charles II.).

Gooseberry Pie, a mock pindaric ode by Southey (1799).

O Jane, with truth I praise thy pie,
And will not you in just reply
Praise my pindaric ode?

Goosey Goderich, Frederick Robinson, created viscount Goderich in 1827. So called by Cobbett, for his incapacity as a statesman (premier 1827–1828).

Gor'boduc, GORBODUG, or GORBOGUD, a mythical British king, who had two sons (Ferrex and Porrex). Ferrex was driven by his brother out of the kingdom, and on attempting to return with a large army, was defeated by him and slain. Soon afterwards, Porrex himself was murdered in his bed by his own mother, who loved Ferrex the better.—*Geoffrey: British History*, ii. 16 (1142).

And Gorbogud, till far in years he grew;
When his ambitious sonnes unto them twayne
Arraught the rule, and from their father drew;
Stout Ferrex and stout Porrex him in prison threw.

But oh! the greedy thirst of royall crowne . . .
Stird Porrex up to put his brother downe;
Who unto him assembling forreigne might,
Made warre on him, and fell himself in fight;
Whose death t' avenge, his mother, mercilesse
(Most mercilesse of women, Wyden hight),
Her other sonne fast sleeping did oppresse,
And with most cruell hand him murdred pitilesse.
Spenser: Faërie Queene, ii. 10, 34, 35 (1590).

Gor'boduc, the first historical play in the language. The first three acts by Thomas Norton, and the last two by Thomas Sackville afterwards lord Buckhurst (1562). It is further remarkable as being the father of iambic ten-syllable blank verse.

Those who last did tug
In worse than civil war, the sons of Gorbodug.
Drayton: Polyolbion, viii. (1612).

Gor'brias, lord-protector of Ibe'ria, and father of king Arba'ces (3 *syl.*).—*Beaumont and Fletcher: A King or No King* (1611).

Gor'dius, a Phrygian peasant, chosen by the Phrygians for their king. He consecrated to Jupiter his wagon, and tied the yoke to the draught-tree so artfully that the ends of the cord could not be discovered. A rumour spread abroad that he who untied this knot would be king of Asia, and when Alexander the Great was shown it, he cut it with his sword, saying, "It is thus we loose our knots."

Gordon (*The Rev. Mr.*), chaplain in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gordon (*Lord George*), leader of the "No Popery riots" of 1779. Half mad, but really well-intentioned, he countenanced the most revolting deeds, urged on by his secretary Gashford. Lord George Gordon died in jail, 1793.—*Dickens: Barnaby Rudge* (1841).

Gordo'nius or **Gordon** (*Bernard*), a noted physician of the thirteenth century in the Rouergue (France), author of *Lilium Medicinæ, de Morborum prope Omnium Curatione, septem Particulis Distributum* (Naples, 1480).

And has Gordonius "the divine,"
In his famous *Lily of Medicine* . . .
No remedy potent enough to restore you?
Longfellow: The Golden Legend.

Gor'gibus, an honest, simple-minded citizen of middle life, father of Madelon and uncle of Cathos. The two girls have had their heads turned by novels, but are taught by a harmless trick to discern between the easy manners of a gentleman and the vulgar pretensions of a lackey.—*Molière: Les Précieuses Ridicules* (1659).

Gorgibus, father of Célie. He is a headstrong, unreasonable old man, who tells his daughter that she is for ever reading novels, and filling her mind with ridiculous notions about love. "Vous parlez de Dieu bien moins que de Lélie," he says, and insists on her giving up Lélie for Valère, saying, "S'il ne l'est amant, il le sera mari," and adds, "L'amour est souvent un fruit du mariage."

Jetez-moi dans le feu tous ces méchants écrit [i.e. *romances*]
Qui gâtent tous les jours tant de jeunes esprits;
Lisez moi, comme il faut, au lieu de ces sornettes,
Les Quatrains de Pibrac, et les doctes *Tablettes*
Du conseiller Matthieu; l'ouvrage est de valeur,
Et pein de beaux dictons à réciter par cœur.
Molière: Sganarelle (1660).

Gor'loïs (3 *syl.*), said by some to be the father of king Arthur. He was lord of Tintag'el Castle, in Cornwall; his wife was Igrayne (3 *syl.*) or Igerna, and one of his daughters (Bellicent) was, according to some authorities, the wife of Lot king of Orkney.

*** Gorloïs was not the father of Arthur, although his wife (Igerna or Igrayne) was his mother.

Then all the kings asked Merlin, "For what cause is that beardless boy Arthur made king?" "Sirs, said Merlin, "because he is king Uther's son, born in wedlock. . . . More than three hours after the death of Gorloïs did the king wed the fair Igrayne."—*Malory: History of Prince Arthur*, i. 2, 6 (1470).

[*Uther*] was sorry for the death of Gorloïs, but rejoiced that Igerna was now at liberty to marry again . . . they continued to live together with much affection and had a son and daughter, whose names were Arthur and Anne.—*Geoffrey: British History*, iii. 20 (1142).

*** It is quite impossible to reconcile the contradictory accounts of Arthur's sister and Lot's wife. Tennyson says Bellicent, but the tales compiled by sir T. Malory all give Margause. Thus in *La Mort d'Arthur*, i. 2, we read, "King Lot of Lothan and of Orkeney wedded

Margawse [*Arthur's sister*]" (pt. i. 36), "whose sons were Gawaine, Agravaine, Gahĕris, and Gareth;" but Tennyson says Gareth was "the last tall son of Lot and Bellicent."

Gor'mal, the mountain range of Sevo.

Her arm was white like Gormal's snow; her bosom whiter than the foam of the main when roll the waves beneath the wrath of winds.—*Fragment of a Norse Tale.*

Gosh, the Right Hon. Charles Arbuthnot, the most confidential friend of the duke of Wellington, with whom he lived.

Gosling (*Giles*), landlord of the Black Bear inn, near Cumnor Place.

Cicely Gosling, daughter of Giles.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Gospel Doctor (*The*), John Wycliffe (1324–1384).

Gospel of the Golden Rule, "Do as you would be done by," or "As ye would that men should do to you, do ye also to them."—*Luke* vi. 31.

He preached to all men everywhere
The Gospel of the Golden Rule.
Longfellow: The Wayside Inn (prelude).

Gospeller (*The Hot*), Dr. R. Barnes, burnt at Smithfield, 1540.

Gos'samer (*i.e.* God's seam or thread). The legend is that gossamer is the ravellings of the Virgin Mary's winding-sheet, which fell away on her ascension into heaven

Gossips (*Prince of*), Samuel Pepys, noted for his gossiping *Diary*, commencing January 1, 1659, and continued for nine years (1632–1703).

Goswin, a rich merchant of Bruges, who is in reality Florez, son of Gerrard king of the beggars. His mistress, Bertha, the supposed daughter of Vandunke the burgomaster of Bruges, is in reality the daughter of the duke of Brabant.—*Fletcher: The Beggars' Bush* (1622).

Gotham (*Merry Tales of the Men of*), supposed to have been compiled in the reign of Henry VIII. by Andrew Borde. The legend is that king John, on his way to Lynn Regis, intended to pass through Gotham, in Nottinghamshire, with his army, and sent heralds to prepare his way. The men of Gotham were resolved, if possible, to prevent this expense and depredation, so they resolved to play the fool. Some raked the moon out of the pond, some made a ring to hedge in a bird, some did other equally foolish things, and the heralds told the king that the Gothamites were utter fools, and advised the king to go another way. So the king and his heralds were befooled, and the men of Gotham saved their bacon. But "wise as the men of Gotham" grew into a proverb to indicate a fool.

¶ The tale about the Gothamites trying to hedge in a cuckoo by joining hands in a circle is told of several places. We are told that the inhabitants of Towednack, in Cornwall, raised a *hedge* round a cuckoo, which escaped, just clearing the top of the enclosure, when one of the labourers exclaimed, "What a pity we did not raise it a little higher!" Similar tales are told of the people of Coggeshall, in Essex. In fact, nearly every county has its Gotham, whose inhabitants are credited with actions equally wise. (See *Dictionary of Phrase and Fable*, p. 541.)

Goths (*The last of the*), Roderick, the thirty-fourth of the Visigothic line of kings in Spain. He was the son of Cor'dova, who had his eyes put out by Viti'za the king of the Visigoths, whereupon Roderick rose against Vitiza and dethroned him; but the sons and adherents of Vitiza applied to the Moors, who sent over Tarik with 90,000 men, and Roderick was slain at the battle of Xerres, A.D. 711.

∴ Southey has an historic poem called *Roderick, the Last of the Goths.* He makes "Rusilla" to be the mother of Roderick.

Gothland or **Gottland,** an island called "The eye of the Baltic." Geoffrey of Monmouth says that when king Arthur had added Ireland to his dominions, he sailed to Iceland, which he subdued, and then both "Doldavius king of Gothland and Gunfasius king of the Orkneys voluntarily became his tributaries."—*British History*, ix. 10 (1142).

To Gothland how again this conqueror maketh forth...
Where Iceland first he won, and Orkney after got.
Drayton: Polyolbion, iv. (1612).

Gottlieb [*Got'-leeb*], a cottage farmer, with whom prince Henry of Hoheneck went to live after he was struck with leprosy. The cottager's daughter Elsie volunteered to sacrifice her life for the cure of the prince, and was ultimately married to him.—*Hartmann von der Aue: Poor Henry* (twelfth century). (See Longfellow's *Golden Legend.*)

Gourlay (*Ailshie*), a privileged fool or jester.—*Sir W. Scott: The Antiquary* (time, George III.).

Gourlay (*Ailsie*), an old sibyl at the death of Alice Gray.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gourmaz (*Don*), a national portrait of the Spanish nobility.—*Corneille: The Cid* (1636).

The character of don Gormaz, for its very excellence, drew down the censure of the French Academy.—*Sir W. Scott: The Drama.*

Gow (*Old Neill*), the fiddler.

Nathaniel Gow, son of the fiddler.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Gow (*Henry*) or HENRY SMITH, also called "Gow Chrom" and "Hal of the Wynd," the armourer. Suitor of Catharine Glover "the fair maid of Perth," whom he marries.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gower (*The Moral*), an epithet bestowed by Chaucer on John Gower, the poet (1320–1402).

Gowk Storm, a short storm, such as occurs in spring, when the gowk or cuckoo comes.

He trusted the present [*disturbance*] would prove but a gowk storm.—*Sir W. Scott: Tales of a Grandfather*, i. 49.

Gowk-thrapple (*Maister*), a covenanting preacher.—*Sir W. Scott: Waverley* (time, George II.).

A man of coarse, mechanical, perhaps rather intrinsically feeble intellect, with the vehemence of some pulpit-drumming Gowk-thrapple.—*Carlyle.*

Gowry, the owner of Nightmare Abbey, who thinks it most *comme il faut* to be melancholy.

Scythrop Gowry, his son, in love with two young ladies at the same time (Miss Marionetta O'Carroll and Miss Celinda Toobad). This is a skit on Percy Bysshe Shelley, who courted at the same time Mary Godwin and Harriett Westbrook, and told his father he intended to commit suicide. Shelley saw the allusion and took it in good part.—*Peacock's* novel of *Nightmare Abbey* (1818).

Graaf (*Count*), a great speculator in corn. One year a sad famine prevailed, and he expected, like Pharaoh king of Egypt, to make an enormous fortune by his speculation, but an army of rats, pressed by hunger, invaded his barns, and then, swarming into the castle, fell on the old baron, worried him to death, and devoured him. (See HATTO.)

Graal (*Saint*) or ST. GREAL is generally said to be the chalice used by Christ at the last supper, in which Joseph of Arimathēa caught the blood of the crucified Christ. In all descriptions of the graal in Arthurian romances, it is simply the visible "presence" of Christ, into which the elements are converted after consecration. When sir Galahad "achieved the quest of the holy graal," all that is meant is that he saw with his bodily eyes the visible Saviour into which the holy wafer had been transmuted.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire, and he smote himself into that bread: so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then [*the bishop*] took the holy vessel and came to sir Galahad as he kneeled down, and there he received his Saviour.—*Sir T. Malory: History of Prince Arthur*, pt. iii. 101, 102.

¶ King Pelles and sir Launcelot caught a sight of the St. Graal; but did not "achieve it," like Galahad.

When they went into the castle to take their repast . . . there came a dove to the window, and in its bill was a little censer of gold, and there withall was such a savor as if all the spicery of the world had been there . . . and a damsel, passing fair, bare a vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers. . . . "Oh mercy!" said sir Launcelot, "what may this mean?" . . . "This," said the king, "is the holy Sancgreall which ye have seen. —Pt. iii. 2

¶ When sir Bors de Ganis went to Corbin, and saw Galahad the son of sir Launcelot, he prayed that the boy might prove as good a knight as his father, and instantly the white dove came with the golden censer, and the damsel bearing the sancgraal, and told sir Bors that Galahad would prove a better knight than his father, and would "achieve the Sancgreall;" then both dove and damsel vanished.—*Sir T. Malory: History of Prince Arthur*, pt. iii. 4.

¶ Sir Percival, the son of sir Pellinore king of Wales, after his combat with sir Ector de Maris (brother of sir Launcelot), caught sight of the holy graal, and both sir Percival and sir Ector were cured of their wounds thereby. Like sir Bors, he (sir Percival) was with sir Galahad when the quest was achieved (pt. iii. 14). Sir Launcelot was also miraculously cured in the same way.—*Sir T. Malory*, pt. iii. 18.

¶ King Arthur, the queen, and all the 150 knights saw the holy graal as they sat at supper when Galahad was received into the fellowship of the Round Table—

First they heard a crackling and crying of thunder . . and in the midst of the blast entered a sun-beam more clear by seven times than ever they saw day, and all were lighted of the grace of the Holy Ghost . . . then there entered the hall the holy greal [*consecrated*

bread], covered with white samite; but none might see it, nor who bare it . . . and when the holy greal had been borne thro, the hall, the vessel suddenly departed. —*Sir T. Malory: History of Prince Arthur*, iii. 35 (1470).

(The chief romances of the St. Graal are: The *Holy Graal*, in verse (1100), by the old German minnesingers. *Titurel* or the *Guardian of the Holy Graal*, by Wolfram a minnesinger. *The Romance of Parzival*, by Wolfram, translated into French by Chrêtien de Troyes, in verse (1170); it contains 4018 eight-syllable lines. *Roman des diverses Quêtes des St. Graal*, by Walter Mapes, in prose; this is a continuation of the *Roman de Tristan*. The *Life of Joseph of Arimathêa*, in prose, by Robert de Borron. The *Holy Graal*, by Tennyson.)

Helinandus says, "In French they give the name *gradal* or *graal* to a large deepish vessel in which rich meats with their gravy are served to the wealthy."—*Vicentius Bellovacensis: Speculum Hist.*, xxiii. 147.

∴ We find, in the churchwardens' account of Wing (Bucks.), 1527, "Three Graylls," *ie.* three *gradales*, called by the Roman Catholics *cantatoria*. In the *Athenæum* (June 25, 1870) we read, "The Saxons called a graal a 'graduale' *ad te levavi*, from the first three words of the (introït First Sunday in Advent), with which the codex begins."

Graal-burg, a magnificent temple, surrounded with towers raised on brazen pillars, and containing the holy graal. It was founded by king Titurel, on mount Salvage, in Spain, and was a marvel of magnificence, glittering with gold and precious stones.—*Wolfram of Eschenbach* (minnesinger): *Parzival* (thirteenth century).

Grace (*Lady*), sister of lady Townly, and the engaged wife of Mr. Manly. The very opposite of a lady of fashion. She says—

"In summer I could pass my leisure hours in reading, walking, . . . or sitting under a green tree; in dressing, dining, chatting with an agreeable friend; perhaps hearing a little music, taking a dish of tea, or a game at cards, managing my family, looking into its accounts, playing with my children . . . or in a thousand other innocent amusements."—*Vanbrugh and Cibber: The Provoked Husband*, iii. (1728).

"No person," says George Colman, "has ever more successfully performed the elegant levities of 'lady Townley' upon the stage, or more happily practised the amiable virtues of 'lady Grace' in the circles of society, than Miss Farren (the countess of Derby, 1759-1829)."

Grace-be-here Humgudgeon, a corporal in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Grace de Dieu. (See HARRY, *the Great.*)

Grace'church, London, means the *græs* or *grass* church. It was built on the site of the old grass-market.

Graceless Florins. (See GODLESS FLORINS, p. 432.)

Gracio'sa, a lovely princess, who is the object of a step-mother's most implacable hatred. The step-mother's name is Grognon, and the tale shows how all her malicious plots are thwarted by Percinet, a fairy prince, in love with Graciosa.—*Percinet and Graciosa* (a fairy tale).

Gracio'so, the licensed fool of Spanish drama. He has his coxcomb and truncheon, and mingles with the actors without aiding or abetting the plot. Sometimes he transfers his gibes from the actors to the audience, like our circus clowns.

Gradas'so, king of Serica'na, "bravest of the pagan knights." He went against Charlemagne, with 100,000 vassals in his train, "all discrownêd kings," who never addressed him but on their knees.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Grad'grind (*Thomas*), a man of facts and realities. Everything about him is square; his forehead is square, and so is his fore-finger, with which he emphasizes all he says. Formerly he was in the wholesale hardware line. In his greatness he becomes M.P. for Coketown, and he lives at Stone Lodge, a mile or so from town. He prides himself on being eminently practical; and, though not a bad man at heart, he blights his children by his hard, practical way of bringing them up.

Mrs. Gradgrind, wife of Thomas Gradgrind. A little thin woman, always taking physic, without receiving from it any benefit. She looks like an indifferently executed transparency without light enough behind the figure. She is always complaining, always peevish, and dies soon after the marriage of her daughter Louisa.

Tom Gradgrind, son of the above, a sullen young man, much loved by his sister, and holding an office in the bank of his brother-in-law, Josiah Bounderby. Tom robs the bank, and throws suspicion on Stephen Blackpool, one of the hands in Bounderby's factory. When found out, Tom takes refuge in the circus of the town, disguised as a black servant, till he effects his escape from England.

Louisa Gradgrind, eldest daughter of Thomas Gradgrind, M.P. She marries Josiah Bounderby, banker and mill-owner. Louisa has been so hardened by her bringing up, that she appears cold and indifferent to everything, but she dearly loves her brother Tom.—*Dickens: Hard Times* (1854).

Gradus, the Oxford pedant, suitor for the hand of Elizabeth Doiley, daughter of a retired slop-seller. His rival is captain Granger. In a test of the scholarship of the aspirants, his Greek quotation is set aside for the captain's English fustian.—*Mrs. Cowley: Who's the Dupe?*

Græme (*Roland*), heir of Avenel (2 *syl.*). He first appears as page to the lady of Avenel, then as page to Mary queen of Scots.

Magdalene Græme, dame of Heathergill, grandmother of Roland Græme. She appears to Roland disguised as Mother Nicheven, an old witch at Kinross.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Græme (*William*), the red riever [*freebooter*] at Westburnflat.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Grævius or *J. G. Græfe* of Saxony, editor of several of the Latin classics (1632-1703).

Believe me, lady, I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius.—*Mrs. Cowley: Who's the Dupe?* i. 3.

(Abraham Gronovius was a famous philologist, 1694-1775.)

Graham Hamilton, a novel by lady Caroline Lamb. Its object is to show the infirmities of the most amiable and best of minds (1822).

Grahame (*Colonel John*), of Claverhouse, in the royal army under the duke of Monmouth. Afterwards viscount of Dundee.

Cornet Richard Grahame, the colonel's nephew, in the same army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Grahame's Dike, the Roman wall between the friths of the Clyde and Forth.

This wall defended the Britons for a time, but the Scots and Picts . . . climbed over it. . . . A man named Grahame is said to have been the first soldier who got over, and the common people still call the remains of the wall "Grahame's Dyke."—*Sir W. Scott: Tales of a Grandfather.*

Grahams, nicknamed "Of the Hen." The reference is this: The Grahams, having provided for a great marriage feast, found that a raid had been made upon their poultry by Donald of the Hammer (*q.v.*). They went in pursuit, and a combat took place; but as the fight was for "cocks and hens," it obtained for the Grahams the nickname of *Gramoch an Garrigh.*

Grail (*The Holy*). (See GRAAL.)

Gram, Siegfried's sword.

Grammar. Sigismund, surnamed Augustus, said, "Ego sum Imperator Romanorum, et supra grammaticam" (1520, 1548-1572).

Grammarians (*Prince of*), Apollonios of Alexandria. Priscian called him *Grammaticorum Princeps* (second century B.C.).

Grammont (*The count of*). He promised marriage to la belle Hamilton, but left England without performing the promise; whereupon the brothers followed him, and asked him if he had not forgotten something. "True, true," said the count, "excuse my short memory;" and, returning with the brothers, he made the young lady countess of Grammont.

Granary of Athens, the district about Kertch. The buck-wheat of this district carried off the prize of the Great Exhibition in 1851.

Granary of Europe. Sicily was so called once.

Granby and Devon. (See DEVON.)

Grand Jument, meant for Diana of Poitiers.—*Rabelais: Gargantua and Pantag'ruel* (1533).

Grand Monarque [*mo-nark'*], Louis XIV. (1638, 1643-1715).

Grand Pendu (*Le*), in cards, the king of diamonds. Whoever draws this card in cartomancy, is destined to die by the hands of the executioner. (See LENORMAND.)

Joachim Murat, when king of Naples, sought the aid of Mdlle. Lenormand, by whom he was received with her customary haughtiness. The cards being produced, Murat cut the Grand Pendu, the portent of ill-fortune. Murat cut four times, and in every instance it was the king of diamonds.—See *W. H. Wiltshire: Playing and other Cards*, 162.

(The card called *le pendu* in tarot cards is represented by a man with his hands tied behind his back, and in some cases with two bags of money attached to his armpits. The man is hanging by the right leg to a gibbet. Probably an emblematic figure in alchemy.)

Grand Pré, a village of Acadia (now *Nova Scotia*), inhabited by a colony from Normandy, of very primitive manners, preserving the very costume of their old Norman forefathers. They had no locks to their doors nor bolts to their windows. There "the richest man was poor, and the poorest lived in abundance." Grand Pré is the scene of Longfellow's *Evangeline* (1849).

Grandamour. (See GRAUNDE AMOURE.)

Grandison (*Sir Charles*), the hero of a novel by S. Richardson, entitled *The History of Sir Charles Grandison.* Sir Charles is the beau-ideal of a perfect hero, the union of a good Christian and perfect English gentleman; but such a "faultless monster the world ne'er saw." Richardson's ideal of this character was Robert Nelson, reputed author of the *Whole Duty of Man* (1753).

Like the old lady mentioned by sir Walter Scott, who chose *Sir Charles Grandison* because she could go to sleep for half an hour at any time during its reading, and still find the personages just where she left them, conversing in the cedar parlour.—*Encyclopædia Britannica* (article "Romance").

Grandison is the English *Emile*, but an Emile completely instructed. His discourses are continual precepts, and his actions are examples. Miss Biron is the object of his affection.—*Editor of Arabian Nights Continued*, iv. 72.

Grandmother. Lord Byron calls the *British Review* "My Grandmother's Review," and says he purchased its favourable criticism of *Don Juan* with a bribe.

For fear some prudish readers should grow skittish,
I've bribed "My Grandmother's Review," *The British;*
I sent it in a letter to the editor,
Who thanked me duly by return of post. . . .
And if my gentle Muse he please to roast . . .
All I can say is—that he had the money.
Byron: Don Juan, i. 209, 210 (1819).

Grane (2 *syl.*), Siegfried's horse, whose speed outstripped the wind.

Grane'angowl (*Rev. Mr.*), chaplain to sir Duncan Campbell, at Ardenvohr Castle.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Granger (*Captain*), in love with Elizabeth Doiley, daughter of a retired slop-seller. The old father resolves to give her to the best scholar, himself being judge. Gradus, an Oxford pedant, quotes two lines of Greek, in which the word *panta* occurs four times. "Pantry!" cries old Doiley; "no, no; you can't persuade me that's Greek." The captain talks of "refulgent scintillations in the ambient void opake; chrysalic spheroids and astifarous constellations;" and when Gradus says, "It is a rant in English," the old man boils with indignation. "Zounds!" says he; "d'ye take me for a fool? D'ye think I don't know my own mother tongue? 'Twas no more like English than I am like Whittington's cat!" and he drives off Gradus as a vile impostor.—*Mrs. Cowley: Who's the Dupe?*

Granger. (See EDITH, p. 314.)

Grangousier, father of Gargantua, "a good sort of a fellow in his younger days, and a notable jester. He loved to drink neat, and would eat salt meat" (bk. i. 3). He married Gargamelle (3 *syl.*), daughter of the king of the Parpaillons, and had a son named Gargantua.—*Rabelais: Gargantua*, i. 3 (1533).

∴ "Grangousier" is meant for John d'Albret, king of Navarre; "Gargamelle" for Catherine de Foix, queen of Navarre; and "Gargantua" for Henri d'Albret, king of Navarre. Some fancy that "Grangousier" is meant for Louis XII., but this cannot be, inasmuch as he is distinctly called a "heretic for declaiming against the saints" (ch. xlv.).

Grania. (See DERMAT O'DYNA.)

Grantam (*Miss*), a friend of Miss Godfrey, engaged to sir James Elliot.—*Foote: The Liar* (1761).

Grant'mesnil (*Sir Hugh de*), one of the knights challengers at the tournament.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Grantorto, the personification of rebellion in general, and of the evil genius of the Irish rebellion of 1580 in particular. Grantorto is represented as a huge giant, who withheld from Irēna [i.e. *Iernê* or *Ireland*] her inheritance. Sir Artĕgal [*Arthur lord Grey of Wilton*], being sent to destroy him, challenged him to single combat, and having felled him to the earth with his sword Chrysa'or, "reft off his head to ease him of his pain."—*Spenser: Faërie Queene*, v. 12 (1596).

Grapes of God. Tennyson calls the wine-cup of the eucharist "the chalice of the grapes of God," alluding, of course, to the symbolical character of the sacramental wine, which represents the death-blood of Christ, shed for the remission of sin.

Where the kneeling hamlet drains
The chalice of the grapes of God.
Tennyson: In Memoriam, x.

Grapes Painted. Zeuxis of Hera-

clēa painted grapes so admirably that birds flew to them and tried to eat them. (See HORSE PAINTED.)

Therefore the bee did suck the painted flower,
And birds of grapes the cunning semblance pecked.
Sir J. Davies: Immortality of the Soul, ii. (1622).

Grass (*Cronos*), a grass which gives those who taste it an irresistible desire for the sea. (See under GLAUCUS.)

Grass (*To give*), to acknowledge yourself vanquished. A Latin phrase, *Herbam dare* aut *porrigĕre.—Pliny: Nat. Hist.*, xxii. 4.

Grasshopper (*A*). What animal is that which avoids every one, is a compound of seven animals, and lives in desolate places?

Damaké answered, "It is a grasshopper, which has the head of a horse, the neck of an ox, the wings of a dragon, the feet of a camel, the tail of a serpent, the horns of a stag, and the body of a scorpion."—*Count Calus: Oriental Tales* ("The Four Talismans," 1743).

Grasshopper. (See GRESHAM, p. 449.)

Grass-market (Edinburgh), at one time the place of public executions.

Mitchel, being asked why he had made so wicked an attempt on the person of the archbishop [*Sharpe*], replied that he did it "for the glory of God." . . . The duke said then, "Let Mitchel glorify God in the Grass-market."—*Higgins: Remarks on Burnet*, ii. 131.

Gra'tian (*Father*), the begging friar at John Mengs's inn at Kirchhoff.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Gratia'no, one of Anthonio's friends. He "talked an infinite deal of nothing, more than any man in all Venice." Gratiano married Nerissa, the waiting-gentlewoman of Portia.—*Shakespeare: Merchant of Venice* (1598).

Gratia'no, brother of Brabantio, and uncle of Desdemona. — *Shakespeare: Othello* (1611).

Graunde Amoure (*Sir*), walking in a meadow, was told by Fame of a beautiful lady named La belle Pucell, who resided in the Tower of Musyke. He was then conducted by Gouvernance and Grace to the Tower of Doctrine, where he received instruction from the seven Sciẽnces:—Gramer, Logyke, Rethorike, Arismetricke, Musyke, Geometry, and Astronomy. In the Tower of Musyke he met La belle Pucell, with whom he fell in love, but they parted for a time. Graunde Amoure went to the Tower of Chivalry to perfect himself in the arts of knighthood, and there he received his degree from king Melyz'yus. He then started on his adventures, and soon encountered False Report, who joined him and told him many a lying tale; but lady Correction, coming up, had False Report soundly beaten, and the knight was entertained at her castle. Next day he left, and came to a wall where hung a shield and horn. On blowing the horn, a three-headed monster came forth, with whom he fought, and cut off the three heads, called Falsehood, Imagination, and Perjury. He passed the night in the house of lady Comfort, who attended to his wounds; and next day he slew a giant fifteen feet high and with seven heads. Lastly, he slew the monster Malyce, made by enchantment of seven metals. His achievements over, he married La belle Pucell, and lived happily till he was arrested by Age, having for companions Policye and Avarice. Death came at last to carry him off, and Remembrance wrote his epitaph. — *S. Hawes: The Passe-tyme of Plesure* (1515).

Graunde Amoure's Steed, Galantyse, the gift of king Melyz'yus when he conferred on him the degree of knighthood.

I myselfe shall give you a worthy stede,
Called Galantyse, to helpe you in your nede.
Hawes: The Passe-tyme of Plesure, xxviii. (1515).

Graunde Amoure's Sword, Clare Prudence.

Drawing my swerde, that was both faire and bright,
I clipped Clare Prudence.
Hawes: The Passe-tyme of Plesure, xxxiii. (1515).

Grave (*The*), a poem in blank verse by Blair (1743). It runs to 767 lines.

The grave, dread thing,
Men shiver when thou'rt named. Nature, appalled,
Shakes off her wonted firmness.

∴ Mrs. Clive, in 1872, published nine poems, one of which was entitled *The Grave*.

Grave'airs (*Lady*), a lady of very dubious virtue, in *The Careless Husband*, by Colley Cibber (1704).

Mrs. Hamilton (1730–1788), upon her entrance, was saluted with a storm of hisses, and advancing to the footlights said, "Gemmen and ladies, I s'pose as how you hiss me because I wouldn't play 'lady Gravealrs' last night at Mrs. Bellamy's benefit. I would have done so, but she said as how my audience stunk, and were all tripe people." The pit roared with laughter, and the whole house shouted, "Well said, Mrs. Tripe!" a title which the fair speechifier retained ever after.—*Memoir of Mrs. Hamilton* (1803).

GRAY, the hero of J. Fenimore Cooper's novel called *The Pilot* (1823).

Gray (*Old Alice*), a former tenant of the Ravenswood family.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gray (*Dr. Gideon*), the surgeon at Middlemas.

Mrs. Gray, the surgeon's wife.

Menie Gray, the "surgeon's daughter," taken to India and given to Tippoo Saib as an addition to his harem; but, being rescued by Hyder Ali, she was restored to Hartley, and returned to her country.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Gray (*Duncan*) wooed a young lass called Maggie, but she "coost her head fu' high, looked asklent" (away), and bade him behave himself. "Duncan fleeched, and Duncan prayed," but Meg was deaf to his pleadings; so Duncan took himself off in dudgeon. This was more than Maggie meant, so she fell sick and like to die. As Duncan "could na be her death," he came forward manfully again, and then "they were crouse [*merry*] and canty bath. Ha, ha! the wooing o't!"—*Burns: Duncan Gray* (1792).

Gray (*Mary*), daughter of a country gentleman of Perth. When the plague broke out in 1666, Mary Gray and her friend Bessy Bell retired to an unfrequented spot called Burn Braes, where they lived in a secluded cottage, and saw no one. A young gentleman brought them food, but he caught the plague, communicated it to the two ladies, and all three died.—*Allan Ramsay: Bessy Bell and Mary Gray.*

Gray (*Auld Robin*). Jennie, a Scotch lass, was loved by young Jamie; "but saving a crown, he had naething else besides." To make that crown a pound, young Jamie went to sea, and both were to be for Jennie. He had not been gone many days when Jennie's mother fell sick, her father broke his arm, and their cow was stolen; then auld Robin came forward and maintained them both. Auld Robin loved the lass, and "wi' tears in his ee," said, "Jennie, for their sakes, oh, marry me!" Jennie's heart said "nay," for she looked for Jamie back; but her father urged her, and the mother pleaded with her eye, and so she consented. They had not been married above a month when Jamie returned. They met; she gave him one kiss, and, though she "gang like a ghaist," she made up her mind, like a brave, good lassie, to be a gude wife, for auld Robin was very kind to her (1772).

∴ This ballad was composed by lady Anne Lindsay, daughter of the earl of Balcarres (afterwards lady Barnard). It was written to an old Scotch tune called *The Bridegroom Grat when the Sun went Down.* Auld Robin Gray was her father's herdsman. When lady Anne was writing the ballad, and was piling distress on Jennie, she told her sister that she had sent Jamie to sea, made the mother sick, and broken the father's arm, but wanted a fourth calamity. "Steal the cow, sister Anne," said the little Elizabeth; and so "the cow was stolen awa';" and the song completed.

Gray's Monument, in Westminster Abbey, was by Bacon.

Graysteel, the sword of Kol, fatal to its owner. It passed into several hands, and always brought ill-luck with it.—*Icelandic Edda.*

Great Captain (*The*), Gonsalvo de Cor'dova, *el Gran Capitan* (1453–1515).

Manuel I. [Comnēnus] emperor of Trebizond, is so called also (1120, 1143–1180).

Great Cham of Literature, Dr. Samuel Johnson (1709–1784).

Great Commoner (*The*), William Pitt (1759–1806).

Great Dauphin (*The*), Louis the son of Louis XIV. (1661–1711).

(The "Little Dauphin" was the duke of Bourgogne, son of the Great or Grand Dauphin. Both died before Louis XIV.)

Great Duke (*The*), the duke of Wellington (1769–1852).

> Bury the Great Duke
> With an empire's lamentation;
> Let us bury the Great Duke
> To the noise of the mourning of a great nation.
> *Tennyson.*

Great Expectations, the autobiography of "Pip," a novel in three series, by Dickens (1860). Pip was the nephew of Joe Gargery, a village blacksmith, by whom he was brought up. When only seven years old he was encountered in the village churchyard by Magwitch, a runaway convict, who frightened the child into bringing him a file (to file off one of his fetters) and some food to eat. These Pip purloined from home, and carried to the convict very early next morning. Miss Havisham, the daughter of a very rich brewer, living in Satis House, being in want of a little boy to play with Estella, a child she had adopted, was persuaded to take Pip for the purpose. The boy lived at home, but went backwards and forwards to play with Estella. After a

time, Miss Havisham bound Pip apprentice to his uncle Gargery; but when about half his time had expired, Mr. Jaggers, an Old Bailey lawyer, informed him that a person (whose name he was forbidden to reveal) had provided money for his education, and that he was to be brought up as a gentleman of "great expectations." His indentures were accordingly cancelled, and he was sent as a private pupil to Mr. Matthew Pocket (of Harrow and Cambridge). Pip supposed that his "unknowed patron" was Miss Havisham, but it was Magwitch the convict, who had gone to New South Wales, where he had acquired great wealth as a sheep-farmer. When Pip was twenty-three years old, Magwitch clandestinely returned to England to see Pip, and give him a large fortune; but he was arrested as a returned convict, condemned to death, and all his property confiscated. He died at Newgate, and Pip was left penniless. He now entered the service of Cleriker and Co. as a clerk, and in eleven years he was taken into the firm as a junior partner. His love affair was a similar "great expectation." He fell in love with Estella, the adopted daughter of the rich Miss Havisham, but in reality the child of Magwitch. But Estella married Bentley Drummle, who ill-treated her, spent all her money, and left her a penniless widow. She and Pip met again after this, apparently on most friendly terms, but the novel breaks off here, and leaves the sequel to the reader's imagination. (See JOE GARGERY.)

Great Harry (*The*). (See HARRY.)

Great-Head or CANMORE, Malcolm III. of Scotland (*, 1057–1093).

Great-heart (*Mr.*), the guide of Christiana and her family to the Celestial City.—*Bunyan: Pilgrim's Progess*, ii. (1684).

Great Magician (*The*) or *The Great Magician of the North*, sir Walter Scott. So called first by professor John Wilson (1771–1832).

Great Marquis (*The*), James Graham, marquis of Montrose (1612–1650).

> I've told thee how we swept Dundee,
> And tamed the Lindsays' pride;
> But never have I told thee yet
> How the Great Marquis died.
>
> *Aytoun.*

The Great Marquis, dom Sebastiano Jose de Carvalho, marquis de Pombal, greatest of all the Portuguese statesmen (1699–1782).

Great Moralist (*The*), Dr. Samuel Johnson (1709–1784).

Great Sea (*The*). The Mediterranean Sea was so called by the ancients.

Great Unknown (*The*), sir Walter Scott, who published his *Waverley Novels* anonymously (1771–1832).

Great Unwashed (*The*). The artisan class were first so called by Burke, but sir W. Scott popularized the phrase.

Greaves (*Sir Launcelot*), a well-bred young English squire of the George II. period; handsome, virtuous, and enlightened, but crack-brained. He sets out, attended by an old sea-captain, to detect fraud and treason, abase insolence, mortify pride, discourage slander, disgrace immodesty, and punish ingratitude. Sir Launcelot, in fact, is a modern don Quixote, and captain Crow is his Sancho Panza.—*Smollett: The Adventures of Sir Launcelot Greaves* (1760).

Smollett became editor of the *Critical Review*, and an attack in that journal on admiral Knowles led to a trial for libel. The author was sentenced to pay a fine of £100, and suffer three months' imprisonment. He consoled himself in prison by writing his novel of *Launcelot Greaves.—Chambers: English Literature*, ii. 65.

Grecian Daughter (*The*), Euphrasia, daughter of Evander a Greek, who dethroned Dionysius the Elder, and became king of Syracuse. In his old age he was himself dethroned by Dionysius the Younger, and confined in a dungeon in a rock, where he was saved from starvation by his daughter, who fed him with "the milk designed for her own babe." Timoleon having made himself master of Syracuse, Dionysius accidentally encountered Evander his prisoner, and was about to kill him, when Euphrasia rushed forwards and stabbed the tyrant to the heart.—*Murphy: The Grecian Daughter* (1772).

N.B.—As an historical drama this plot is much the same as if the writer had said that James I. (of England) abdicated and retired to St. Germain, and when his son James II. succeeded to the crown, he was beheaded at White Hall; for Murphy makes Dionysius the Elder to have been dethroned, and going to Corinth to live (act i.), and Dionysius the Younger to have been slain by the dagger of Euphrasia; whereas Dionysius the Elder never was dethroned, but died in Syracuse at the age of 63; and Dionysius the Younger was not slain in Syracuse, but, being dethroned, went to Corinth, where

he lived and died in exile. (See ROMAN DAUGHTER.)

∴ The same story is told of Xantippê (3 *syl.*) daughter of Cimonos.

This, of course, is not Xantippe the wife of Socratês. (See *Childe Harold*, v. 148; and *Little Dorrit*, xix.)

Greece (*The two eyes of*), Athens and Sparta.

Greedy (*Justice*), thin as a thread-paper, always eating and always hungry. He says to sir Giles Overreach (act iii. 1), "Oh, I do much honour a chine of beef! Oh, I do reverence a loin of veal!" As a justice, he is most venial—the promise of a turkey will buy him, but the promise of a haunch of venison will out-buy him. —*Massinger: A New Way to Pay Old Debts* (1628).

Greek (*A*), a pander; *a merry Greek, a foolish Greek, a Corinthian*, etc., all mean either pander or harlot. Frequently used by Shakespeare in *Timon of Athens* (1678) and in *Henry IV.* (1:97-9).

Greek Church (*Fathers of the*): Eusebius, Athana'sius, Basil "the Great," Gregory Nazianze'nus, Gregory of Nyssa, Cyril of Jerusalem, Chrys'ostom, Epipha'nius, Cyril of Alexandria, and Ephraim deacon of Edessa.

Greek Kalends, never. There were no kalends in the Greek system of reckoning the months. Hence Suetonius says it shall be transferred *ad Græcas calendas*, or, in parliamentary phrase, "to this day six months."

> They and their bills . . . are left
> To the Greek Kalends.
> *Byron: Don Juan*, xiii. 45 (1824).

Greeks (*Last of the*), Philopœ'men of Megalop'olis, whose great object was to infuse into the Achæans a military spirit, and establish their independence (B.C. 252–183).

When Greeks joined Greeks. Clytus said to Alexander that Philip was the greater warrior—

> I have seen him march,
> And fought beneath his dreadful banner, where
> The boldest at this table would have trembled.
> Nay, frown not, sir, you cannot look me dead;
> When Greeks joined Greeks, then was the tug of war.
> *Lee: Alexander the Great*, iv. 2 (1678).

(Slightly altered into *When Greek joins Greek, then is the tug of war*, this line has become a household phrase.)

To play the Greek, to act like a harlot. When Cressid says of Helen, "Then she's a merry Greek indeed," she means that Helen is no better than a *fille publique*. Probably Shakespeare had his eye upon "fair Hiren," in Peel's play called *The Turkish Mahomet and Hyren the Fair Greek*. "A fair Greek" was at one time a euphemism for a courtezan.

Green (*Mr. Paddington*), a clerk at Somerset House.

Mrs. Paddington Green, his wife.—*Morton: If I had a Thousand a Year.*

Green (*Verdant*), a young man of infinite simplicity, who goes to college, and is played upon by all the practical jokers of *alma mater*. After he has bought his knowledge by experience, the butt becomes the "butter" of juveniles greener than himself. Verdant Green wore spectacles, which won for him the nickname of "Gig-lamps."—*Cuthbert Bede* [Rev. Edw. Bradley]: *Verdant Green* (1860).

Green (*Widow*), a rich, buxom dame of 40, who married first for money, and intended to choose her second husband "to please her vanity." She fancied Waller loved her, and meant to make her his wife, but sir William Fondlove was her adorer. When the politic widow discovered that Waller had fixed his love on another, she gave her hand to the old beau, sir William; for if the news got wind of her love for Waller, she would become the laughing-stock of all her friends. —*Knowles: The Love-Chase* (1837).

Green-Bag Inquiry (*The*). A green bag full of documents, said to be seditious, was laid before parliament by lord Sidmouth, in 1817. An "inquiry" was made into these documents, and it was deemed advisable to suspend the Habeas Corpus Act, and forbid all sorts of political meetings likely to be of a seditious character.

Green Bird. Martyrs, after death, partake of the delights of bliss in the crops of green birds, which feed on the fruits of paradise.—*Jalallo'ddin.*

Green Bird (*The*), a bird that told one everything it was asked. An oracular bird, obtained by Fairstar after the failure of Chery and her two brothers. It was this bird who revealed to the king that Fairstar was his daughter and Chery his nephew.—*Comtesse D'Aulnoy: Fairy Tales* ("Fairstar and Prince Chery," 1682).

Green Flag Army (*The*), a Chinese militia, scattered through various provinces, and containing a million men. (See *Nineteenth Century*, March, 1894, p. 389.)

Green Horse (*The*), the 5th Dragoon Guards (*not* the 5th Dragoons). So called from their green velvet facings.

Green Howards (*The*), the 19th Foot. So called from the Hon. Charles Howard, their colonel from 1738 to 1748.

Green Isle (*The*) or THE EMERALD ISLE, Ireland.

A pugnacity characteristic of the Green Isle.—*Sir W. Scott.*

Green Knight (*The*), sir Pertolope (3 *syl.*), called by Tennyson "Evening Star" or "Hesperus." He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 127 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

N.B.—It is evidently a blunder of Tennyson to call the *Green* Knight "Evening Star," and the *Blue* Knight "Morning Star." In the old romance the combat with the "Green Knight" was at *dawn*, and with the "Blue Knight" at *sunset*. (See *Notes and Queries*, February 16, 1878.)

Green Knight (*The*), a pagan knight, who demanded Fezon in marriage, but, being overcome by Orson, was obliged to resign his claim.—*Valentine and Orson* (fifteenth century).

Green Lettuce Lane [St. Lawrence, Poultney], a corruption of "Green Lattice;" so called from the green lattice gate which used to open into Cannon Street.

Green Linnets, the 39th Foot, now the Dorsetshire Regiment. In point of fact, the line battalions have white facings and scarlet uniforms; the volunteer battalion has a green uniform with scarlet facings; and the Cadet Corps (Sherborne School) has the same uniform and facings as the line battalions, scarlet and white.

Green Man (*The*). The man who used to let off fireworks was so called in the reign of James I.

Have you any squibs, any green man in your shows?—*John Kirke* [*R. Johnson*]: *The Seven Champions of Christendom* (1617).

Green Man (*The*), a gentleman's gamekeeper, at one time clad in green.

But the green man shall I pass by unsung? . . .
A squire's attendant clad in keeper's green.
Crabbe: Borough (1810).

Greenhalgh, messenger of the earl of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Greenhorn (*Mr. Gilbert*), an attorney, in partnership with Mr, Gabriel Grinderson.

Mr. Gernigo Greenhorn, father of Mr. Gilbert.—*Sir W. Scott: The Antiquary* (time, George III.).

Greenland, a poem in heroic verse, in rhymes, by James Montgomery (1819). It contains four cantos.

Greenleaf (*Gilbert*), the old archer at Douglas Castle.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Gregory, a faggot-maker of good education, first at a charity school, then as waiter on an Oxford student, and then as the fag of a travelling physician. When compelled to act the doctor, he says the disease of his patient arises from "propria quæ maribus tribuuntur mascula dicas, ut sunt divorum, Mars, Bacchus, Apollo, virorum." And when sir Jasper says, "I always thought till now that the heart is on the left side, and the liver on the right," he replies, "Ay, sir, so they were formerly, but we have changed all that." In Molière's comedy, *Le Médecin Malgré Lui*, Gregory is called "Sganarelle," and all these jokes are in act ii. sc. 6.—*Fielding: The Mock Doctor.*

Gregory, father and son, hangmen in the seventeenth century. In the time of the Gregorys, hangmen were termed "esquires." In France, executioners were termed "monsieur," even to the breaking out of the Revolution.

Gregory's Day (*St.*), March 12.

Sow runcivals timely, and all that is gray;
But sow not the white [*peas, etc.*] till St. Gregory's Day.
Tusser: Five Hundred Points of Good Husbandry, xxxv. 3 (1557).

Gregson (*Widow*), Darsie Latimer's landlady at Shepherd's Bush.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gregson (*Gilbert*), the messenger of father Buonaventura.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gre'mio, an old man who wishes to marry Bianca, but the lady prefers Lucentio, a young man.—*Shakespeare: Taming of the Shrew* (1594).

Grendel, the monster from which Beowulf delivered Hrothgar king of Denmark. It was half monster, half man, whose haunt was the marshes among "a monster race." Night after night it crept stealthily into the palace called Heorot, and slew sometimes as many as thirty of the inmates. At length Beowulf, at the head of a mixed band of warriors, went against it and slew it.—*Beowulf*, an Anglo-Saxon epic (sixth century).

Grenville (*Sir Richard*), the commander of the *Revenge*, in the reign of queen Elizabeth. Out of his crew, ninety were sick on shore, and only a hundred able-bodied men remained on board. The *Revenge* was one of the six ships under the command of lord Thomas Howard. While cruising near the Azores, a Spanish fleet of fifty-three ships made towards the English, and lord Howard sheered off, saying, "My ships are out of gear, and how can six ships-of-the-line fight with fifty-three?" Sir Richard Grenville, however, resolved to stay and encounter the foe, and "ship after ship the whole night long drew back with her dead; some were sunk, more were shattered;" and the brave hundred still fought on. Sir Richard was wounded and his ship riddled, but his cry was still "Fight on!" When resistance was no longer possible, he cried, "Sink the ship, master gunner! sink her! Split her in twain, nor let her fall into the hands of the foe!" But the Spaniards boarded her, and praised sir Richard for his heroic daring. "I have done my duty for my queen and faith," he said, and died. The Spaniards sent the prize home, but a tempest came on, and the *Revenge*, shot-shattered, "went down, to be lost evermore in the main." — *Tennyson: The Revenge*, a ballad of the fleet (1878).

(Froude has an essay on the subject. Canon Kingsley, in *Westward Ho!* has drawn sir Richard Grenville, and alludes to the fight. Lord Bacon says the fight "was memorable even beyond credit [credibility], and to the height of heroic fable." Arber published three small volumes on sir Richard's noble exploit. Gervase Markham has a long poem on the subject. Sir Walter Raleigh says, "If lord Howard had stood to his guns, the Spanish fleet would have been annihilated." Browning's *Hervé Riel* (*q.v.*) forms a splendid contrast to Tennyson's poem *The Revenge.*)

Gresham and the Pearl. When queen Elizabeth visited the Exchange, sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

> Here £15,000 at one clap goes
> Instead of sugar: Gresham drinks the pearl
> Unto his queen and mistress. Pledge it, lords.
> *Heywood: If You Know not Me, You Know Nobody.*

∴ It is devoutly to be hoped that sir Thomas was above such absurd vanity, very well for queen Cleopatra, but more than ridiculous in such an imitation.

Gresham and the Grasshopper. There is a vulgar tradition that sir Thomas Gresham was a foundling, and that the old beldame who brought him up was attracted to the spot where she found him, by the loud chirping of a grasshopper.

(This tale arose from the grasshopper, which forms the crest of sir Thomas.)

To sup with sir Thomas Gresham, to have no supper. Similarly, "to dine with duke Humphrey" is to have nowhere to dine. The Royal Exchange was at one time a common lounging-place for idlers. (See DINE, p. 281.)

> Tho' little coin thy purseless pockets line,
> Yet with great company thou'rt taken up;
> For often with duke Humphrey thou dost dine,
> And often with sir Thomas Gresham sup.
> *Hayman: Quidlibet* (Epigram on a Loafer, 1628).

Gretchen, a German diminutive of Margaret; the heroine of Goethe's *Faust.* Faust meets her on her return from church, falls in love with her, and at last seduces her. Overcome with shame, Gretchen destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to the dungeon, finds her huddled on a bed of straw, singing wild snatches of ballads, quite insane. He tries to induce her to flee with him, but in vain. At daybreak Faust is taken away, and Gretchen, who dies, joins the heavenly choir of penitents.

∴ Gretchen is a perfect union of homeliness and simplicity; though her love is strong as death, yet she is a human woman throughout, and never a mere abstraction. No character ever drawn takes so strong a hold on the heart, and, with all her faults, who does not love and pity her?

Greth'el (*Gammer*), the hypothetical narrator of the tales edited by the brothers Grimm.

(Said to be Frau Viehmänin, wife of a peasant in the suburbs of Hessê Cassel, from whose mouth the brothers transcribed the tales.)

Gretna Green Marriages. Gretna Green is in Dumfriesshire, on the border of England and Scotland. According to Scotch law, any man and woman taking each other for husband and wife before witnesses are legally married, and ordination is not needful in the celebrant, but as a rule one individual assumed the monopoly, married the couples in his own house, using a form of service, and keeping a register of the names.

The first known officiating person was named Scott, in the middle of the eighteenth century; and Harry Smith, a Berwick billiard-maker, still officiates, succeeding William Laing (1897), in whose family the "priesthood" had long been. The average number of marriages used to be above seven hundred a year, but since lord Brougham's Act of 1856, which requires the residence of one of the parties for twenty-one days, Gretna Green marriages have well-nigh died out. Robert Elliott, between 1811 and 1855, celebrated 3782 marriages at Gretna Green.

Grey (*Lady Jane*), a tragedy by N. Rowe (1715). Another by Ross Neil; and one by Tennyson (1876).

(In *French*, Laplace (1745), Mde. de Staël (1800), Ch. Brifaut (1812), and Alexandre Soumet (1844), produced tragedies on the same subject. Paul Delaroche has a fine picture called "Le Supplice de Jane Grey," 1835.)

Grey (*Vivian*), a novel by Disraeli (lord Beaconsfield), said to be meant for the author himself, and Mr. Grey for the author's father (1826–7). This was the author's first novel.

Gribouille, the wiseacre who threw himself into a river that his clothes might not get wetted by the rain.—*A French Proverbial Saying.*

Gride (*Arthur*), a mean old usurer, who wished to marry Madeline Bray; but Madeline loved Nicholas Nickleby, and married him. Gride was murdered. —*Dickens: Nicholas Nickleby* (1838).

Grieux (*Le chevalier des*), the hero of a French novel by the abbé Prévost, called *Manon Lescaut*, translated into English by Charlotte Smith. A discreditable connection existed between des Grieux and Manon, and they lived together a disreputable life. After many vicissitudes, Manon was transported to New Orleans, and des Grieux accompanied her in the transport. She fled the colony to escape the governor's son, who made love to her and died of privation in the wilderness. The chevalier returned to France (1697–1763).

Grieve (*Jockie*), landlord of an alehouse near Charlie's Hope.—*Sir W. Scott: Guy Mannering* (time, George II.).

Griffin (*Allan*), landlord of the Griffin inn, at Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Griffin-feet, the mark by which the Desert Fairy was known in all her metamorphoses.—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Griffiths (*Old*), steward of the earl of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Griffiths (*Samuel*), London agent of sir Arthur Darsie Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Griflet (*Sir*), knighted by king Arthur at the request of Merlin, who told the king that sir Griflet would prove "one of the best knights of the world, and the strongest man of arms."—*Sir T. Malory: History of Prince Arthur*, i. 20 (1470).

Grildrig, a mannikin.

She gave me the name "Grildrig," which the family took up, and afterwards the whole kingdom. The word imports what the Latin calls *manunculus*, the Italian *homunceletion*, and the English *mannikin*.—*Dean Swift: Gulliver's Travels* ("Voyage to Brobdingnag," 1726).

Grim. (See HAVELOCK.)

Grim (*Giant*), a huge giant, who tried to stop pilgrims on their way to the Celestial City. He was slain by Mr. Greatheart.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Grimalkin, a cat, the spirit of a witch. Any witch was permitted to assume the body of a cat nine times. When the "first Witch" (in *Macbeth*) hears a cat mew, she says, "I come, Grimalkin" (act i. sc. 1).—*Shakespeare.*

Grimbard, the brock, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

Grime, the partner of Item the usurer. It is to Grime that Item appeals when he wants to fudge his clients. The question, "Can we do so, Mr. Grime?" always brings the stock answer, "Quite impossible, Mr. Item."—*Holcroft: The Deserted Daughter* (1784), altered into *The Steward.*

Grimes (*Peter*), the drunken, thievish son of a steady fisherman. He had a boy, whom he killed by ill usage, and two others he made away with; but escaped conviction through defect of evidence. As no one would live with him, he turned mad, was lodged in the parish poor-house, confessed his crimes in delirium, and died.—*Crabbe: Borough*, xxii. (1810).

Grimes'by (*Gaffer*), an old farmer at Marlborough.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Grimwig, an irascible old gentleman, who hid a very kind heart under a rough exterior. He was Mr. Brownlow's great friend, and was always declaring himself ready to "eat his head" if he was mistaken on any point on which he passed an opinion.—*Dickens: Oliver Twist* (1837).

Grinderson (*Mr. Gabriel*), partner of Mr. Greenhorn. They are the attorneys who press sir Arthur Wardour for the payment of debts.—*Sir W. Scott: The Antiquary* (time, George III.).

Grip, the clever raven of Barnaby Rudge. During the Gordon riots it learnt the cry of "No Popery!" Other of its phrases were: "I'm a devil!" "Never say die!" "Polly, put the kettle on!" etc.—*Dickens: Barnaby Rudge* (1841).

Gripe (1 *syl.*), a scrivener, husband of Clarissa, but with a *tendre* for Araminta the wife of his friend Moneytrap. He is a miserly, money-loving, pig-headed hunks, but is duped out of £250 by his foolish liking for his neighbour's wife. — *Vanbrugh: The Confederacy* (1695).

Gripe (1 *syl.*), the English name of Géronte, in Otway's version of Molière's comedy of *Les Fourberies de Scapin* (1671). His daughter, called in French Hyacinthe, is called "Clara," and his son Leandre is Anglicized into "Leander."—*Otway: The Cheats of Scapin.*

Gripe (*Sir Francis*), a man of 64, guardian of Miranda an heiress, and father of Charles. He wants to marry his ward for the sake of her money, and as she cannot obtain her property without his consent to her marriage, she pretends to be in love with him, and even fixes the day of espousals. "Gardy," quite secure that he is the man of her choice, gives his consent to her marriage, and she marries sir George Airy, a man of 24. The old man laughs at sir George, whom he fancies he is duping, but he is himself the dupe all through.—*Mrs. Centlivre: The Busy Body* (1709).

December 2, 1790, Munden made his bow to the Covent Garden audience as "sir Francis Gripe."—*Memoirs of J. S. Munden* (1832).

Gripus, a stupid, venal judge, uncle of Alcmēna, and the betrothed of Phædra (Alcmena's waiting-maid), in Dryden's comedy of *Amphitryon* (1690). Neither Gripus nor Phædra is among the *dramatis personæ* of Molière's comedy of *Amphitryon* (1668).

Grisilda or **Griselda,** the model of patience and submission, meant to allegorize the submission of a holy mind to the will of God. Grisilda was the daughter of a charcoal-burner, but became the wife of Walter marquis of Saluzzo. Her husband tried her, as God tried Job, and with the same result: (1) He took away her infant daughter, and secretly conveyed it to the queen of Pa'via to be brought up, while the mother was made to believe that it was murdered. (2) Four years later she had a son, which was also taken from her, and was sent to be brought up with his sister. (3) Eight years later, Grisilda was divorced, and sent back to her native cottage, because her husband, as she was told, intended to marry another. When, however, lord Walter saw no indication of murmuring or jealousy, he told Grisilda that the supposed rival was her own daughter, and her patience and submission met with their full reward.—*Chaucer: Canterbury Tales* ("The Clerk's Tale," 1388).

∴ The tale of Grisilda is the last in Boccaccio's *Decameron.* Petrarch rendered it into a Latin romance, entitled *De Obedentia et Fide Uxoria Mythologia.* In the middle of the sixteenth century appeared a ballad and also a prose version of *Patient Grissel.* Miss Edgeworth has a domestic novel entitled *The Modern Griselda* (1804). The tale of Grisilda is an allegory on the text, "The Lord gave, and the Lord hath taken away; blessed be the Name of the Lord."

Dryden says, "The tale of Grizild was the invention of Petrarch, and was sent by him to Boccace, from whom it came to Chaucer."—*Preface to Fables.*

Griskinis'sa, wife of Artaxaminous king of Utopia. The king felt in doubt, and asked his minister of state this knotty question—

> Shall I my Griskinissa's charms forego,
> Compel her to give up the royal chair,
> And place the rosy Distaffina there?

The minister reminds the king that Distaffina is betrothed to his general.

> And would a king his general supplant?
> I can't advise, upon my soul I can't.
> *Rhodes: Bombastes Furioso* (1790).

Grissel or **Grizel.** Octavia, the wife of Mark Antony, and sister of Augustus, is called the "patient Grizel of Roman story."

> For patience she will prove a second Grissel.
> *Shakespeare: Taming of the Shrew,* act ii. sc. 1 (1594).

Griz'el Dal'mahoy (*Miss*), the seamstress.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Griz'zie, maidservant to Mrs. Saddletree.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Griz'zie, one of the servants of the Rev. Josiah Cargill.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Griz'zle, chambermaid at the Golden Arms inn, at Kippletringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Grizzle (*Lord*), the first peer of the realm in the court of king Arthur. He is in love with the princess Huncamunca, and as the lady is promised in marriage to the valiant Tom Thumb, he turns traitor, and "leads his rebel rout to the palace gate." Here Tom Thumb encounters the rebels, and Glumdalca, the giantess, thrusts at the traitor, but misses him. Then the "pigmy giant-killer" runs him through the body. The black cart comes up to drag him off, but the dead man tells the carter he need not trouble himself, as he intends "to bear himself off," and so he does.—*Tom Thumb*, by Fielding the novelist (1730), altered by Kane O'Hara (1778).

Groat'settar (*Miss Clara*), niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.

Miss Maddie Groatsettar, also niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.—*Sir W. Scott: The Pirate* (time, William III.).

Groffar'ius, king of Aquitania, who resisted Brute the mythical great-grandson of Ænēas, who landed there on his way to Britain.—*Drayton: Polyolbion*, i. (1612).

Grongar Hill, a descriptive poem in eight-syllable verse, containing pictures of scenes on the banks of the Wye (1726).

Gronovius, father and son, critics and humanists (father, 1611–1671; son, 1645–1716).

I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius. I had rather possess your approbation than that of the elder Scaliger.—*Mrs. Cowley: Who's the Dupe?* i. 3.

(Scaliger, father (1484–1558), son (1540–1609), critics and humanists.)

Groom (*Squire*), "a downright, English, Newmarket, stable-bred gentleman-jockey, who, having ruined his finances by dogs, grooms, cocks, and horses, . . . thinks to retrieve his affairs by a matrimonial alliance with a City fortune" (canto i. 1). He is one of the suitors of Charlotte Goodchild; but, supposing the report to be true that she has lost her money, he says to her guardian—

"Hark ye! sir Theodore; I always make my match according to the weight my thing can carry. When I offered to take her into my stable, she was sound and in good case; but I hear her wind is touched. If so, I would not back her for a shilling. Matrimony is a long course, . . . and it won't do."—*Macklin: Love à la Mode*, ii. 1 (1779).

This was Lee Lewes's great part [1740–1803]. One morning at rehearsal, Lewes said something not in the play. "Hoy, hoy!" cried Macklin; "what's that? what's that?" "Oh," replied Lewes, "'tis only a bit of my nonsense." "But," said Macklin, gravely, "I like my nonsense, Mr. Lewes, better than yours."—*O'Keefe.*

Grosvenor [*Grove'-nr*] **Square,** London. So called because it is built on the property of sir Richard Grosvenor, who died 1732.

Grotto of Eph'esus. Near Ephesus was a grotto containing a statue of Diana attached to a reed presented by Pan. If a young woman, charged with dishonour, entered this grotto, and the reed gave forth *musical* sounds, she was declared to be a pure virgin; but if it gave forth *hideous noises*, she was denounced and never seen more. Corinna put the grotto to the test, at the desire of Glaucon of Lesbos, and was never seen again by the eye of man.—*Lord Lyton: Tales of Milētus*, iii. (See CHASTITY, p. 198, for other tests.)

Grouse's Day (*Saint*), the 12th of August.

They were collected with guns and dogs to do honour to . . . St. Grouse's day.—*London Society* ("Patty's Revenge").

Groveby (*Old*), of Gloomstock Hall, aged 65. He is the uncle of sir Harry Groveby. Brusque, hasty, self-willed, but kind-hearted.

Sir Harry Groveby, nephew of old Groveby, engaged to Maria "the maid of the Oaks."—*Burgoyne: The Maid of the Oaks.*

Groves (*Jem*), landlord of the Valiant Soldier, to which was attached "a good dry skittle-ground."—*Dickens: The Old Curiosity Shop*, xxix. (1840).

Grub (*Jonathan*), a stock-broker, weighted with the three plagues of life—a wife, a handsome marriageable daughter, and £100,000 in the Funds, "any one of which is enough to drive a man mad; but all three to be attended to at once is too much."

Mrs. Grub, a wealthy City woman, who has moved from the east to the fashionable west quarter of London, and has abandoned merchants and tradespeople for the gentry.

Emily Grub, called *Milly*, the handsome daughter of Jonathan. She marries captain Bevil of the Guards.—*O'Brien: Cross Purposes* (1842).

Grub Street, near Moorfields, London, once famous for literary hacks and inferior literary publications. It is now called Milton Street—no compliment to our great epic poet. (See *Dunciad*, i. 38.)

I'd sooner ballads write and Grub Street lays.
Gay.

N.B.—The connection between Grub Street literature and Milton is not apparent. However, as Pindar, Hesiod, Plutarch, etc., were Bœo'tians, so Foxe the martyrologist, and Speed the historian, resided in Grub Street.

Grub'binol, a shepherd who sings with Bumkinet a dirge on the death of Blouzelinda.

Thus wailed the louts in melancholy strain,
Till bonny Susan sped across the plain;
They seized the lass, in apron clean arrayed,
And to the ale-house forced the willing maid;
In ale and kisses they forgot their cares,
And Susan Blouzelinda's loss repairs.
Gay: Pastoral, v. (1714).

(An imitation of Virgil's *Eclogue*, v., "Daphnis.")

Gru'dar and Bras'solis. Cairbar and Grudar both strove for a spotted bull "that lowed on Golbun Heath," in Ulster. Each claimed it as his own, and at length fought, when Grudar fell. Cairbar took the shield of Grudar to Brassolis, and said to her, "Fix it on high within my hall; 'tis the armour of my foe;" but the maiden, "distracted, flew to the spot, where she found the youth in his blood," and died.

Fair was Brassolis on the plain. Stately was Grudar on the hill.—*Ossian: Fingal*, i.

Grudden (*Mrs.*), of the Portsmouth Theatre. She took the money, dressed the ladies, acted any part on an emergency, and made herself generally useful.—*Dickens: Nicholas Nickleby* (1838).

Grueby (*John*), servant to lord George Gordon. An honest fellow, who remained faithful to his master to the bitter end. He twice saved Haredale's life; and, although living under lord Gordon and loving him, detested the crimes into which his master was betrayed by bad advice and false zeal.—*Dickens: Barnaby Rudge* (1841).

Grugeon, one of Fortunio's seven attendants. His gift was that he could eat any amount of food without satiety. When Fortunio first saw him, he was eating 60,000 loaves for his breakfast.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Grum'ball (*The Rev. Dr.*), from Oxford, a papist conspirator with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Grumbo, a giant in the tale of *Tom Thumb*. A raven, having picked up Tom Thumb, dropped him on the flat roof of the giant's castle. When old Grumbo went there to sniff the air, Tom crept up his sleeve; the giant, feeling tickled, shook his sleeve, and Tom fell into the sea below. Here he was swallowed by a fish, and the fish, being caught, was sold for king Arthur's table. It was thus that Tom got introduced to the great king, by whom he was knighted.

Grumio, one of the servants of Petruchio.—*Shakespeare: Taming of the Shrew* (1594).

Grundy (*Mrs.*). Dame Ashfield, a farmer's wife, is jealous of a neighbouring farmer named Grundy. She tells her husband that Farmer Grundy got five shillings a quarter more for his wheat than they did; that the sun seemed to shine on purpose for Farmer Grundy; that Dame Grundy's butter was the crack butter of the market. She then goes into her day-dreams, and says, "If our Nelly were to marry a great baronet, I wonder what Mrs. Grundy would say?" Her husband makes answer—

"Why dan't thee letten Mrs. Grundy alone? I do verily think when thee goest to t'other world, the vurst question thee'll ax 'ill be, if Mrs. Grundy's there?"—*Morton: Speed the Plough*, i. 1 (1798).

N.B.—The original Mrs. Grundy was the wife of the Hon. Felix Grundy, of Tennessee, who ruled aristocratic society in Washington with a rod of iron. Her edicts were law, her presence was essential to the success of a fashionable gathering, and such an authority she became on social topics that the phrase, "Mrs. Grundy says [or said] so-and-so," long outlived her.

Gryll, one of those changed by Acras'ia into a hog. He abused sir Guyon for disenchanting him; whereupon the palmer said to the knight, "Let Gryll be Gryll, and have his

hoggish mind."—*Spenser: Faërie Queene*, ii. 12 (1590).

Only a target light upon his arm
He careless bore, on which old Gryll was drawn,
Transformed into a hog.
P. Fletcher: The Purple Island, vii. (1633).

Gryphon, a fabulous monster, having the upper part like a vulture or eagle, and the lower part like a lion. Gryphons were the supposed guardians of gold-mines, and were in perpetual strife with the Arimas'pians, a people of Scythia, who rifled the mines for the adornment of their hair.

As when a gryphon thro' the wilderness,
With winged course, o'er hill or moory dale,
Pursues the Arimaspian, who, by stealth,
Had from his wakeful custody purloined
The guarded gold.
Milton: Paradise Lost, ii. 943, etc. (1665).

The Gryphon, symbolic of the divine and human union of Jesus Christ. The fore part of the gryphon is an eagle, and the hinder part a lion. Thus Dantê saw in purgatory the car of the Church drawn by a gryphon.—*Dante: Purgatory*, xxix. (1308).

Guadia'na, the 'squire of Durandartê, changed into a river of the same name. He was so grieved at leaving his master that he plunged instantaneously under ground, and when obliged to appear "where he might be seen, he glided in sullen state to Portugal."—*Cervantes: Don Quixote*, II. ii. 6 (1015).

Gualber'to (*St.*), heir of Valdespe'sa, and brought up with the feudal notion that he was to be the avenger of blood. Anselmo was the murderer he was to lie in wait for, and he was to make it the duty of his life to have blood for blood. One day as he was lying in ambush for Anselmo, the vesper bell rang, and Gualberto (3 *syl.*) fell in prayer, but somehow could not pray. The thought struck him that if Christ died to forgive sin, it could not be right in man to hold it beyond forgiveness. At this moment Anselmo came up, was attacked, and cried for mercy. Gualberto cast away his dagger, ran to the neighbouring convent, thanked God he had been saved from blood-guiltiness, and became a hermit noted for his holiness of life.—*Southey; St. Gualberto.*

Guards of the Pole, the two stars β and γ of the *Great Bear*, and not the star Arctoph'ylax, which, Steevens says, "literally signifies the guard of the Bear," *i.e.* Boötês (not the Polar Guards). Shakespeare refers to these two "guards" in *Othello*, act ii. sc. 1, where he says the surge seems to "quench the guards of the ever-fixed pole." Hood says they are so called "from the Spanish word *guardare*, which is 'to behold,' because they are diligently to be looked unto in regard of the singular use which they have in navigation."—*Use of the Celestial Globe* (1590).

How to knowe the houre of the night by the [*Polar*] Gards, by knowing on what point of the compass they shall be at midnight every fifteenth day throughout the whole year.—*Norman: Safegard of Sailers* (1587).

Gua'rini (*Philip*), the 'squire of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Guari'nos (*Admiral*), one of Charlemagne's paladins, taken captive at Roncesvallês. He fell to the lot of Marlo'tês, a Moslem, who offered him his daughter in marriage if he would become a disciple of the Arabian prophet. Guarinos refused, and was kept in a dungeon for seven years, when he was liberated, that he might take part in a joust. The admiral then stabbed the Moor to his heart, and, vaulting on his grey horse Treb'ozond, escaped to France.

Gu'drun, a lady married to Sigurd by the magical arts of her mother; and on the death of Sigurd to Atli (*Attila*), whom she hated for his fierce cruelty, and murdered. She then cast herself into the sea, and the waves bore her to the castle of king Jonakun, who became her third husband.—*Edda* of Sämund Sigfusson (1130).

Gu'drun, a model of heroic fortitude and pious resignation. She was the daughter of king Hettel (*Attila*), and the betrothed of Herwig king of Heligoland, but was carried off by Harmuth king of Norway, who killed Hettel. As she refused to marry Harmuth, he put her to all sorts of menial work. One day, Herwig appeared with an army, and having gained a decisive victory, married Gudrun, and at her intercession pardoned Harmuth the cause of her great misery.—*A North-Saxon Poem* (thirteenth century).

Gud'yill (*Old John*), butler to lady Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Guel'pho (3 *syl.*), son of Actius IV. marquis d'Este and of Cunigunda (a German). Guelpho was the uncle of Rinaldo, and next in command to Godfrey. He led an army of 5000 men from

Carynthia, in Germany, to the siege of Jerusalem, but most of them were cut off by the Persians. Guelpho was noted for his broad shoulders and ample chest. —*Tasso: Jerusalem Delivered*, iii. (1575).

Guen'dolen (3 *syl.*), a fairy whose mother was a human being. King Arthur fell in love with her, and she became the mother of Gyneth. When Arthur deserted the frail fair one, she offered him a parting cup; but as he took it in his hand, a drop of the liquor fell on his horse and burnt it so severely that it "leapt twenty feet high," ran mad, and died. Arthur dashed the cup on the ground, whereupon it set fire to the grass and consumed the fairy palace. As for Guendolen, she was never seen afterwards.—*Sir W. Scott: The Bridal of Triermain*, i. 2 ("Lyulph's Tale," 1813).

Guendolœ'na, wife of Locrin (eldest son of Brute, whom he succeeded), and daughter of Cori'neus (3 *syl.*). Being divorced, she retired to Cornwall, and collected an army, which marched against Locrin, who "was killed by the shot of an arrow." Guendolœna now assumed the reins of government, and her first act was to throw Estrildis (her rival) and her daughter Sabre into the Severn, which was called Sabri'na or Sabren from that day.—*Geoffrey: British History*, ii. 4, 5 (1142).

Guenever or **Guinever,** a corrupt form of *Guanhuma'ra* (4 *syl.*), daughter of king Leodegrance of the land of Camelyard. She was the most beautiful of women, was the wife of king Arthur, but entertained a criminal attachment to sir Launcelot du Lac. Respecting the latter part of the queen's history, the greatest diversity occurs. Thus Geoffrey says—

> King Arthur was on his way to Rome . . . when news was brought him that his nephew Modred, to whose care he had entrusted Britain, had . . . set the crown upon his own head; and that the queen Guanhumara . . . had wickedly married him. . . . When king Arthur returned and put Modred and his army to flight . . . the queen fled from York to the City of Legions [*Newport, in South Wales*], where she resolved to lead a chaste life among the nuns of Julius the martyr.—*British History*, xi. 1 (1142).

∴ Another version is that Arthur, being informed of the adulterous conduct of Launcelot, went with an army to Benwick (*Brittany*), to punish him. That Mordred (his son by his own sister), left as regent, usurped the crown, proclaimed that Arthur was dead, and tried to marry Guenever the queen; but she shut herself up in the Tower of London, resolved to die rather than marry the usurper. When she heard of the death of Arthur, she "stole away" to Almesbury, "and there she let make herself a nun, and wore white cloaths and black." And there lived she "in fasting, prayers, and almsdeeds, that all marvelled at her virtuous life."—*Sir T. Malory: History of Prince Arthur*, iii. 161–170 (1470).

(For Tennyson's account, see GUINEVERE.)

Guene'vra (3 *syl.*), wife of Nectaba'nus the dwarf, at the cell of the hermit of Engaddi.—*Sir W. Scott: The Talisman* (time, Richard I.).

Guer'in or **Gueri'no,** son of Millon king of Alba'nia. On the day of his birth his father was dethroned, but the child was rescued by a Greek slave, who brought it up and surnamed it *Meschi'no*, or "The Wretched." When grown to man's estate, Guerin fell in love with the princess Elizēna, sister of the Greek emperor, who held his court at Constantinople.—*An Italian Romance.*

Guesclin's Dust a Talisman. Guesclin, or rather Du Guesclin, constable of France, laid siege to Châteauneuf-de-Randan, in Auvergne. After several assaults, the town promised to surrender if not relieved within fifteen days. Du Guesclin died in this interval, but the governor of the town came and laid the keys of the city on the dead man's body, saying he resigned the place to the hero's ashes (1380).

> France . . . demands his bones [*Napoleon's*]
> To carry onward, in the battle's van,
> To form, like Guesclin's dust, her talisman.
> *Byron: Age of Bronze*, iv. (1821).

Gugner, Odin's spear, which never failed to hit. It was made by the dwarf Eitri.—*The Eddas.*

Guide'rius, elder son of Cym'beline (3 *syl.*) king of Britain, and brother of Arvir'agus. They were kidnapped in infancy by Belarius, out of revenge for being unjustly banished, and were brought up by him in a cave. When grown to manhood, Belarius introduced them to the king, and told their story; whereupon Cymbeline received them as his sons, and Guiderius succeeded him on the throne.—*Shakespeare: Cymbeline* (1605).

∴ Geoffrey calls Cymbeline "Kymbelinus son of Tenuantius;" says that he was brought up by Augustus Cæsar, and adds, "In his days was born our Lord Jesus Christ." Kymbeline reigned ten

years, when he was succeeded by Guiderius. The historian says that Kymbeline *paid* the tribute to the Romans, and that it was Guiderius who refused to do so, "for which reason Claudius the emperor marched against him, and he was killed by Hamo."—*British History*, iv. 11, 12, 13 (1142).

Guido "the Savage," son of Amon and Constantia. He was the younger brother of Rinaldo. Being wrecked on the coast of the Am'azons, he was compelled to fight their ten male companions, and, having slain them all, to marry ten of the Amazons. From this thraldom Guido made his escape, and joined the army of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Guido [FRANCESCHINI], a reduced nobleman, who tried to repair his fortune by marrying Pompilia, the putative child of Pietro and Violante. When the marriage was consummated, and the money secure, Guido ill-treated the putative parents; and Violante, in revenge, declared that Pompilia was not their child at all, but the offspring of a Roman wanton. Having made this declaration, she next applied to the law-courts for the recovery of the money. When Guido heard this tale, he was furious, and so ill-treated his child-wife that she ran away, under the protection of a young canon. Guido pursued the fugitives, overtook them, and had them arrested; whereupon the canon was suspended for three years, and Pompilia sent to a convent. Here her health gave way, and as the birth of a child was expected, she was permitted to leave the convent and live with her putative parents. Guido, having gained admission, murdered all three, and was himself executed for the crime.—*R. Browning: The Ring and the Book.*

Guil'denstern, one of Hamlet's companions, employed by the king and queen to divert him, if possible, from his strange and wayward ways.—*Shakespeare: Hamlet* (1596).

Rosencrantz and Guildenstern are favourite samples of the thorough-paced time-serving court knave . . . ticketed and to be hired for any hard or dirty work.—*Crowden Clarke.*

Guillotière (4 *syl.*), the scum of Lyons. La Guillotière is the low quarter, where the *bouches inutiles* find refuge.

Guillotine (3 *syl.*). So named from Joseph Ignace Guillotin, a French physician, who proposed its adoption, to prevent unnecessary pain. Dr. Guillotin did not invent the guillotine, but he improved the Italian machine (1791). In 1792 Antoine Louis introduced further improvements, and hence the instrument is sometimes called *Louisette* or *Louison.* The original Italian machine was called *mannaja;* it was a clumsy affair, first employed to decapitate Beatrice Cenci in Rome, A.D. 1600.

It was the popular theme for jests. It was [called *La mère Guillotine*] the "sharp female," the "best cure for headache." It "infallibly prevented the hair from turning grey." It "imparted a peculiar delicacy to the complexion." It was the "national razor" which shaved close. Those "who kissed the guillotine, looked through the little window and sneezed into the sack." It was the sign of "the regeneration of the human race." It "superseded the cross." Models were worn [*as ornaments*].—*Dickens: A Tale of Two Cities*, iii. 4 (1859).

Guinart (*Roque*), whose true name was Pedro Rocha Guinarda, chief of a band of robbers who levied black-mail in the mountainous districts of Catalonia. He is introduced by Cervantes in his tale of *Don Quixote.*

Guinea (*Adventures of a*), a novel by Charles Johnstone (1761). A guinea, as it passes into different hands, is the historian of the follies and vices of its master for the time being; and thus a series of scenes and personages are made to pass before the reader, somewhat in the same manner as in *The Devil upon Two Sticks* and in *The Chinese Tales.*

Guinea-hen, a *fille de joie*, a word of contempt and indignity for a woman.

Ere I would . . . drown myself for the love of a guinea-hen, I would change my humanity with a baboon.—*Shakespeare: Othello*, act i. sc. 3 (1611).

Guinea-pig (*A*), a gentleman of sufficient name to form a bait, who allows himself to be put on a directors' list for the guinea and lunch which the board provides.—*City Slang.*

Guin'evere (3 *syl.*). So Tennyson spells the name of Arthur's queen in his *Idylls.* He tells us of the liaison between her and "sir Lancelot," and says that Modred, having discovered this familiarity, "brought his creatures to the basement of the tower for testimony." Sir Lancelot flung the fellow to the ground, and instantly took to horse; while Guinevere fled to the nunnery at Almesbury. Here the king took leave of her; and when the abbess died, the queen was appointed her successor, and remained head of the establishment for three years, when she also died.

∴ It will be seen that Tennyson

departs from the *British History* by Geoffrey, and the *History of Prince Arthur* as edited by sir T. Malory. (See GUENEVER.)

Tennyson accents the name *Guin-e'-ver*—

> Leodogran . . .
> Had one fair daughter, and none other child, . . .
> Guinêvere, and in her his one delight.
> *Coming of Arthur.*

Guiomar, mother of the vain-glorious Duar'te.—*Fletcher: The Custom of the Country* (1647).

Guiscardo, the 'squire, but previously the page, of Tancred king of Salerno. Sigismunda, the king's daughter, loved him, and clandestinely married him. When Tancred discovered it, he ordered the young man to be waylaid and strangled. He then went to his daughter's chamber, and reproved her for loving a base-born "slave." Sigismunda boldly defended her choice, but next day received a human heart in a golden casket. It needed no prophet to tell her what had happened, and she drank a draught of poison. Her father entered just in time to hear her dying request that she and Guiscardo might be buried in the same tomb. The royal father

> Too late repented of his cruel deed,
> One common sepulchre for both decreed;
> Intombed the wretched pair in royal state,
> And on their monument inscribed their fate.
> *Dryden: Sigismunda and Guiscardo* (from Boccaccio).

Guise (*Henri de Lorraine, duc de*) commenced the Massacre of Bartholomew by the assassination of admiral Coligny [*Co-leen'-e*]. Being forbidden to enter Paris by order of Henri III., he disobeyed the injunction, and was murdered (1550–1588).

(Henri de Guise has furnished the subject of several tragedies. In *English* we have *Guise or the Massacre of France*, by John Webster (1620); *The Duke of Guise*, by Dryden and Lee. In *French* we have *Etats de Blois* (*the Death of Guise*), by François Raynouard, 1814.)

Guis'la (*2 syl.*), sister of Pelayo, in love with Numac'ian a renegade. "She inherited her mother's leprous taint." Brought back to her brother's house by Adosinda, she returned to the Moor, "cursing the meddling spirit that interfered with her most shameless love."—*Southey: Roderick, Last of the Goths* (1814).

Gui'zor (*2 syl.*), groom of the Saracen Pollentê. His "scalp was bare, betraying his state of bondage." His office was to keep the bridge on Pollentê's territory, and to allow no one to pass without paying "the passage-penny." This bridge was full of trap-doors, through which travellers were apt to fall into the river below. When Guizor demanded toll of sir Artĕgal, the knight gave him a "stunning blow, saying, 'Lo! there's my hire;'" and the villain dropped down dead.—*Spenser: Faërie Queene*, v. 2 (1596).

*** Upton conjectures that "Guizor" is intended for the duc de Guise, and his master "Pollentê" for Charles IX. of France, notorious both for the St. Bartholomew Massacre.

Gulbey'az, the sultana. Having seen Juan amongst Lambro's captives, "passing on his way to sale," she caused him to be purchased, and introduced into the harem in female attire. On discovering that he preferred Dudù, one of the attendant beauties, to herself, she commanded both to be stitched up in a sack, and cast into the Bosphorus. They contrived, however, to make their escape.—*Byron: Don Juan*, vi. (1824).

Gul'chenraz, surnamed "Gundogdi" ("morning"), daughter of Malek-al-salem king of Georgia, to whom Fum-Hoam the mandarin relates his numerous and extraordinary transformations or rather metempsychoses.—*Gueulette: Chinese Tales* (1723).

Gul'chenrouz, son of Ali Hassan (brother of the emir' Fakreddin); the "most delicate and lovely youth in the whole world." He could "write with precision, paint on vellum, sing to the lute, write poetry, and dance to perfection; but could neither hurl the lance nor curb the steed." Gulchenrouz was betrothed to his cousin Nouron'ihar, who loved "even his faults;" but they never married, for Nouronihar became the wife of the caliph Vathek.—*Beckford: Vathek* (1784).

Gul'istan ["*the rose garden*"], a collection of tales and apophthegms in prose and verse by Saadi, a native of Shiraz, Persia (thirteenth century). It has been translated into English by Gladwin.

> Even beggars, in soliciting alms, will give utterance to some appropriate passage from the *Gulistan*.—*J. J. Grandville.*

Gul'liver (*Lemuel*), first a surgeon, then a sea-captain of several ships. He gets wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is

thrown among the people of Brobdingnag, giants of tremendous size. In his next voyage he is driven to Lapu'ta, an empire of quack pretenders to science and knavish projectors. And in his fourth voyage he visits the Houyhnhnms [*Whin'-nms*], where horses were the dominant powers. —*Dean Swift: Travels in Several Remote Nations . . . by Lemuel Gulliver* (1726).

Gulna'rê (3 *syl.*), daughter of Faras'chê (3 *syl.*) whose husband was king of an under-sea empire. A usurper drove the king her father from his throne, and Gulnarê sought safety in the Island of the Moon. Here she was captured, made a slave, sold to the king of Persia, and became his favourite, but preserved a most obstinate and speechless silence for twelve months. Then the king made her his wife, and she told him her history. In due time a son was born, whom they called Beder ("the full moon").

⁂ Gulnarê says that the under-sea folk are never wetted by the water, that they can see as well as we can, that they speak the language "of Solomon's seal," and can transport themselves instantaneously from place to place.—*Arabian Nights* ("Beder and Giauharê").

Gulnare (2 *syl.*), queen of the harem, and the most beautiful of all the slaves of Seyd [*Seed*]. She was rescued by Conrad the corsair from the flames of the palace; and, when Conrad was imprisoned, she went to his dungeon, confessed her love, and proposed that he should murder the sultan and flee. As Conrad refused to assassinate Seyd, she herself did it, and then fled with Conrad to the "Pirate's Isle." The rest of the tale is continued in *Lara*, in which Gulnare assumes the name of Kaled, and appears as a page.—*Byron: The Corsair* (1814).

Gulvi'gar ["*weigher of gold*"], the Plutus of Scandinavian mythology. He introduced among men the love of gain.

Gum'midge (*Mrs.*), the widow of Dan'el Peggotty's partner. She kept house for Dan'el, who was a bachelor. Old Mrs. Gummidge had a craze that she was neglected and uncared for, a waif in the wide world, of no use to any one. She was always talking of herself as the "lone lorn cre'tur." When about to sail for Australia, one of the sailors asked her to marry him, when "she ups with a pail of water and flings it at his head."—*Dickens: David Copperfield* (1849).

Gundof'orus, an Indian king for whom the apostle Thomas built a palace of sethym wood, the roof of which was ebony. He made the gates of the horn of the "horned snake," that no one with poison might be able to pass through.

Gunpowder. The composition of gunpowder is expressly mentioned by Roger Bacon, in his treatise *De Nullitate Magiæ*, published 1216.

> . . . earth and air were sadly shaken
> By thy humane discovery, friar Bacon.
> *Byron: Don Juan*, viii. 33 (1823).

Günther, king of Burgundy and brother of Kriemhild (2 *syl.*). He resolved to wed Brunhild, the martial queen of Issland, and won her by the aid of Siegfried; but the bride behaved so obstreperously that the bridegroom had again to apply to his friend for assistance. Siegfried contrived to get possession of her ring and girdle, after which she became a submissive wife. Günther, with base ingratitude, was privy to the murder of his friend, and was himself slain in the dungeon of Etzel by his sister Kriemhild.—*The Nibelungen Lied.*

(In history, Günther is called "Güntacher," and Etzel "Attila.")

Gup'py (*Mr.*), clerk in the office of Kenge and Carboy. A weak, commonplace youth, who has the conceit to propose to Esther Summerson, the ward in Chancery.—*Dickens: Bleak House* (1852).

Gurgus'tus, according to Drayton, son of Belinus. This is a mistake, as Gurgustus, or rather Gurgustius, was son of Rivallo; and the son of Belinus was Gurgiunt Brabtruc. The names given by Geoffrey, in his *British History*, run thus: Leir (*Lear*), Cunedag his grandson, Rivallo his son, Gurgustius his son, Sisillius his son, Jago nephew of Gurgustius, Kinmarc son of Sisillius, then Gorbogud. Here the line is broken, and the new dynasty begins with Molmutius of Cornwall, then his son Belinus, who was succeeded by his son Gurgiunt Brabtruc, whose son and successor was Guithelin, called by Drayton "Guynteline."—*Geoffrey: British History*, ii., iii. (1142).

> In greatness next succeeds Belinus' worthy son
> Gurgustus, who soon left what his great father won
> To Guynteline his heir.
> *Drayton: Polyolbion*, viii. (1612).

Gurney (*Gilbert*), the hero and title of a novel by Theodore Hook. This novel is a spiced autobiography of the author himself (1835).

Gurney (*Thomas*), shorthand writer, and author of a work on the subject, called *Brachygraphy* (1705–1770).

If you would like to see the whole proceedings . . .
The best is that in shorthand ta'en by Gurney,
Who to Madrid on purpose made a journey.
Byron: Don Juan, i. 189 (1819).

Gurth, the swine-herd and thrall of Cedric of Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Gurton (*Gammer*), the heroine of an old English comedy. The plot turns upon the loss of a needle by Gammer Gurton, and its subsequent discovery sticking in the breeches of her man Hodge.—*Mr. J. S. Master of Arts* (1561).

Gushington (*Angelina*), the pseudonym of lady Dufferin.

Gustavus III. used to say there were two things he held in equal abhorrence—the German language and tobacco.

Gusta'vus Vasa (1496–1560), having made his escape from Denmark, where he had been treacherously carried captive, worked as a common labourer for a time in the copper-mines of Dalecarlia [*Da'-le-karl'-ya*]; but the tyranny of Christian II. of Denmark induced the Dalecarlians to revolt, and Gustavus was chosen their leader. The rebels made themselves masters of Stockholm; Christian abdicated, and Sweden henceforth became an independent kingdom.—*Brooke: Gustavus Vasa* (1730).

Gus'ter, the Snagsbys' maid-of-all-work. A poor, overworked drudge, subject to fits.—*Dickens: Bleak House* (1852).

Gusto Picaresco ["*the love of roguery*"]. In romances of this class the Spaniards especially excel, as don Diego de Mondo'za's *Lazarillo de Tormes* (1553); Mateo Aleman's *Guzman d'Alfarachê* (1599); Quevedo's *Gran Tacano;* etc.

Guthrie (*John*), one of the archers of the Scottish guard in the employ of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Gutter Lane, London, a corruption of Guthurun Lane; so called from a Mr. Guthurun or Guthrum, who "possessed the chief property therein."—*Stow: Survey of London* (1598).

Guy (*Thomas*), the miser and philanthropist. He amassed an immense fortune in 1720 by speculations in South Sea stock, and, besides devoting large sums of money to other charitable objects, gave £238,292 to found and endow Guy's Hospital (1644–1724).

Guy earl of Warwick, an English knight. He proposed marriage to Phelis, or Phillis, or Felice, who refused to listen to his suit till he had distinguished himself by knightly deeds. He first rescued Blanch daughter of the emperor of Germany, then fought against the Saracens, and slew the doughty Coldran, Elmage king of Tyre, and the Soldan himself. Then, returning to England, he was accepted by Phelis and married her. In forty days he returned to the Holy Land, when he redeemed earl Jonas out of prison, slew the giant Am'erant, and performed many other noble exploits. Again he returned to England, just in time to encounter the Danish giant Colebrond (*2 syl.*) or Colbrand, which combat is minutely described by Drayton, in his *Polyolbion*, xii. At Windsor he slew a boar "of passing might." On Dunsmore Heath he slew the dun cow of Dunsmore, a wild and cruel monster. In Northumberland he slew a winged dragon, "black as any cole," with the paws of a lion, and a hide which no sword could pierce (*Polyolbion*, xiii.). After this he turned hermit, and went daily to crave bread of his wife Phelis, who knew him not. On his deathbed he sent her a ring, and she closed his dying eyes (890–958).—*Drayton: Polyolbion.*

Guy Fawkes, the conspirator, went under the name of John Johnstone, and pretended to be the servant of Mr. Percy (1577–1606).

Guy Mannering, the second of Scott's historical novels, published in 1815, just seven months after *Waverley*. The interest of the tale is well sustained; but the love-scenes, female characters, and Guy Mannering himself are quite worthless. Not so the character of Dandy Dinmont, the shrewd and witty counsellor Pleydell, the desperate seabeaten villainy of Hatteraick, the uncouth devotion of that gentlest of all pedants poor Dominie Sampson, and the savage crazed superstition of the gipsy-dweller in Derncleugh (time, George II.).

Guy Mannering was the work of six weeks about Christmas-time, and marks of haste are visible both in the plot and in its development.—*Chambers: English Literature*, ii. 586.

The tale of Guy Mannering is as follows: The hero is Harry Bertram; and the other main characters are his

sister Lucy, with Guy Mannering and his daughter Julia. Bertram's father (laird of Ellangowan) is made a magistrate, and tries relentlessly to drive away the gipsies, who, in consequence, vow vengeance. Soon after this his wife dies in child-birth, the laird himself dies of paralysis, and their young son Harry is kidnapped by Glossin, a lawyer, who purchases the estate. Lucy Bertram is obliged to leave her home, and goes first to live with her guardian, but afterwards is hospitably entertained by Guy Mannering and his daughter Julia. She takes with her Dominie Sampson, who is delighted to be employed in arranging the colonel's library. Meg Merrilies, a gipsy, befriends Harry Bertram, aids his escape, and afterwards tells him he is the rightful heir of the Ellangowan estate. Glossin is sent to prison, enters the cell of Dirk Hatteraick, a Dutch smuggler, and is strangled by him. Harry Bertram marries Julia (Guy Mannering's daughter), and Lucy Bertram marries Charles Hazlewood (son of sir Robert Hazlewood of Hazlewood).

Guyn'teline or **Guith'elin,** according to Geoffrey, was son of Gurgiunt Brabtruc (*British History*, iii. 11, 12, 13); but, according to Drayton, he was the son of Gurgustus an early British king. (See GURGUSTUS.) His queen was Martia, who codified what are called the Martian Laws, translated into Anglo-Saxon by king Alfred. (See MARTIAN LAWS.)

> Gurgustus . . . left what his great father won
> To Guynteline his heir, whose queen . . .
> To wise Mulmutius' laws her Martian first did frame.
> *Drayton: Polyolbion*, viii. (1612).

Guyon (*Sir*), the personification of "temperance." The victory of temperance over intemperance is the subject of bk. ii. of the *Faërie Queene*. Sir Guyon first lights on Amavia (intemperance of *grief*), a woman who kills herself out of grief for her husband; and he takes her infant boy and commits it to the care of Medi'na. He next meets Braggadoccio (intemperance of the *tongue*), who is stripped bare of everything. He then encounters Furor (intemperance of *anger*), and delivers Phaon from his hands, Intemperance of *desire* is discomfited in the persons of Pyr'oclês and Cym'oclês; then intemperance of *pleasure*, or wantonness, in the person of Phædria. After his victory over wantonness, he sees Mammon (intemperance of *worldly wealth and honour*); but he rejects all his offers, and Mammon is foiled. His last and great achievement is the destruction of the "Bower of Bliss," and the binding in chains of adamant the enchantress Acrasia (or *intemperance* generally). This enchantress was fearless against Force; but Wisdom and Temperance prevailed against her.—*Spenser: Faërie Queene*, ii. 12 (1590).

Guyot (*Bertrand*), one of the archers in the Scottish guard attached to Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Guzman d'Alfara'chê (4 *syl.*), hero of a Spanish romance of roguery. He begins by being a dupe, but soon becomes a knave in the character of stable-boy, beggar, swindler, pander, student, merchant, and so on.—*Mateo Aleman* (1599).

(Probably *The Life of Guzman Alfarachê* suggested to Lesage *The Life of Gil Blas*. It is certain that Lesage borrowed from it the incident of the parasite who obtained a capital supper out of the greenhorn by terming him the eighth wonder, *q.v.*)

Gwenhid'wy, a mermaid. The white foamy waves are called her sheep, and the ninth wave her ram.

> Take shelter when you see Gwenhidwy driving her flock ashore.—*Welsh Proverb.*
>
> . . . they watched the great sea fall,
> Wave after wave, each mightier than the last;
> Till last, a ninth one, gathering half the deep,
> And full of voices, slowly rose and plunged,
> Roaring, and all the wave was in a flame.
> *Tennyson: The Holy Grail.*

Gwent, Monmouthshire.

> Not a brook of Morgany [*Glamorganshire*] nor Gwent.
> *Drayton: Polyolbion*, iv. (1612).

Gwineth'ia (4 *syl.*), North Wales.

> Which thro' Gwinethia be so famous everywhere.
> *Drayton: Polyolbion*, ix. (1612).

Gwynedd or GWYNETH, North Wales. Rhodri Mawr, in 873, moved to Aber'frow the seat of government, previously fixed at Dyganwy.

> Among the hills of Gwyneth, and its wilds
> And mountain glens.
> *Southey: Madoc*, i. 12 (1805).

Gwynne (*Nell*), one of the favourites of Charles II. She was an actress, but in her palmy days was noted for her many works of benevolence and kindness of heart. The last words of king Charles were, "Don't let poor Nelly starve!"—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

N. B.—The real name of Nell (Eleanor) Gwynne was Margaret Lymcott. The dukes of St. Albans are the descendants of this mistress of Charles II.

Gyas and Cloan'thus, two companions of Æne'as, generally mentioned together as "fortis Gyas fortisque Cloanthus." The phrase has become proverbial for two very similar characters.—*Virgil: Æneid.*

The "strong Gyas" and the "strong Cloanthus" are less distinguished by the poet than the strong Percival and the strong Osbaldistones were by outward appearance.—*Sir W. Scott.*

Gyges (2 *syl.*), one of the Titans. He had fifty heads and a hundred hands.

Gyges, a king of Lydia, of whom Apollo said he deemed the poor Arcadian Ag'laos more happy than the king Gyges, who was proverbial for his wealth.

Gyges (2 *syl.*), who dethroned Candaulês (3 *syl.*) king of Lydia, and married Nyssia the young widow. Herodotos says that Candaulês showed Gyges the queen in her bath, and the queen, indignant at this impropriety, induced Gyges to kill the king and marry her (bk. i. 8). He reigned B.C. 716–678.

Gyges's Ring rendered the wearer invisible. Plato says that Gyges found the ring in the flanks of a brazen horse, and was enabled by this talisman to enter the king's chamber unseen, and murder him.

Why did you think that you had Gyges' ring,
Or the herb [*fern seed*] that gives invisibility?
Fletcher: Fair Maid of the Inn, i. 1 (1647).

Gynec'ium, the apartment in which the Anglo-Saxon women lived.—*Fosbroke: Antiquities*, ii. 570 (1824).

Gyneth, natural daughter of Guendŏlen and king Arthur. The king promised to give her in marriage to the bravest knight in a tournament in which the warder was given to her to drop when she pleased. The haughty beauty saw twenty knights fall, among whom was Vanoc, son of Merlin. Immediately Vanoc fell, Merlin rose, put an end to the jousts, and caused Gyneth to fall into a trance, from which she was never to wake till her hand was claimed in marriage by some knight as brave as those who had fallen in the tournament. After the lapse of 500 years, De Vaux undertook to break the spell, and had to overcome four temptations, viz. fear, avarice, pleasure, and ambition. Having succeeded in these encounters, Gyneth awoke and became his bride.—*Sir W. Scott: Bridal of Triermain* (1813).

Gyp, the college servant of Blushington, who stole his tea and sugar, candles, and so on. After Blushington came into his fortune, he made Gyp his chief domestic and private secretary.—*Moncrieff: The Bashful Man.*

Gyptian (*Saint*), a vagrant.

Percase [*perchance*] sometimes St. Gyptian's pilgrymage
Did carie me a month (yea, sometimes more)
To brake the bowres [*to reject the food provided*],
Bicause they had no better cheere in store.
Gascoigne: The Fruites of Warre, 100 (died 1557).

H.

H. B., the initials adopted by Mr. Doyle, father of Richard Doyle, in his *Reform Caricatures* (1830).

H. U. (*hard up*), an H. U. member of society.

Hackburn (*Simon of*), a friend of Hobbie Elliot, farmer at the Heugh-foot.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hackum (*Captain*), a thick-headed bully of Alsatia, once a sergeant in Flanders. He deserted his colours, fled to England, took refuge in Alsatia, and assumed the title of captain.—*Shadwell: Squire of Alsatia* (1688).

Hadad, one of the six Wise Men of the East led by the guiding star to Jesus. He left his beloved consort, fairest of the daughters of Bethu'rim. At his decease she shed no tear, yet was her love exceeding that of mortals.—*Klopstock: The Messiah*, v. (1771).

Had'away (*Jack*), a former neighbour of Nanty Ewart the smuggler-captain.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ha'des (2 *syl.*), the god of the unseen world; also applied to the grave, or the abode of departed spirits.

N.B.—In the *Apostles' Creed*, the phrase "descended into hell" is equivalent to "descended into hadês."

Hadgi (*Abdallah el*), the soldan's envoy.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hadoway (*Mrs.*), Lovel's landlady at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Hadramaut, a province containing the pit where the souls of infidels dwell

after death. The word means "Chambers of death."—*Al Korân.*

Hæ'mony, a most potent countercharm, more powerful even than mō'ly (*q.v.*). So called from Hæmonia, *i.e.* Thessaly, the land of magic.

. . . a small, unsightly root,
But of divine effect . . .
The leaf was darkish and had prickles on it;
But in another country
Bore a bright golden flower; but not in this soil.
Unknown and like esteemed, and the dull swain
Treads on it daily with his clouted shoon;
And yet more med'cinal is it than Mōly
That Hermes once to wise Ulysses gave.
He [*the shepherd*] called it Hæmony, and gave it me,
And bade me keep it, as of sovereign use
'Gainst all enchantments, mildew, blast, or damp,
Or ghastly furies' apparition.
Milton: Comus (1634).

Hæmos, in Latin HÆMUS, a chain of mountains forming the northern boundary of Thrace. Very celebrated by poets as "the cool Hæmus."

And Hæmus' hills with snows eternal crowned.
Pope: Iliad, ii. 49 (1715).

Hafed, a gheber, or fire-worshipper, in love with Hinda the emir's daughter. He was the leader of a band sworn to free their country or die in the attempt. His rendezvous was betrayed, but when the Moslem came to arrest him, he threw himself into the sacred fire and was burnt to death —*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hafiz, the pseudonym of Mr. Stott in the *Morning Press.* Byron calls him "grovelling Stott," and adds, "What would be the sentiment of the Persian Anacreon . . . if he could behold his name assumed by one Stott of Dormore, the most impudent and execrable of literary poachers?"—*English Bards and Scotch Reviewers* (1809).

Hafod. *As big a fool as Jack Hafod.* Jack Hafod was a retainer of Mr. Bartlett of Castlemorton, Worcestershire, and the *ultimus scurrarum* of Great Britain. He died at the close of the eighteenth century.

Hagan, son of a mortal and a seagoblin, the Achillês of German romance. He stabbed Siegfried while drinking from a brook, and laid the body at the door of Kriemhild, that she might suppose he had been killed by assassins. Hagan, having killed Siegfried, then seized the "Nibelung hoard," and buried it in the Rhine, intending to appropriate it. Kriemhild, after her marriage with Etzel king of the Huns, invited him to the court of her husband, and cut off his head. He is described as "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly grey, of terrible visage, and of lordly gait" (stanza 1789). — *The Nibelungen Lied* (1210).

Ha'garenes (3 *syl.*), the descendants of Hagar. The Arabs and the Spanish Moors are so called.

Often he [*St. James*] hath been seen conquering and destroying the Hagarenes.—*Cervantes: Don Quixote,* II. iv. 6 (1615).

Hagenbach (*Sir Archibald von*), governor of La Ferette.—*Sir W. Scott: Anne of Geiersteen* (time, Edward IV.).

Hague (1 *syl.*). This word means "meadow," and is called in the Dutch, S' Gravenhagen ("the count's hague or meadow").

Haiatal'nefous (5 *syl.*), daughter and only child of Ar'manos king of the "Isle of Ebony." She and Badoura were the two wives of prince Camaral'zaman, and gave birth at the same time to two princes. Badoura called her son Amgiad ("the most glorious") and Haiatalnefous called hers Assad ("the most happy").—*Arabian Nights* ("Camaralzaman and Badoura").

Haidee', "the beauty of the Cycladês," was the daughter of Lambro a Greek pirate, living in one of the Cycladês. Her mother was a Moorish maiden of Fez, who died when Haidee was a mere child. Being brought up in utter loneliness, she was wholly Nature's child. One day, don Juan was cast on the shore, the only one saved from a shipwrecked crew, tossed about for many days in the long-boat. Haidee lighted on the lad, and, having nursed him in a cave, fell in love with him. A report being heard that Lambro was dead, don Juan gave a banquet, but in the midst of the revelry, the old pirate returned, and ordered don Juan to be seized and sold as a slave. Haidee broke a blood-vessel from grief and fright, and, refusing to take any nourishment, died. — *Byron: Don Juan,* ii. 118; iii., iv. (1819, 1821).

Lord Byron appears to have worked up no part of his poem with so much beauty and life of description as that which narrates the loves of Juan and Haidee.—*Sir Egerton Brydges.*

Don Juan is dashed on the shore of the Cycladês, where he is found by a beautiful and innocent girl, the daughter of an old Greek pirate. There is a very superior kind of poetry in the conception of this incident: the desolate isle—the utter loneliness of the maiden, who is ignorant as she is innocent—the helpless condition of the youth,—everything conspires to render it a true romance.—*Blackwood's Magazine.*

Haimon (*The Four Sons of*), the title of a minnesong in the degeneracy

of that poetic school which rose in Germany with the house of Hohenstaufen, and went out in the middle of the thirteenth century.

Hair. Every three days, when Cor'sina combed the hair of Fairstar and her two brothers, "a great many valuable jewels were combed out, which she sold at the nearest town." — *Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

"I suspected," said Corsina, "that Chery is not the brother of Fairstar, for he has neither a star nor collar of gold as Fairstar and her brothers have." "That's true," rejoined her husband; "but jewels fall out of his hair, as well as out of the others'."—*Princess Fairstar.*

Hair (*Long*). Mrs. Astley, an actress of the last century, wife of "Old Astley," could stand up and cover her feet with her flaxen hair.

She had such luxuriant hair that she could stand upright and it covered her to her feet like a veil. She was very proud of these flaxen locks; and a slight accident by fire having befallen them, she resolved ever after to play in a wig. She used, therefore, to wind this immense quantity of hair round her head, and put over it a capacious caxon, the consequence of which was that her head bore about the same proportion to the rest of her figure that a whale's skull does to its body.—*Philip Astley* (1742–1814).

Mdlle. Bois de Chêne, exhibited in London in 1852–3, had a most profuse head of hair, and also a strong black beard, large whiskers, and thick hair on her ams and legs.

Charles XII. had in his army a woman whose beard was a yard and a half long. She was taken prisoner at the battle of Pultowa, and presented to the czar in 1724.

Johann Mayo, the German painter, had a beard which touched the ground when he stood up.

Master George Killingworthe, in the court of Ivan "the Terrible" of Russia, had a beard five feet two inches long. It was thick, broad, and of a yellowish hue. —*Hakluyt* (1589).

Hair Cut Off. It was said by the Greeks and Romans that life would not quit the body of a devoted victim till a lock of hair had first been cut from the head of the victim and given to Proserpine. Thus, when Alcestis was about to die as a voluntary sacrifice for the life of her husband, Than'atos first cut off a lock of her hair for the queen of the infernals. When Dido slew herself, she could not die till Iris had cut off one of her yellow locks for the same purpose.—*Virgil: Æneid*, iv. 693–705.

Iris cut the yellow hair of unhappy Dido, and broke the charm.—*Holmes: Autocrat of the Breakfast Table.*

Hair Sign of Rank.

The Parthians and ancient Persians of high rank wore long flowing hair.

Homer speaks of "the long-haired Greeks" by way of honourable distinction. Subsequently the Athenian cavalry wore long hair, and all Lacedæmonian soldiers did the same.

The Gauls considered long hair a notable honour, for which reason Julius Cæsar obliged them to cut off their hair in token of submission.

The Franks and ancient Germans considered long hair a mark of noble birth. Hence Clodion the Frank was called "The Long-Haired," and his successors are spoken of as *les rois chevelures.*

The Goths looked on long hair as a mark of honour, and short hair as a mark of thraldom.

For many centuries long hair was in France the distinctive mark of kings and nobles.

Haïz'um (3 *syl.*), the horse on which the archangel Gabriel rode when he led a squadron of 3000 angels against the Koreishites (3 *syl.*) in the famous battle of Bedr.

Hakem' or **Hakeem,** chief of the Druses, who resides at Deir-el-Kamar. The first hakem was the third Fatimite caliph, called B'amr-ellah, who professed to be incarnate deity and the last prophet who had personal communication between God and man. He was slain on mount Mokattam, near Cario (Egypt).

Hakem the khalif vanished erst,
In what seemed death to uninstructed eyes,
On red Mokattam's verge.
R. Browning: The Return of the Druses, i.

Hakim (*Adonbec el*), Saladin in the disguise of a physician. He visited Richard Cœur de Lion in sickness; gave him a medicine in which the "talisman" had been dipped, and the sick king recovered from his fever.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hakluyt Society (*The*), "for the publication of rare and valuable voyages, travels, and geographical records." Instituted in 1846.

Halcro (*Claud*), the old bard of Magnus Troil the udaller of Zetland.—*Sir W. Scott: The Pirate* (time, William III.).

(A udaller is one who holds his land by allodial tenure.)

Halcyon a Weathercock. It is said that if the kingfisher or halcyon is

hung, it will show which way the wind blows by veering about.

How now stands the wind?
Into what corner peers my halcyon's bill?
Marlowe: Jew of Malta (1586).

Or as a halcyon with her turning brest,
Demonstrates wind from wind and east from west.
Stover: Life and Death of Thom. Wolsey, Card. (1599).

Halden or **Halfdene** (*2 syl.*), a Danish king, who with Basrig or Bagsecg, another Scandinavian king, made (in 871) a descent upon Wessex, and in that one year nine pitched battles were fought with the islanders. The first was Englefield, in Berkshire, in which the Danes were beaten; the second was Reading, in which the Danes were victorious; the third was the famous battle of Æscesdun or Ashdune, in which the Danes were defeated with great loss, and king Bagsecg was slain. In 909 Halfdene was slain in the battle of Wodnesfield (Staffordshire).

Reading ye regained . . .
Where Basrig ye outbraved, and Halden sword to sword.
Drayton: Polyolbion, xii. (1613).

Hal'dimund (*Sir Ewes*), a friend of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Halifax is *halig-fax, i.e.* "holy-hair." It was previously called Horton. The tradition is that a certain clerk of Horton, having been jilted, murdered his quondam sweetheart and cut off her head, which he hung on a tree. The head was looked on with reverence, and came to be regarded as a holy relic. In time it rotted away, leaving little filaments spread out between the bark and body of the tree, like fine threads, and regarded as the fax or hair of the holy relic.

Halkit (*Mr.*), a young lawyer in the introduction of sir W. Scott's *Heart of Midlothian* (1818).

Hall (*Sir Christopher*), an officer in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hallam's Greek. Henry Hallam reviewed, in *The Edinburgh*, Payne Knight's book entitled *An Analytical Inquiry into the Principles of Taste*, and lashed most unmercifully some Greek verses therein. It was not discovered that the lines were PINDAR'S till it was too late to cancel the critique.—*Crabb Robinson: Diary*, i. 277.

Classic Hallam, much renowned for Greek.
Byron: English Bards and Scotch Reviewers (1809).

Hallelujah Lass (*A*), a young woman member of the "Salvation Army" organized by "General" Booth.

One of the best of these short *feuilletons* is called *La Petite Lieutenante*. It is an account of a young girl, a "Hallelujah Lass" of the Swiss Salvation Army. —*Notes and Queries*, September 1, 1896, p. 181, col. 2.

Hallelujah Psalms, the last five psalms, each of which begins with the words, "Praise ye the Lord."

Haller (*Mrs.*). At the age of 16 Adelaide [Mrs. Haller] married the count Waldbourg, from whom she eloped. The count then led a roving life, and was known as "the stranger." The countess, repenting of her folly, assumed (for three years) the name of Mrs. Haller, and took service under the countess of Wintersen, whose affection she won by her amiability and sweetness of temper. Baron Steinfort fell in love with her, but, hearing her tale, interested himself in bringing about a reconciliation between Mrs. Haller and "the stranger," who happened, at the time, to be living in the same neighbourhood. They met and bade adieu, but when their children were brought forth they relented, and rushed into each other's arms.—*B. Thompson: The Stranger* (1797), adapted from Kotzebue.

In "Mrs. Haller," the powers of Miss O'Neill, aided by her beauty, shone forth in the highest perfection, and when she appeared in that character, with John Kemble as "The Stranger," a spectacle was exhibited such as no one ever saw before, or will ever see again. —*Sir A. Alison.*

Halliday (*Tom*), a private in the royal army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Hamako, an inspired madman. Theodorick, the hermit of Engaddi, is so called in the *Talisman*, a novel by sir W. Scott (time, Richard I.).

Hamako, fool, unloose me . . . or I will use my dagger!—Chap. iii.

Hamarti'a, Sin personified, offspring of the red dragon and Eve. "A foul, deformed" monster, "more foul, deformed, the sun yet never saw." "A woman seemed she in the upper part," but "the rest was in serpent form," though out of sight. Fully described in canto xii. of *The Purple Island* (1633), by Phineas Fletcher. (Greek, *hamartia*, "sin.")

Hamet, son of Mandānê and Zamtī (a Chinese mandarin). When the infant prince Zaphimri, called "the orphan of China," was committed to the care of Zamti, Hamet was sent to Corea, and placed under the charge of Morat; but when grown to manhood, he led a band of

insurgents against Ti'murkan' the Tartar, who had usurped the throne of China. He was seized and condemned to death, under the conviction that he was Zaphimri the prince. Etan (who was the real Zaphimri) now came forward to acknowledge his rank, and Timurkan, unable to ascertain which was the true prince, ordered them both to execution. At this juncture a party of insurgents arrived, Hamet and Zaphimri were set at liberty, Timurkan was slain, and Zaphimri was raised to the throne of his forefathers.—*Murphy: The Orphan of China* (1759).

Hamet, one of the black slaves of sir Brian de Bois Guilbert preceptor of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hamet (*The Cid*) or THE CID HAMET BENENGEL'I, the hypothetical Moorish chronicler who is fabled by Cervantês to have written the adventures of "don Quixote."

O Nature's noblest gift, my gray goose quill! . . .
Our task complete, like Hamet's, shall be free.
Byron: English Bards and Scotch Reviewers (1809).

The shrewd Cid Hamet, addressing himself to his pen, says, "And now, my slender quill, whether skilfully cut or otherwise, here from this rack, suspended by a wire, shalt thou peacefully live to distant times, unless the hand of some rash historian disturb thy repose by taking thee down and profaning thee."—*Cervantes: Don Quixote,* last chap. (1615).

Hamet, the ox, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

Hamilton (*Lady Emily*), sister of lord Evandale.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Hamiltrude (3 *syl.*), a poor Frenchwoman, the first of Charlemagne's nine wives. She bore him several children.

Her neck was tinged with a delicate rose. . . . Her locks were bound about her temples with gold and purple bands. Her dress was looped up with ruby clasps. Her coronet and her purple robes gave her an air of surpassing majesty.—*L'Epine: Croquemitaine,* iii.

Hamlet, prince of Denmark, a man of mind but not of action; nephew of Claudius the reigning king, who had married the widowed queen. Hamlet loved Ophelia, daughter of Polo'nius the lord chamberlain; but feeling it to be his duty to revenge his father's murder, he abandoned the idea of marriage, and treated Ophelia so strangely, that she went mad, and, gathering flowers from a brook, fell into the water and was drowned. While wasting his energy in speculation, Hamlet accepted a challenge from Laertês of a friendly contest with foils; but Laertês used a poisoned rapier, with which he stabbed the young prince. A scuffle ensued, in which the combatants changed weapons, and Laertês being stabbed, both died.—*Shakespeare: Hamlet* (1596).

"The whole play," says Schlegel, "is intended to show that calculating consideration exhausts . . . the power of action." Goethe is of the same opinion, and says that "Hamlet is a noble nature, without the strength of nerve which forms a hero. He sinks beneath a burden which he cannot bear, and cannot [*make up his mind to*] cast aside."

*** The best actors of "Hamlet" have been Thomas Betterton (1635–1710), Robert Wilks (1670–1732), Garrick (1716–1779), John Henderson (1747–1785), J. P. Kemble (1757–1823), and W. H. Betty (1792–1874). Next to these, C. Kemble (1775–1854), C. M. Young (1777–1856), Edmund Kean (1787–1833), Henry Irving (1840–), etc.

(In the *History of Hamblet*, Hamlet's father is called "Horvendille.")

Hammer (*The*), Judas Asamonæus, surnamed *Maccabæus*, "the hammer" (B.C. 166–136).

Charles Martel (689-741). (See MARTEL.)

On prétend qu'on lui donna le surnom de *Martel* parcequ'il avait écrasé comme avec un marteau les Sarrasins qui, sous la conduite d'Abdérame, avaient envahi la France.—*Bouillet.*

*** "Asmodêus" (*q.v.*) is quite another person.

Hammer and Scourge of England, sir William Wallace (1270–1305).

Hammer of Heretics.

1. PIERRE D'AILLY, president of the council which condemned John Huss (1350-1425).

2. ST. AUGUSTINE, "the pillar of truth and hammer of heresies" (395–430).—*Hakewill.*

3. JOHN FABER. So called from the title of one of his works, *Malleus Hereticorum* (1470–1541).

Hammer of Scotland, Edward I. His son inscribed on his tomb: "Edwardus Longus Scotorum Malleus hic est" (1239, 1272–1307).

Hammerlein (*Claus*), the smith, one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hamond, captain of the guard of Rollo ("the bloody brother" of Otto, and duke of Normandy). He stabs the duke,

and Rollo stabs the captain; so that they kill each other.—*Fletcher: The Bloody Brother* (1639).

Hampden (*John*) was born in London, but after his marriage lived as a country squire. He was imprisoned in the gate-house for refusing to pay a tax called ship-money, imposed without the authority of parliament. The case was tried in the Exchequer Chamber, in 1637, and given against him. He threw himself heart and soul into the business of the Long Parliament, and commanded a troop in the parliamentary army. In 1643 he fell in an encounter with prince Rupert; but he has ever been honoured as a patriot, and the defender of the rights of the people (1594–1643).

[*Shall*] Hampden no more, when suffering Freedom calls,
Encounter Fate, and triumph as he falls?
Campbell: Pleasures of Hope, i. (1799).

Some village Hampden, that with dauntless breast,
The little tyrant of his fields withstood.
Gray: Elegy (1749).

Hamzu-ben-Ahmud, who, on the death of hakeem B'amr-ellah (called the incarnate deity and last prophet), was the most zealous propagator of the new faith, out of which the semi-Mohammedan sect called Druses subsequently arose.

N.B.—They were not called "Druses" till the eleventh century, when one of their "apostles," called Durzi, led them from Egypt to Syria, and the sect was called by his name.

Han (*Sons of*), the Chinese; so called from Hân, the village in which Lieou-pang was chief. Lieou-pang conquered all who opposed him, seized the supreme power, assumed the name of Kao-hoângtee, and the dynasty, which lasted 422 years, was "the fifth imperial dynasty, or that of Hân." It gave thirty emperors, and the seat of government was Yn. With this dynasty the modern history of China begins (B.C. 202 to A.D. 220).

Hand over Fist, very fast.

He's making money hand over fist.—*Boldrewood: Robbery under Arms*, ch. xxviii.

Hands are said to be of five classes.

1. *Idealistic*, delicate, with long and pointed fingers.
2. *Realistic*, with short square fingers.
3. *Energetic*, with spatulated fingers
4. *Philosophic*, with rough fingers, knotted at the points.
5. *Mixed*, with the characteristics mixed.

Both hands are inspected in cheiromancy.
The ball of the thumb is called the Mount of Venus.
The hollow of the palm is the Plain of Mars.

Hand-sale, shaking hands to bind a contract or bargain.

Handel's Monument, in Westminster Abbey, is by Roubiliac. It was the last work executed by this sculptor.

Handjar, a Turkish poniard.

Handsome Englishman (*The*). The French used to call John Churchill, duke of Marlborough, *Le Bel Anglais* (1650–1722).

Handsome Swordsman (*The*). Joachim Murat was popularly called *Le Beau Sabreur* (1767–1815).

Handy (*Sir Abel*), a great contriver of inventions which would not work, and of retrograde improvements. Thus "his infallible axletree" gave way when it was used, and the carriage was "smashed to pieces." His substitute for gunpowder exploded, endangered his life, and set fire to the castle. His "extinguishing powder" might have reduced the flames, but it was not mixed, nor were his patent fire-engines in workable order. He said to Farmer Ashfield—

"I have obtained patents for tweezers, tooth-picks, and tinder-boxes . . . and have now on hand two inventions, . . . one for converting saw-dust into deal boards, and the other for cleaning rooms by steam-engines."—Act i. sc. 1.

Lady Nelly Handy (his wife), formerly a servant in the house of Farmer Ashfield. She was full of affectations, overbearing, and dogmatical. Lady Nelly tried to "forget the dunghill whence she grew, and thought herself the Lord knows who." Her extravagance was so great that sir Abel said his "best coal-pit would not find her in white muslin, nor his India bonds in shawls and otto of roses." It turned out that her first husband Gerald, who had been absent twenty years, reappeared and claimed her. Sir Abel willingly resigned his claim, and gave Gerald £5000 to take her off his hands.

Robert Handy (always called *Bob*), son of sir Abel by his first wife. He fancied he could do everything better than any one else. He taught the post-boy to drive, but broke the horse's knees. He taught Farmer Ashfield how to box, but got knocked down by him at the first blow. He told Dame Ashfield he had learnt lace-making at Mechlin, and that she did not make it in the right way; but he spoilt her cushion in showing her how to do it. He told lady Handy (his father's bride) she did not know how to use the

fan, and showed her; he told her she did not know how to curtsey, and showed her. Being pestered by this popinjay beyond endurance, she implored her husband to protect her from further insults. Though light-hearted, Bob was "warm, steady, and sincere." He married Susan, the daughter of Farmer Ashfield.—*Morton: Speed the Plough* (1798).

Handy Andy, a novel by S. Lover (1842).

Hang up his Fiddle (*To*), to give a thing up as hopeless or as a bad job; to decamp; to discontinue.

When a man loses his temper, and ain't cool, he might as well hang up his fiddle.—*Sam Slick.*

If a man at 42 is not in a fair way to get his share of the world's spoils, he might as well hang up his fiddle, and be content to dig his way through life as best he may.—*Dow: Sermons*, p. 78.

Hang up his Fiddle with his Hat (*To*), to lose all cheerfulness on return home; to be merry abroad and morose at home.

Mr. N. can be very agreeable when I am absent, and anywhere but at home. I always say, he hangs his fiddle up with his hat.—*Theodore Hook: Gilbert Guerney.*

The Provençals have a proverb, *Gau de carriers, doulou d'oustan* ("Joy abroad, grief at home"). (See Daudet's novel *Numa Roumestan.* The gist of the story turns on this proverb.)

Hanging Judge (*The*), sir Francis Page (1718–1741).

The earl of Norbury, chief justice of the Common Pleas in Ireland from 1820 to 1827, was also stigmatized with the same unenviable title.

Hank. *I have him at a hank. Je le tiens dans mes filets.* Here *hank* means the quantity of thread, etc., tied into one skein or hank.

Hank for Hank, on perfect equality, neither being able to outrun the other. In sea phrase it means the situation of two vessels which run the same road, and are *par le travers l'un de l'autre.*

The *Dolphin* and *Cerberus* turned up the river hank for hank, neither being able to get the windward of the other.

∴ Hanks are rings used instead of grommets to confine the staysails.

Hannah, housekeeper to Mr. Fairford the lawyer.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hannah, the heroine of Mrs. Inchbald's story of *Nature and Art* (1796).

Hannibal ad Portas! or *Attila ad portas!* a cry of alarm at the near approach of a formidable enemy, especially an army of invaders. Attila and Hannibal were to the Romans the "scourges of the gods."

Hanno, a slave, chiefly famous for the description of his death.—*Dr. John Moore: Zeluco* (a novel, 1789).

Hanover Rat. The Jacobites used to affirm that the rat was brought over by the Hanoverians when they succeeded to the crown.

Curse me the British vermin, the rat,—
I know not whether he came in the Hanover ship.
Tennyson: Maud, II. v. 6.

Hans, a simple-minded boy of five and twenty, in love with Esther, but too shy to ask her in marriage. He is a "Modus" in a lower social grade; Esther is a "cousin Helen," who laughs at him, loves him, and teaches him how to make love to her and win her.—*Knowles: The Maid of Mariendorpt* (1838).

Hans, the pious ferryman on the banks of the Rhine.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hans (*Adrian*), a Dutch merchant, killed at Boston.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Hans of Iceland, a novel by Victor Hugo (1824). Hans is a stern, savage, Northern monster, ghastly and fascinating.

Hans von Rippach [*Rip-pak*], *i.e.* Jack of Rippach. Rippach is a village near Leipsic. This Hans von Rippach is a "Mons. Nong-tong-pas," that is, a person asked for, who does not exist. The "joke" is to ring a house up at some unseasonable hour, and ask for Herr Hans von Rippach or Mons. Nong-tong-pas.

Hanson (*Neil*), a soldier in the castle of Garde Doloureuse.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hanswurst, the "Jack Pudding" of old German comedy, but almost annihilated by Gottsched, in the middle of the eighteenth century. He was clumsy, huge in person, an immense gourmand, and fond of vulgar practical jokes.

N.B.—The French "Jean Potage," the Italian "Macaroni," and the Dutch "Pickel Herringe," were similar characters.

Hapmouche (*2 syl.*), *i.e.* "fly-catcher," the giant who first hit upon the plan of smoking pork and neats' tongues. —*Rabelais: Pantag'ruel*, ii. 1 (1533).

Happer or **Hob,** the miller who supplies St. Mary's Convent.

Mysie Happer, the miller's daughter. Afterwards, in disguise, she acts as the page of sir Piercie Shafton, whom she marries.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Happuck, a magician, brother of Ulin the enchantress. He was the instigator of rebellion, and intended to kill the sultan Misnar at a review, but Misnar had given orders to a body of archers to shoot the man who was left standing when the rest of the soldiers fell prostrate in adoration. Misner went to the review, and commanded the army to give thanks to Allah for their victory, when all fell prostrate except Rappuck, who was thus detected, and instantly despatched.—*Sir C. Morell* [*James Ridley*]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Have we prevailed against Ulin and Happuck, Ollomand and Tasnar, Ahaback and Desra; and shall we fear the contrivance of a poor vizier?—*Tales of the Genii*, vii. (1751).

Happy Old Couple (*The*), a ballad which tells the tale of *Darby and Joan* (*q.v.*).

Happy Valley (*The*), in the kingdom of Amhara. It was here the royal princes and princesses of Abyssinia lived. It was surrounded by only high mountains, and was accessible only by one spot under a cave. This spot was concealed by woods and closed by iron gates.—*Dr. Johnson: Rasselas* (1759).

Har'apha, a descendant of Anak the giant of Gath. He went to mock Samson in prison, but durst not venture within his reach.—*Milton: Samson Agonistes* (1632).

Har'bothel (*Master Fabian*), the 'squire of sir Aymer de Valence.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hard Times, a novel by C. Dickens (1854), dramatized in 1867, and called *Under the Earth*, or *The Sons of Toil*. Bounderby, a street arab, raised himself to banker and cotton prince. When 55 years of age, he proposed marriage to Louisa, daughter of Thomas Gradgrind, Esq., J.P., and was accepted. One night the bank was robbed of £150, and Bounderby believed Stephen Blackpool to be the thief, because he had dismissed him, being obnoxious to the mill hands; but the culprit was Tom Gradgrind, the banker's brother-in-law, who lay *perdu* for a while, and then escaped out of the country. In the dramatized version, the bank was not robbed at all, but Tom merely removed the money to another drawer for safe custody.

Hardcastle (*Squire*), a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-winded stories about prince Eugene and the duke of Marlborough. He says, "I love everything that's old—old friends, old times, old manners, old books, old wine" (act i. 1), and he might have added, "old stories."

Mrs. Hardcastle, a very "genteel" lady indeed. Mr. Hardcastle is her second husband, and Tony Lumpkin her son by her former husband. She is fond of "genteel" society, and the last fashions. Mrs. Hardcastle says, "There's nothing in the world I love to talk of so much as London and the fashions, though I was never there myself" (act ii. 1). Her mistaking her husband for a highwayman, and imploring him on her knees to take their watches, money, all they have got, but to spare their lives: "Here, good gentleman, whet your rage upon me, take my money, my life, but spare my child!" is infinitely comic (act iv. sc. 1).

The princess, like Mrs. Hardcastle, was jolted to a jelly.—*Lord Lennox: Celebrities*, i. 1.

Miss Hardcastle, the pretty, bright-eyed, lively daughter of squire Hardcastle. She is in love with young Marlow, and "stoops" to a pardonable deceit "to conquer" his bashfulness and win him.—*Goldsmith: She Stoops to Conquer* (1773).

Har'die (*Mr.*), a young lawyer, in the introduction of sir W. Scott's *Heart of Midlothian* (1818).

Hardouin (2 *syl.*). Jean Hardouin, the jesuit, was librarian to Louis XIV. He doubted the truth of all received history; denied that the *Æne'id* was the work of Virgil, or the *Odes* of Horace the production of that poet. He placed no credence in medals and coins; regarded all councils before that of Trent as chimerical; and looked on all Jansenists as infidels (1646–1729).

Hardy (*Mr.*), father of Letitia. A worthy little fellow enough, but with the unfortunate gift of "foreseeing" everything (act v. sc. 4).

Letitia Hardy, his daughter, the *fiancée* of Dor'icourt. A girl of great spirit and ingenuity, beautiful and clever. Doricourt dislikes her without knowing her, simply because he has been betrothed to

her by his parents; but she wins him by stratagem. She first assumes the airs and manners of a raw country hoyden, and disgusts the fastidious man of fashion. She then appears at a masquerade, and wins him by her many attractions. The marriage is performed at midnight, and, till the ceremony is over, Doricourt has no suspicion that the fair masquerader is his affianced Miss Hardy. —*Mrs. Cowley: The Belle's Stratagem* (1780).

Hare's Bread, *Pain de lièvre*, supposed to be a bread-food with hares. This plant is the arum or cuckoo-pint, from which arrowroot is often made.

Harebell. The harebell of England is the wild hyacinth, but the Scottish harebell is a campanula, generally called the "bluebell of Scotland." *Hare*, meaning "wild," or "heath," enters into several flower-names, as "hare's blossom," "hare's foot," "hare's tail" (a grass), "hare's bread," etc.; some of which are also called *heath*, as "heath bell," the bluebell of Scotland, etc.

Hare'dale (*Geoffrey*), brother of Reuben the uncle of Emma Haredale. He was a papist, and incurred the malignant hatred of Gashford (lord George Gordon's secretary) by exposing him in Westminster Hall. Geoffrey Haredale killed sir John Chester in a duel, but made good his escape, and ended his days in a monastery.

Reuben Haredale (2 *syl.*), brother of Geoffrey, and father of Emma Haredale. He was murdered.

Emma Haredale, daughter of Reuben, and niece of Geoffrey with whom she lived at "The Warren." Edward Chester loved Emma Haredale.—*Dickens: Barnaby Rudge* (1841).

Harefoot (*Harold*). So Harold I. was called, because he was swift of foot as a hare (1035–1040).

Hargrave, a man of fashion. The hero and title of a novel by Mrs. Trollope (1843).

Harlequin. Menage derives the word from Achille de Harley, a comedian of Paris (1536–1616).

Sous le règne de Henri III., une troupe de comédiens Italiens vins donner des representations à Paris. L'un de ces comédiens, celui qui avait le talent de plaire le plus au public, fut très bien accueilli par la famille de Harlay, qui complait alors parmi ses membres le celèbre président de ce nom. Les camarades lui donnèrent, à cause de l'amité que lui avait témoignée cette famille, le surnom d'Harlequino (petit Harlay); d'Harlequin les Parisiens firent *Arlequin*, et c'est ainsi que le nom de l'un de nos plus grands magistrats est devenu en francisant, celui du bouffon le plus trivial des theâtres de foire.—*Revue de Deux Mondes.*

Harley, "the man of feeling." A man of the finest sensibilities and unbounded benevolence, but bashful as a maiden.—*Mackenzie: The Man of Feeling* (1771).

The principal object of Mackenzie is . . . to reach and sustain a tone of moral pathos by representing the effect of incidents . . . upon the human mind . . . especially those which are just, honourable, and intelligent.—*Sir W. Scott.*

Harlot (*The Infamous Northern*), Elizabeth Petrowna empress of Russia (1709–1761).

Har'lowe (*Clarissa*), a young lady, who, to avoid a marriage to which her heart cannot consent, but to which she is urged by her parents, casts herself on the protection of a lover, who most scandalously abuses the confidence reposed in him. He afterwards proposes marriage; but she rejects his proposal, and retires to a solitary dwelling, where she pines to death with grief and shame. —*Richardson: The History of Clarissa Harlowe* (1749).

The dignity of Clarissa under her disgrace . . . reminds us of the saying of the ancient poet, that a good man struggling with the tide of adversity and surmounting it, is a sight upon which the immortal gods might look down with pleasure.—*Sir W. Scott.*

The moral elevation of this heroine, the saintly purity which she preserves amidst scenes of the deepest depravity and the most seductive gaiety, and the never-failing sweetness and benevolence of her temper, render Clarissa one of the brightest triumphs of the whole range of imaginative literature.—*Chambers: English Literature*, ii. 161.

Harl'weston Fountains, near St. Neot's, in Huntingdon. There are two, one salt and the other fresh. The salt fountain is said to cure dimness of sight, and the sweet fountain to cure the itch and leprosy. Drayton tells the legend of these two fountains at the beginning of song xxii. of his *Polyolbion* (1622).

Harm set, Harm get.

On est souvent près dans son propre piège. (See HOIST.)

In German—

Wer einem eine Grube grätt
Feillt oft selbst hinein.

Har'machis (*-kis*), the hypothetical writer of Rider Haggard's *Cleopatra*. Harmachis is supposed to be a model of manly strength and beauty, and, being the direct descendant of the Pharaohs of Egypt, was crowned king by the revolters against the Macedonian Cleopatra. He entered the court with intent to kill Cleopatra, but fell in love with her, and Cleopatra, to serve her ends, encouraged his suit till Antony came on the scene.

Charmion, the favourite of Cleopatra, being in love with Harmachis, was jealous of the queen, and plotted with him to compass her death and the downfall of the triumvir. They succeed. Charmion kills herself, and Harmachis ends his life in captivity.—*H. Rider Haggard: Cleopatra* (1889).

Harmon (*John*), *alias* JOHN ROKESMITH, Mr. Boffin's secretary. He lodged with the Wilfers, and ultimately married Bella Wilfer. He is described as "a dark gentleman, 30 at the utmost, with an expressive, one might say, a handsome face."—*Dickens: Our Mutual Friend* (1864).

∴ For explanation of the mystery, see vol. I. ii. 13.

Harmo'nia's Necklace or **Bracelet,** an unlucky possession, something which brings evil to its possessor. Harmonia was the daughter of Mars and Venus. On the day of her marriage with king Cadmos, she received a necklace made by Vulcan for Venus. This unlucky ornament afterwards passed to Sem'elê, then to Jocasta, then to Argïa (wife of Polynïces), then Eriphy'lê, but was equally fatal in every case. Finally it was hung in the temple of Apollo at Delphos. It was made by the Cyclops, of emeralds and cut diamonds. (See UNLUCKY.)—*Ovid: Metaph.*, iv. 5; *Statius: Thebaid*, ii.

"Harmon'ia," also called *Hermon'ea*, is frequently confounded with Hermïonê (called in English Hermi'-o-ne) daughter of Menelaos and Helen, quite another person; but many persons talk of "Hermionê's Necklace." (See HERMIONE; GOLD OF NIBELUNGEN; and GOLD OF TOLOSA.)

Harmonious Blacksmith (*The*). The tale is that one day, while Handel was walking through Edgware, he sought shelter from a shower in a smithy, where the blacksmith was singing, and accompanied himself with the strokes of his hammer on the anvil; and this furnished Handel with the score of his famous "Harmonious Blacksmith." In Whitchurch, Middlesex, there is a tombstone to William Powell, buried February 27, 1780, commemorating the event, erected by subscription in 1868. The blacksmith Powell was parish clerk at the time. (See *Schoelcher: Life of Handel*, 65.)

The truth of this very plausible tale is denied by a correspondent in *Notes and Queries*, March 21, 1896, p. 230. At any rate, the name of Powell seems to be incorrect.

¶ A similar tale is told of Pythagoras.

Intently considering whether it would be possible to devise a certain instrumental aid to the hearing, . . . he one day passed near a stithy, and was struck by the sound produced as the hammers beat out a piece of iron on an anvil. . . . He recognized in these sounds the diapason, the diapente, and the diatessaron harmony. . . . Going then into the stithy, he discovered that the difference of sound arose from the different sizes of the hammers, and not from the difference of force employed in giving the strokes, nor yet from any difference in the shape of the hammers. . . . From this hint he constructed his musical scale.—*Iamblichus: Life of Pythagoras*, xxvi.

¶ The same tale is also told of Tubalcain.

Tuball hadde greete lykynge to here the hamers sowne, and he fonde proporcions and acorde of melodye by weyght of the hamers; and so he used them moche in the acorde of melodye, but he was not fynder of the Instrumentes of musyke.—*Higden: Polycronycon.*

Harmony (*Mr.*), a general peacemaker. When he found persons at variance, he went to them separately, and told them how highly the other spoke and thought of him or her. If it were man and wife, he would tell the wife how highly her husband esteemed her, and would apply the "oiled feather" in a similar way to the husband. "We all have our faults," he would say, "and So-and-so knows it, and grieves at his infirmity of temper; but though he contends with you, he praised you to me this morning in the highest terms." By this means he succeeded in smoothing many a ruffled mind.—*Inchbald: Every One has His Fault* (1794).

Harness Prize, a prize competed for triennially, on some Shakespearian subject. The prize consists of three years' accumulated interest of £500. It was founded by the Rev. Mr. Harness, and accepted by the University of Cambridge. The first prize was awarded in 1874.

Harold "the Dauntless," son of Witikind the Dane. "He was rocked on a buckler, and fed from a blade." Harold married Eivir, a Danish maid, who had waited on him as a page.—*Sir W. Scott: Harold the Dauntless* (1817).

Harold (*Childe*), a man of good birth, lofty bearing, and peerless intellect, who has exhausted by dissipation the pleasures of youth, and travels. Sir Walter Scott calls him "lord Byron in a fancy dress." In canto i. the childe visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., Belgium and Switzerland (1816); in canto iv., Venice, Rome, and Florence (1817).

(Lord Byron was only 21 when he began *Childe Harold*, and 28 when he finished it.)

Harold, an historical romance containing an account of the battle of Hastings, where this last of the Saxon kings was slain, and William the Norman succeeded to the crown of England.—*Lord Lytton* (1850).

Tennyson wrote a dramatic poem on the same subject (1876).

Harold Transome (2 *syl.*), son of Mrs. Transome and Matthew Jermyn the lawyer; he was in love with Esther Lyon, but his love was not reciprocated.—*George Eliot* (Mrs. J. W. Cross): *Felix Holt, the Radical* (1866).

Haroun-al-Raschid, caliph, of the Abbasside race, contemporary with Charlemagne, and, like him, a patron of literature and the arts. The court of this caliph was most splendid, and under him the caliphate attained its greatest degree of prosperity (765–809).

∴ Many of the tales in the *Arabian Nights* are placed in the caliphate of Haroun-al-Raschid, as the histories of "Am'inê," "Sinbad the Sailor," "Aboulhasson and Shemselnihar," "Noureddin," "Codadad and his Brothers," "Sleeper Awakened," and "Cogia Hassan." In the third of these the caliph is a principal actor.

Har'pagon, the miser, father of Cléante (2 *syl.*) and Elise (2 *syl.*). Both Harpagon and his son desire to marry Mariane (3 *syl.*); but the father, having lost a casket of money, is asked which he prefers—his casket or Mariane, and as the miser prefers the money, Cléante marries the lady. Harpagon imagines that every one is going to rob him, and when he loses his casket, seizes his own arm in the frenzy of passion. He proposes to give his daughter in marriage to an old man named Anselme, because no "dot" will be required; and when Valère (who is Elise's lover) urges reason after reason against the unnatural alliance, the miser makes but one reply, "sans dot." "Ah," says Valère, "il est vrai, cela ferme la bouche à tout, *sans dot.*" Harpagon, at another time, solicits Jacques (1 *syl.*) to tell him what folks say of him; and when Jacques replies he cannot do so, as it would make him angry, the miser answers, "Point de tout, au contraire, c'est me faire plaisir." But when told that he is called a miser and a skinflint, he towers with rage, and beats Jacques in his uncontrolled passion.

'Le seigneur Harpagon est de tous les humains l'humain le moins humain, le mortel de tous les mortels le plus dur et le plus serré" (ii. 5). Jacques says to him, "Jamais on ne parle de vous que sous les noms d'avare, de ladre, de vilain, et de fesse-Matthiæ" (iii. 5).—*Molière: L'Avare* (1667).

Har'palus, in Spenser's *Colin Clout's Come Home Again*, is said to be meant for the earl of Dorset (1595).

Harpax, centurion of the "Immortal Guard."—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Harpê (2 *syl.*), the cutlass with which Mercury killed Argus, and with which Perseus (2 *syl.*) subsequently cut off the head of Medusa.

Harpier, a familiar spirit of mediæval demonology.

Harpier cries, "'Tis time, 'tis time!"
Shakespeare: Macbeth, act iv. sc. 1 (1606).

Harpoc'rates (4 *syl.*), the god of silence. Cupid bribed him with a rose not to divulge the amours of Venus. Harpocratês is generally represented with his second finger on his mouth.

He also symbolized the sun at the end of winter, and is represented with a cornucopia in one hand and a lotus in the other. The lotus is dedicated to the sun, because it opens at sunrise and closes at sunset.

I assured my mistress she might make herself quite easy on that score [i.e. *my making mention of what was told me*], for I was the Harpocrates of trusty valets.—*Lesage: Gil Blas*, iv. 2 (1724).

Harriet, the elder daughter of sir David and lady Dunder, of Dunder Hall. She was in love with Scruple, whom she accidentally met at Calais; but her parents arranged that she should marry lord Snolts, a stumpy, "gummy" old nobleman of five and forty. To prevent this hateful marriage, Harriet consented to elope with Scruple; but the flight was intercepted by sir David, who, to prevent a scandal, consented to the marriage, and discovered that Scruple, both in family and fortune, was a suitable son-in-law.—*Colman: Ways and Means* (1788).

Harriet [Mowbray], the daughter of colonel Mowbray, an orphan without fortune, without friends, without a protector. She marries clandestinely Charles Eustace.—*J. Poole: The Scapegoat.*

Harrington, a novel by Maria Edgeworth (1811).

Harriot [Russet], the simple, unsophisticated daughter of Mr. Russet. She loves Mr. Oakly, and marries him, but becomes a "jealous wife," watching

her husband like a lynx, to find out some proof of infidelity, and distorting every casual remark as evidence thereof. Her aunt, lady Freelove, tries to make her a woman of fashion, but without success. Ultimately, she is cured of her idiosyncrasy. — *Colman: The Jealous Wife* (1761).

Harris (*Mrs.*), a purely imaginary character, existing only in the brain of Mrs. Sarah Gamp, and brought forth on all occasions to corroborate the opinions and trumpet the praises of Mrs. Gamp the monthly nurse.

"'Mrs. Harris,' I says to her, . . . 'if I could afford to lay out all my fellow-creeturs for nothink, I would gladly do it; sich is the love I bears 'em.'" Again: "What!" said Mrs. Gamp, "you bage creetur! Have I know'd Mrs. Harris five and thirty year, to be told at last that there an't no sich a person livin'? Have I stood her friend in all her troubles, great and small, for it to come to sich a end as this, with her own sweet picter hanging up afore you all the time, to shame your Bragian words? Go along with you!"—*Dickens: Martin Chuzzlewit*, xlix. (1843).

Mrs. Harris is the "Mde. Benoiton" of French comedy.—*The Times*.

*** Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, by Henri Monnier (1805–1877).

Harris. (See SLAWKEN-BERGIUS.)

Harrison (*Dr.*), the model of benevolence, who nevertheless takes in execution the goods and person of his friend Booth, because Booth, while pleading poverty, was buying expensive and needless jewellery.—*Fielding: Amelia* (1751).

Harrison (*Major-General*), one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Harrison, the old steward of lady Bellenden, of the Tower of Tillietudlem. —*Sir W. Scott: Old Mortality* (time, Charles II.).

Har'rowby (*John*), of Stocks Green, a homely, kind-hearted, honest Kentish farmer, with whom lieutenant Worthington and his daughter Emily take lodgings. Though most desirous of showing his lodger kindness, he is constantly wounding his susceptibilities from blunt honesty and want of tact.

Dame Harrowby, wife of Farmer Harrowby.

Stephen Harrowby, son of Farmer Harrowby, who has a mania for soldiering, and calls himself "a perspiring young hero."

Mary Harrowby, daughter of Farmer Harrowby.—*Colman: The Poor Gentleman* (1802).

HARRY (*Sir*), the servant of a baronet. He assumed the airs and title of his master, and was addressed as "Baronet," or "sir Harry." He even quotes a bit of Latin: "O tempora! O Moses!"—*Rev. J. Townley: High Life Below Stairs* (1759).

Harry (*Blind*), a British minstrel, who wrote in ten-syllable couplets the romance of *Wallace* (about 1400).

Harry (*Blind*), the minstrel, friend of Henry Smith.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Harry (*The Great*), a man-of-war built in the reign of Henry VII. It was destroyed by fire in 1553.

Towered the *Great Harry*, crank and tall.
Longfellow: The Building of the Ship.

N.B.—*Henri Grâce de Dieu* was quite another vessel. It was built by Henry VIII., and was 1000 tons burthen.

Harry Paddington, a highwayman in the gang of captain Macheath. Peachum calls him "a poor, petty-larceny rascal, without the least genius;" and says, "even if the fellow were to live six months, he would never come to the gallows with credit."—*Gay: The Beggar's Opera* (1727).

Hart Royal (*A*). A stag not less than six years old is a hart, and if it had been hunted by the king and escaped alive it was called a hart royal. If in the hunt a hart wandered out of the forest, the king issued a proclamation that no one should hurt it, and when it was brought back to the forest it was called a "hart royal proclaimed." Every hart royal has its antlers.

Hart'house (2 *syl.*), a young man who begins life as a cornet of dragoons, but, being bored with everything, coaches himself up in statistics, and comes to Coketown to study facts. He falls in love with Louisa [*née* Gradgrind], wife of Josiah Bounderby, banker and mill-owner, but, failing to induce the young wife to elope with him, he leaves the place.—*Dickens: Hard Times* (1854).

Hartley (*Adam*), afterwards Dr. Hartley. Apprentice to Dr. Gray.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hartwell (*Lady*), a widow, courted by Fountain, Bellamore, and Harebrain. —*Fletcher: Wit without Money* (1639).

Harût and Marût, two angels sent by Allah to administer justice upon earth, because there was no righteous judgment among men. They acted well till Zoha'ra, a beautiful woman, applied to them, and then they both fell in love with her. She asked them to tell her the secret name of God, and immediately she uttered it, she was borne upwards into heaven, where she became the planet Venus. As for the two angels, they were imprisoned in a cave near Babylon.—Sale's *Korân*, ii.

> Allah bade
> That two untempted spirits should descend,
> Judges on earth. Harûth and Marûth went,
> The chosen sentencers. They fairly heard
> The appeals of men. . . . At length
> A woman came before them; beautiful
> Zohara was, etc.
> *Southey: Thalaba the Destroyer*, iv. (1797).

Harvest Bells, the *Gentiana pneumonthe*, the flowers of which are bell-shaped, intensely blue, in pride about September.

HASSAN, caliph of the Ottoman empire, noted for his splendour and hospitality. In his seraglio was a beautiful young slave named Leila (*2 syl.*), who had formed an attachment to "the Giaour" (*2 syl.*). Leila is put to death by the emir, and Hassan is slain near mount Parnassus by the giaour [*djow'-er*].—*Byron: The Giaour* (1813).

Hassan, the story-teller, in the retinue of the Arabian physician.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hassan (*Al*), the Arabian emir of Persia, father of Hinda. He won the battle of Cadessia, and thus became master of Persia.—*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hassan, surnamed *Al Habbal* ("the ropemaker"), and subsequently *Cogia* ("merchant"); his full name was then Cogia Hassan Alhabbal. Two friends, named Saad and Saadi, tried an experiment on him. Saadi gave him 200 pieces of gold, in order to see if it would raise him from extreme poverty to affluence. Hassan took ten pieces for immediate use, and sewed the rest in his turban; but a kite pounced on his turban and carried it away. The two friends, after a time, visited Hassan again, but found him in the same state of poverty; and, having heard his tale, Saadi gave him another 200 pieces of gold. Again he took out ten pieces, and, wrapping the rest in a linen rag, hid it in a jar of bran. While Hassan was at work, his wife exchanged this jar of bran for fuller's earth, and again the condition of the man was not bettered by the gift. Saad now gave the ropemaker a small piece of lead, and this made his fortune thus: A fisherman wanted a piece of lead for his nets, and promised to give Hassan for Saad's piece whatever he caught in his first draught. This was a large fish, and in it the wife found a splendid diamond, which was sold for 100,000 pieces of gold. Hassan now became very rich, and when the two friends visited him again, they found him a man of consequence. He asked them to stay with him, and took them to his country house, when one of his sons showed him a curious nest, made out of a turban. This was the very turban which the kite had carried off, and the money was found in the lining. As they returned to the city, they stopped and purchased a jar of bran. This happened to be the very jar which the wife had given in exchange, and the money was discovered wrapped in linen at the bottom. Hassan was delighted, and gave the 380 pieces to the poor.—*Arabian Nights* ("Cogia Hassan Alhabbal").

Hassan (*Abou*), the son of a rich merchant of Bagdad, and the hero of the tale called "The Sleeper Awakened" (*q.v.*).—*Arabian Nights.*

Hassan Aga, an infamous renegade, who reigned in Algiers, and was the sovereign there when Cervantes (author of *Don Quixote*) was taken captive by a Barbary corsair in 1574. Subsequently, Hassan bought the captive for 500 ducats, and he remained a slave till he was redeemed by a friar for 1000 ducats.

> Every day this Hassan Aga was hanging one, impaling another, cutting off the ears or breaking the limbs of a third . . . out of mere wantonness.—*Cervantes* (1605).

Hassan ben Sabah, the old man of the mountain, founder of the sect called the Assassins.

Dr. Adam Clark has supplemented Rymer's *Fœdera* with two letters by this sheik. This is not the place to point out the want of judgment in these addenda.

Hastie (*Robin*), the smuggler and publican at Annan.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hastings, the friend of young

Marlow, who entered with him the house of squire Hardcastle, which they mistook for an inn. Here the two young men met Miss Hardcastle and Miss Neville. Marlow became the husband of the former; and Hastings, by the aid of Tony Lumpkin, won the latter.—*Goldsmith: She Stoops to Conquer* (1773).

Hastings, one of the court of king Edward IV.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Haswell, the benevolent physician who visited the Indian prisons, and for his moderation, benevolence, and judgment, received the sultan's signet, which gave him unlimited power.—*Mrs. Inchbald: Such Things Are* (1786).

Hat (*A White*) used to be a mark of radical proclivities, because orator Hunt, the great demagogue, used to wear a white hat during the Wellington and Peel administration.

Hat worn in the Royal Presence. Lord Kingsale acquired the right of wearing his hat in the presence of royalty by a grant from king John. Lord Forester is possessed of the same right, from a grant confirmed by Henry VIII.

N.B.—All Spanish grandees had, at one time, the privilege of being covered in the presence of the monarch. Hence, when the duke of Alva presented himself before Margaret duchess of Parma, she bade him to remain covered.—*Motley: The Dutch Republic*, part iii.

Hats and Caps, two political factions of Sweden in the eighteenth century. The "Hats" were partisans in the French interest, and were so called because they wore French *chapeaux*. The "Caps" were partisans in the Russian interest, and were so called because they wore the Russian caps as a badge of their party.

Hatchet, a harlot. (See *Rabelais: Pantagruel*, bk. iv. prologue.)

Hatchway (*Lieutenant Jack*), a retired naval officer on half-pay, living with commodore Trunnion as a companion.—*Smollett: The Adventures of Peregrine Pickle* (1751).

> Who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steeds . . . without a good hearty burst of honest aughter?—*Sir W. Scott.*

Hatef [*i.e. the deadly*], one of Mahomet's swords, confiscated from the Jews when they were exiled from Medi'na.

Hater. Dr. Johnson said, "Sir, I like a good hater." This is not altogether out of character with the words, "Thou art neither cold nor hot: I would thou wert cold or hot" (*Rev.* iii. 15).

> Rough Johnson, the great moralist, professed
> Right honestly he "liked an honest hater."
> *Byron: Don Juan*, xiii. 7 (1821).

Hatim (*Generous as*), an Arabian expression. Hatim was a Bedouin chief, famous for his warlike deeds and boundless generosity. His son was contemporary with Mahomet the prophet.

Hatter. *Mad as a hatter*, or mad as a viper. *Atter* is Anglo-Saxon for "adder" or "viper," so called from its venomous character; *ater*, "poison;" *atter-drink* or *ttor-drink*, "a poisonous drink;" *ttor-lic*, "snake-like."

Hatteraick (*Dirk*), *alias* JANS JANSON, a Dutch smuggler-captain, and accomplice of lawyer Glossin in kidnapping Henry Bertrand. Meg Merrilies conducts young Hazlewood and others to the smuggler's cave, when Hatteraick shoots her, is seized, and imprisoned. Lawyer Glossin visits the villain in prison, when a quarrel ensues, in which Hatteraick strangles the lawyer, and then hangs himself.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hatto, archbishop of Mentz, was devoured by mice in the Mouse-tower, situate in a little green island in the midst of the Rhine, near the town of Bing'en. Some say he was eaten by rats, and Southey, in his ballad called *God's Judgment on a Wicked Bishop*, has adopted the latter tradition.

> This Hatto, in the time of the great famine of 914, when he saw the poor exceedingly oppressed by famine, assembled a great company of them together into a barne at Kaub, and burnt them . . . because he thought the famine would sooner cease if those poor folks were despatched out of the world, for, like mice, they only devour food, and are of no good whatsoever. . . . But God . . . sent against him a plague of mice, . . . and the prelate retreated to a tower in the Rhine as a sanctuary; . . . but the mice chased him continually, . . . and at last he was most miserably devoured by those sillie creatures.—*Coryat: Crudities*, 571, 572.

(Giraldus Cambrensis, in his *Itinerary*, xi. 2, says, "the larger sort of mice are called *rati*." This may account for the substitution of rats for mice in the legend.)

¶ The legend of Hatto is very common, as the following stories will prove:—

(1) *Widerolf*, bishop of Strasburg (997), was devoured by mice in the seventeenth year of his episcopate, because he sup-

pressed the convent of Seltzen on the Rhine.

(2) *Bishop Adolf*, of Cologne, was devoured by mice or rats in 1112.

(3) *Freiherr von Güttingen* collected the poor in a great barn, and burnt them to death, mocking their cries of agony. He, like Hatto, was invaded by mice, ran to his castle of Güttingen, in the lake of Constance, whither the vermin pursued him, and ate him alive. The Swiss legend says the castle sank in the lake, and may still be seen. Freiherr von Güttingen had three castles, one of which was Moosburg.

(4) *Count Graaf*, in order to enrich himself, bought up all the corn. One year a sad famine prevailed, and the count expected to reap a rich harvest by his speculation; but an army of rats, pressed by hunger, invaded his barns, and, swarming into his Rhine tower, fell on the old baron, worried him to death, and then devoured him.—*Legends of the Rhine.*

(5) A similar story is told by William of Malmesbury, *History*, ii. 313 (Bohn's edit.).

(Some of the legends state that the "mice" were in reality "the souls of the murdered people.")

Mauth, in German, means a toll or custom-house, and probably gave rise to these traditions, for a toll on corn was always unpopular. Mauth tower, Maus tower, and Moose tower are quite near enough to be interchangeable.

Hatton (*Sir Christopher*), "the dancing chancellor." He first attracted the attention of queen Elizabeth by his graceful dancing at a masque. He was made by her chancellor and knight of the Garter.

¶ M. De Lauzun, the favourite of Louis XIV., owed his fortune also to the manner in which he danced in the king's quadrille.

You'll know sir Christopher by his turning out his toes,—famous, you know, for his dancing.—*Sheridan: The Critic*, ii. 1 (1779).

Haud passibus æquis ("not with equal strides"), a rival, but not an equal. *Impar congressus Achilli.*

Haunted Man (*The*), Redlaw, in the Christmas tale so called by Dickens (1847).

Hautlieu (*Sir Artevan de*), in the introduction of sir W. Scott's *Count Robert of Paris* (time, Rufus).

Hautlieu (*The lady Margaret de*), first disguised as sister Ursula, and afterwards affianced to sir Malcolm Fleming.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hautlieu = *Ho-la.*

Have'lok (2 *syl.*) or **Hablok**, the orphan son of Birkabegn king of Denmark, was exposed at sea through the treachery of his guardians. The raft drifted to the coast of Lincolnshire, where it was discovered by Grim, a fisherman, who reared the young foundling as his own son. It happened that some twenty years later certain English nobles usurped the dominions of an English princess, and, to prevent her gaining any access of power by a noble alliance, resolved to marry her to a peasant. Young Havelok was selected as the bridegroom, but having discovered the story of his birth, he applied to his father Birkabegn for aid in recovering his wife's possessions. The king afforded him the aid required, and the young foundling became in due time both king of Denmark and king of that part of England which belonged to him in right of his wife.—*Haveloc the Dane* (by the trouveurs).

The ancient seal of the town of Grimsby contained the names of "Gryme and Havloc."

Havisham (*Miss*), an old spinster who lived in Satis House, the daughter of a rich brewer. She was engaged to be married to Compeyson, who threw her over on the wedding morn. From this moment she became fossilized, always wore her wedding-dress, with a lace veil from head to foot, white satin shoes, bridal flowers in her hair, jewels round her neck and on her fingers. She adopted a little girl, three years old, who married and left her. She somehow set fire to herself, and, though Pip succeeded in saving her, she died soon after from the shock; and Satis House was pulled down.

Estella Havisham, the adopted child of Miss Havisham, by whom she was brought up. She was proud, handsome, and self-possessed. Pip loved her, and probably she reciprocated his love, but she married Bentley Drummle, who ill-treated her, and died, leaving her a young widow. The tale ends with these words—

I [*Pip*] took her hand in mine, and we went out of the ruined place. As the morning mists had risen . . . when I first left the forge, so the evening were rising now; and . . . I saw no shadow of another parting from her.—*Dickens: Great Expectations* (1860).

N.B.—Estella was the natural daughter of Magwitch (the convict) and Molly

the housekeper of Mr. Jaggers the lawyer. It was Jaggers who introduced the child at the age of three to Miss Havisham to adopt.

Havre, in France, is a contraction of *Le havre de notre dame de Grace.*

Haw'cubite (3 *syl.*), a street bully. After the Restoration, we had a succession of these disturbers of the peace: first came the Muns, then followed the Tityre Tūs, the Hectors, the Scourers, the Nickers, the Hawcubites, and after them the Mohawks, the most dreaded of all.

Hawk (*Sir Mulberry*), the bear-leader of lord Frederick Verisopht. He is a most unprincipled *roué*, who sponges on his lordship, snubs him, and despises him. "Sir Mulberry was remarkable for his tact in ruining young gentlemen of fortune."

With all the boldness of an original genius, sir Mulberry had struck out an entirely new course of treatment, quite opposed to the usual method, his custom being . . . to keep down those he took in hand, and to give them their own way . . . Thus he made them his butts in a double sense, for he emptied them with good address, and made them the laughing-stocks of society. —*Dickens: Nicholas Nickleby*, xix. (1838).

Hawk. *To know a hawk from a handsaw*, a corruption of "from a hernshaw" (*i.e. a heron*), meaning that one is so ignorant that he does not know a hawk from a heron—the bird of prey from the game flown at. The Latin proverb is, *Ignorat quid distent æra lupīnis* ("He does not know sterling money from counters"). Counters used in games were by the Romans called "lupins."

Hawkeye. So Deerslayer (*Natty Bumppo*) is called by the red man, or Mingo.—*Fenimore Cooper: The Deerslayer*, chap. vii. (1841).

Hawkins, boatswain of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Hawthorn, a jolly, generous old fellow, of jovial spirit, and ready to do any one a kindness; consequently, everybody loves him. He is one of those rare, unselfish beings, who "loves his neighbour better than himself."—*Bickerstaff: Love in a Village* (1762).

Dignum[1765-1827], in such parts as "Hawthorn," was superior to every actor since the days of Beard.—*Dictionary of Musicians.*

Hay (*Colonel*), in the king's army.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hay (*John*) fisherman near Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Haydn could never compose a single bar of music unless he could see on his finger the diamond ring given him by Frederick II.

Haysel or **Haysele,** means the hay-*time* or *season*; as *barksel* is the season for stripping the oak bark for tanning. (Anglo-Saxon, *sæl*, "season," "time.") In East Anglia these terms are still in use—men give each other "the *sæl* of the day;" and speaking of a scapegrace's irregularities, he is said to come in "at all meals and *sæls.*"

Hayston (*Frank*), laird of Bucklaw and afterwards of Girnington. In order to retrieve a broken fortune, a marriage was arranged between Hayston and Lucy Ashton. Lucy, being told that her plighted lover (Edgar master of Ravenswood) was unfaithful, assented to the family arrangement, but stabbed her husband on the wedding night, went mad, and died. Frank Hayston recovered from his wound and went abroad.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

(In Donizetti's opera, Hayston is called "Arturio.")

Hazlewood (*Sir Robert*), the old baronet of Hazlewood.

Charles Hazlewood, son of sir Robert. In love with Lucy Bertram, whom he marries.—*Sir W. Scott: Guy Mannering* (time, George II.).

Headed. *Soft-headed.* To have one's upper rooms unfurnished. In French, *Avoir bien des chambres à louer dans sa tête.*

Headings of a Chapter (*The*), a brief summary of the contents. The *heads* of a sermon are its main divisions; the heads of a speech, the items dwelt on.

Head'rigg (*Cuddie*), a ploughman in lady Bellenden's service. (Cuddie = Cuthbert.)—*Sir W. Scott: Old Mortality* (time, Charles II.).

Headstone (*Bradley*), a schoolmaster, of very determinate character and violent passion. He loves Lizzie Hexham with an irresistible mad love, and tries to kill Eugene Wrayburn out of jealousy. Grappling with Rogue Riderhood on Plashwood Bridge, Riderhood fell backwards into the smooth pit, and Headstone over him. Both of them perished in the grasp of a death-struggle. — *Dickens: Our Mutual Friend* (1864).

Heart of England (*The*), Warwickshire, the middle county.

That shire which we "The Heart of England" call.
Drayton: Polyolbion, xiii. (1613).

Heart of Midlothian, the old jail or tolbooth of Edinburgh, taken down in 1817.

Sir Walter Scott has a novel so called (1818), the plot of which is as follows:—Effie Deans, the daughter of a Scotch cow-feeder, is seduced by George Staunton, son of the rector of Willingham; and Jeanie is cited as a witness on the trial which ensues, by which Effie is sentenced to death for child-murder. Jeanie promises to go to London and ask the king to pardon her half-sister, and, after various perils, arrives at her destination. She lays her case before the duke of Argyll, who takes her in his carriage to Richmond, and obtains for her an interview with the queen, who promises to intercede with his majesty (George II.) on her sister's behalf. In due time the royal pardon is sent to Edinburgh, Effie is released, and marries her seducer, now sir George Staunton; but soon after the marriage sir George is shot by a gipsy boy, who is in reality his illegitimate son. On the death of her husband, lady Staunton retires to a convent on the Continent. Jeanie marries Reuben Butler the presbyterian minister. The novel opens with the Porteous riots.

Heartall (*Governor*), an old bachelor, peppery in temper, but with a generous heart and unbounded benevolence. He is as simple-minded as a child, and loves his young nephew almost to adoration.

Frank Heartall, the governor's nephew; impulsive, free-handed, and free-hearted, benevolent and frank. He falls in love with the Widow Cheerly, the daughter of colonel Woodley, whom he sees first at the opera. Ferret, a calumniating rascal, tries to do mischief, but is utterly foiled. —*Cherry: The Soldier's Daughter* (1804).

Heartfree (*Jack*), a railer against women and against marriage. He falls half in love with lady Fanciful, on whom he rails, and marries Belinda.—*Vanbrugh: The Provoked Wife* (1693).

Hearth Tax (*The*), 1662, a tax of two shillings for every stove and fire-hearth, payable on the feast of St. Michael and the feast of "the Blessed Virgin Mary" (13, 14 Car. II. cap. 20). Repealed in 1689 by William III.

Heartwell, Modely's friend. He falls in love with Flora, a niece of old Farmer Freehold. They marry, and are happy.—*J. P. Kemble: The Farm-house.*

Heathen Chinee (*The*), a humorous poem by Bret Harte, an American humourist. It begins thus—

Which I wish to remark,—
And my language is plain,—
That for ways that are dark,
And for tricks that are vain,
The heathen Chinee is peculiar.
Which the same I would rise to explain.
Bret Harte: The Heathen Chinee (1870).

Heatherblutter (*John*), gamekeeper of the baron of Bradwardine (3 *syl.*) at Tully Veolan.—*Sir W. Scott: Waverley* (time, George II.).

Heaven, according to Dantê, begins from the top of mount Purgatory, and rises upwards through the seven planetary spheres, the sphere of the fixed stars, the primum mobilê, and terminates with the empyrêum, which is the seat of God. (See PARADISE.) Milton preserves the same divisions. He says, "they who to be sure of paradise, dying put on the garb of monks"—

. . . pass the planets seven, and pass the "fixt,"
And that crystallin sphere whose balance weighs
The trepidation talked, and that first moved . . . and now
At foot of heaven's ascent they lift their feet, when lo!
A violent cross wind . . . blows them . . . awry
Into the devious air.
Milton: Paradise Lost, iii. 481, etc. (1665).

Heaven and Earth (*A Mystery*), a dramatic poem by lord Byron (1822), founded on the text—

And it came to pass . . . that the sons of God saw the daughters of men, that they were fair; and they took them wives of all whom they chose.—*Gen.* vi. 2.

Heaven-sent Minister (*The*), William Pitt (1759–1806).

Hebe (2 *syl.*), goddess of youth, and cup-bearer of the immortals before Ganymede superseded her. She was the wife of Herculês, and had the power of making the aged young again. (See PLOUSINA.)

Hebês are they to hand ambrosia, mix
The nectar.
Tennyson: The Princess, iii.

Hebreo'rum Contuber'nium, the Ghetto of Rome; so called because it was the quarter assigned to the Jews. It was guarded by Roman halberdiers, who opened the five massive gates at sunrise to let the Jews into the city, and closed them at sunset. In London the Jews' quarter was Jewry.

Hebrew Melodies, a series of twenty-three poems, by lord Byron: the last but one is that exquisite poem, *The Destruction of* [the army of] *Sennacherib*.

Heb'ron, in the first part of *Absalom and Achitophel*, by Dryden, stands for Holland; but in the second part, by Tate, it stands for Scotland. Hebronite similarly means in one case a Hollander, and in the other a Scotchman.

Hec'ate (2 *syl.*), called in classic mythology *Hec'-a-te* (3 *syl.*); a triple deity, being *Luna* in heaven, *Dian'a* on earth, and *Proserpine* (3 *syl.*) in hell. Hecate presided over magic and enchantments, and was generally represented as having the head of a horse, dog, or boar, though sometimes she is represented with three bodies, and three heads looking different ways. Shakespeare introduces her in his tragedy of *Macbeth* (act iii. sc. 5), as queen of the witches; but the witches of Macbeth have been largely borrowed from a drama called *The Witch*, by Thom. Middleton (died 1626). The following is a specimen of this indebtedness:—

Hecate. Black spirits and white, red spirits and grey,
Mingle, mingle, mingle, you that mingle may . . .
1st Witch. Here's the blood of a bat.
Hecate. Put in that, oh put in that.
2nd Witch. Here's libbard's bane.
Hecate. Put in again, etc., etc.
Middleton: The Witch.

And yonder pale-faced Hecate there, the moon,
Doth give consent to that is done in darkness.
Kyd: The Spanish Tragedy (1597).

Hector, one of the sons of Priam king of Troy. This bravest and ablest of all the Trojan chiefs was generalissimo of the allied armies, and was slain in the last year of the war by Achillês, who, with barbarous fury, dragged the dead body insultingly thrice round the tomb of Patroclos and the walls of the beleagured city.—*Homer: Iliad.*

Hector de Mares (1 *syl.*), or **Marys,** a knight of the Round Table, brother of sir Launcelot du Lac.

The gentle Gaw'ain's courteous love,
Hector de Mares, and Pellinore.
Sir W. Scott: Bridal of Triermain, ii. 13 (1813).

Hector of Germany, Joachim II. elector of Brandenburg (1514–1571).

Hector of the Mist, an outlaw, killed by Allan M'Aulay.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hectors, street bullies. Since the Restoration, we have had a succession of street brawlers, as the Muns, the Tityre Tūs, the Hectors, the Scourers, the Nickers, the Hawcubites, and, lastly, the Mohawks, worst of them all.

Hedge-hog, *i.e.* the edge-hog—the "hog" with spines or sharp points.

Hedging, in the language of the turf, is so betting *pro* and *con.* that, whether the race is won or lost, the better is the gainer.

Heels (*Out at*). *Out at heels.* In French, *Il a des bas troués*, or *Les bas ont des trous aux talons.*

Heeltap (*Crispin*), a cobbler, and one of the corporation of Garratt, of which Jerry Sneak is chosen mayor.—*Foote: The Mayor of Garratt* (1763).

Heep (*Uri'ah*), a detestable sneak, who is everlastingly forcing on one's attention that he is so *'umble.* Uriah is Mr. Wickfield's clerk, and, with all his ostentatious 'umility, is most designing, malignant, and intermeddling. His infamy is dragged to light by Mr. Micawber.

"I am well aware that I am the 'umblest person going, let the other be who he may. My mother is likewise a very 'umble person. We live in an 'umble abode, Master Copperfield, but have much to be thankful for. My father's former calling was 'umble—he was a sexton."—*Dickens: David Copperfield*, xvi. (1849).

Heidelberg (*Mrs.*), the widow of a wealthy Dutch merchant, who kept her brother's house (Mr. Sterling, a City merchant). She was very vulgar, and, "knowing the strength of her purse, domineered on the credit of it." Mrs. Heidelberg had most exalted notions "of the qualaty," and a "perfect contempt for everything that did not smack of high life." Her English was certainly faulty, as the following specimens will show:—*farden, wulgar, spurrit, pertest, Swish, kivers, purliteness*, etc. She spoke of a *pictur by Raphael-Angelo*, a *po-shay, dish-abille, parfet naturals* [idiots], *most genteelest*, and so on. When thwarted in her overbearing ways, she threatened to leave the house and go to Holland to live with her husband's cousin, Mr. Vanderspracken.—*Colman and Garrick: The Clandestine Marriage* (1766).

Heimdall (2 *syl.*), in Celtic mythology, was the son of nine virgin sisters. He dwelt in the celestial fort Himinsbiorg, under the extremity of the rainbow. His ear was so acute that he could hear "the wool grow on the sheep's back, and the grass in the meadows." Heimdall was the watch or sentinel of Asgard (*Olympus*), and even in his sleep was able to see everything that transpired. (See FINE-EAR, p. 367.)

Heimdall's Horn. At the end of the world, Heimdall will wake the gods with his horn, when they will be attacked by

Muspell, Loki, the wolf Fenris, and the serpent Jormungandar.

> And much he talked of . . .
> And Heimdal's horn and the day of doom.
> *Longfellow: The Wayside Inn* (interlude, 1863).

Heinrich (*Poor*) or "Poor Henry," the hero and title of a minnesong, by Hartmann von der Aue [*Our*]. Heinrich was a rich nobleman, struck with leprosy, and was told he would never recover till some virgin of spotless purity volunteered to die on his behalf. As Heinrich neither hoped nor even wished for such a sacrifice, he gave the main part of his possessions to the poor, and went to live with a poor tenant farmer, who was one of his vassals. The daughter of this farmer heard by accident on what the cure of the leper depended, and went to Salerno to offer herself as the victim. No sooner was the offer made than the lord was cured, and the damsel became his wife (twelfth century).

(This tale forms the subject of Longfellow's *Golden Legend*, 1851.)

Heir-at-Law. Baron Duberly being dead, his "heir-at-law" was Henry Morland, supposed to be drowned at sea, and the next heir was Daniel Dowlas, a chandler of Gosport. Scarcely had Daniel been raised to his new dignity, when Henry Morland, who had been cast on Cape Breton, made his appearance, and the whole aspect of affairs was changed. That Dowlas might still live in comfort, suitable to his limited ambition, the heir of the barony settled on him a small life annuity.—*Colman: Heir-at-Law* (1797).

Heir of Linne (*The*), a ballad in two parts, date and author unknown. Having spent all his money in riotous living, he sold his estates to John o' the Scales for a third of their value, reserving for himself only "a poor and lanesome lodge, that stood far off in a lonely glen"—in accordance with his father's dying wish—

> For when all the world doth frown on thee,
> Thou there shalt find a faithful friend.

After he had spent this money also, he hied to the lodge, and hung himself with a rope he found hanging there; this rope broke, and in his fall he discovered three chests full of money. He now went and asked John o' the Scales to lend him forty pence, which he refused to do. One of the guests reproved him, saying he had made a capital bargain. "Bargain!" cried Scales; "why, he shall have it back for a hundred marks less than I gave for it." "Done!" said the heir of Linne, and, to John's mortification, laid the money on the table. Thus he recovered his estates, and made the guest who befriended him his forester and bailiff.

Heir of Redcliffe (*The*), a novel by Miss Young (1853).

Hel'a, queen of the dead. She is daughter of Loki and Angurbo'da (a giantess). Her abode, called Helheim, was a vast castle in Niflheim, in the midst of eternal snow and darkness.

> Down the yawning steep he rode,
> That leads to Hela's drear abode.
> *Gray: Descent of Odin* (1757).

HELEN, wife of Menelāos of Sparta. She eloped with Paris, a Trojan prince, while he was the guest of the Spartan king. Menelaos, to avenge this wrong, induced the allied armies of Greece to invest Troy; and, after a siege of ten years, the city was taken and burnt to the ground.

¶ A parallel incident occurred in Ireland. Dervorghal, wife of Tiernan O'Ruark, an Irish chief who held the county of Leitrim, eloped with Dermod M'Murchad prince of Leinster. Tiernan induced O'Connor king of Connaught to avenge this wrong. So O'Connor drove Dermod from his throne. Dermod applied to Henry II. of England, and this was the incident which brought about the conquest of Ireland (1172).—*Leland: History of Ireland* (1773). (See also FLORINDA, p. 377.)

Helen, the heroine of Miss Edgeworth's novel of the same name. This was her last and most popular tale (1834).

Helen, cousin of Modus the bookworm. She loved her cousin, and taught him there was a better "art of love" than that written by Ovid.—*Knowles: The Hunchback* (1831),

> Miss Taylor was the original "Helen," and her performance was universally pronounced to be exquisite and unsurpassable. On one occasion, Mr. Knowles admired a rose which Miss Taylor wore in the part, and after the play she sent it him. The poet, in reply, sent the lady a copy of verses.—*Walter Lacy.*

Helen (*Lady*), in love with sir Edward Mortimer. Her uncle insulted sir Edward in a county assembly, struck him down, and trampled on him. Sir Edward, returning home, encountered the drunken ruffian and murdered him. He was tried for the crime, and acquitted "without a stain upon his character;" but the knowledge of his deed preyed upon his mind, so that he could not marry the

niece of the murdered man. After leading a life of utter wretchedness, sir Edward told Helen that he was the murderer of her uncle, and died.—*Colman: The Iron Chest* (1796).

Helen [HESKETH] the heroine of Lockhart's novel called *Reginald Dalton* (1823).

Helen [MOWBRAY], in love with Walsingham. "Of all grace the pattern—person, feature, mind, heart, everything, as nature had essayed to frame a work where none could find a flaw." Allured by lord Athunree to a house of ill-fame, under pretence of doing a work of charity, she was seen by Walsingham as she came out, and he abandoned her as a wanton. She then assumed male attire, with the name of Eustace. Walsingham became her friend, was told that Eustace was Helen's brother, and finally discovered that Eustace was Helen herself. The mystery being cleared up, they became man and wife.—*Knowles: Woman's Wit, etc.* (1838).

Helen of Kirconnell, a ballad. The story is that Helen, a Scotch lady, was the lady-love of Adam Flemming; and one day standing on the banks of a river, a rival suitor pointed his gun at Adam, when Helen threw herself before him and was shot dead. The two rivals then fought, and the murderer fell and was slain.

∴ Wordsworth embodies the same story in his *Ellen Irwin;* and *John Mayne*, a ballad, was published by sir Walter Scott in 1815.

Helen of One's Troy, the ambition of our heart, the object for which we live and die. The allusion, of course, is to that Helen who eloped with Paris, and thus brought about the siege and destruction of Troy.

> For which men all the life they here enjoy
> Still fight, as for the Helens of their Troy.
> *Lord Brooke: Treatie of Humane Learning* (1554–1628).

Helen's Fire (*feu d'Hélène*), a corposant, called "St. Helme's" or "St. Elmo's fire" by the Spaniards; the "fires of St. Peter and St. Nicholas" by the Italians; and "Castor and Pollux" by the ancient Romans. This electric light will sometimes play about the masts of ships. If only one appears, foul weather may be looked for; but if two or more flames appear, the worst of the storm is over.

> Whene'er the sons of Leda shed
> Their star-lamps on our vessel's head,
> The storm-winds cease, the troubled spray
> Falls from the rocks, clouds pass away,
> And on the bosom of the deep
> In peace the angry billows sleep.
> *E. C. B.—Horace: Odes*, xii. 25-32.

Hel'ena (*St.*), daughter of Coel duke of Colchester and afterwards king of Britain. She married Constantius (a Roman senator, who succeeded "Old king Cole"), and became the mother of Constantine the Great. Constantius died at York (A.D. 306). Helena is said to have discovered at Jerusalem the sepulchre and cross of Jesus Christ.—*Geoffrey: British History*, v. 6 (1142).

¶ This legend is told of the Colchester arms, which consist of a cross and three crowns (two atop and one at the foot of the cross).

> At a considerable depth beneath the surface of the earth were found three crosses, which were instantly recognized as those on which Christ and the two thieves had suffered death. To ascertain which was the *true cross*, a female corpse was placed on all three alternately; the two first tried produced no effect, but the third instantly reanimated the body.—*Brady: Clavis Calendaria*, 181.
>
> Herself in person went to seek that holy cross
> Whereon our Saviour died, which found, as it was sought;
> From Salem unto Rome triumphantly she brought.
> *Drayton: Polyolbion*, viii. (1612).

Hel'ena, only daughter of Gerard de Narbon the physician. She was left under the charge of the countess of Rousillon, whose son Bertram she fell in love with. The king sent for Bertram to the palace, and Helena, hearing the king was ill, obtained permission of the countess to give him a prescription left by her late father. The medicine cured the king, and the king, in gratitude, promised to make her the wife of any one of his courtiers that she chose. Helena selected Bertram, and they were married; but the haughty count, hating the alliance, left France, to join the army of the duke of Florence. Helena, in the mean time, started on a pilgrimage to the shrine of St. Jacques le Grand, carrying with her a letter from her husband, stating that he would never see her more "till she could get the ring from off his finger." On her way to the shrine, she lodged at Florence with a widow, the mother of Diana, with whom Bertram was wantonly in love. Helena was permitted to pass herself off as Diana, and receive his visits, in one of which they exchanged rings. Both soon after this returned to the countess de Rousillon, where the king was, and the king, seeing on Bertram's finger the ring which he gave to Helena, had him arrested on suspicion of murder. Helena

now explained the matter, and all was well, for all ended well.—*Shakespeare: All's Well that Ends Well* (1598).

Helena is a young woman seeking a man in marriage. The ordinary laws of courtship are reversed, the habitual feelings are violated; yet with such exquisite address this dangerous subject is handled, that Helena's forwardness loses her no honour. Delicacy dispenses with her laws in her favour.—*Charles Lamb.*

Hel'ena, a young Athenian lady, in love with Demētrius. She was the playmate of Her'mia, with whom she grew up, as "two cherries on one stalk." Egēus (3 *syl.*), the father of Hermia, promised his daughter in marriage to Demetrius; but when Demetrius saw that Hermia loved Lysander, he turned to Helena, who loved him dearly, and married her.—*Shakespeare: Midsummer Night's Dream* (1592).

Hel'ice (3 *syl.*), the *Great Bear.*

Night on the earth poured darkness; on the sea
The wakeful sailor to Orion's star
And Helicê turned heedful.
Apollōnius Rhodius: The Argonautic Expedition.

Hel'icon, a mountain of Bœo'tia, sacred to the Muses.

From Helicon's harmonious springs
A thousand rills their mazy progress take.
Gray: Progress of Poesy (1757).

Hel'inore (*Dame*), wife of Malbecco, who was jealous of her, and not without cause. When sir Paridel, sir Sat'yrane (3 *syl.*), and Britomart (as the Squire of Dames) took refuge in Malbecco's house, Dame Helinore and sir Paridel had many "false belgardes" at each other, and talked love with glances which needed no interpreter. Helinore, having set fire to the closet where Malbecco kept his treasures, eloped with Paridel, while the old miser stopped to put out the fire. Paridel soon tired of the dame, and cast her off, leaving her to roam whither she listed. She was taken up by the satyrs, who made her their dairy-woman, and crowned her queen of the May.—*Spenser: Faërie Queene,* iii. 9, 10 (1590).

Heliotrope renders the bearer of it invisible. Boccaccio calls it a *stone,* but Solinus says it is the *herb* so called. (See INVISIBILITY.)

Amid this dread exuberance of woe
Ran naked spirits, winged with horrid fear;
Nor hope had they of crevice where to hide,
Or heliotrope to charm them out of view.
Dante: Inferno, xxiv. (1300).

Heliotrope is a *stone* of such extraordinary virtue that the bearer of it is effectually concealed from the sight of all present.—*Boccaccio: Decameron* (day viii. 3).

Viridi colore est gemma heliotropion, non ita acuto sed nubilo magis et represso, stellis puniceis superspersa. Causa nominis de effectu lapidis est et potestate. Dejecta in labris æneis radios solis mutat sanguineo repercussu, utraque aqua splendorem aëris abjicit et avertit. Etiam illud posse dicitur, ut *herba* ejusdem nominis mixta et præcantationibus legitimis consecrata eum, a quocunque gestabitur, subtrahat visibus ob viorum.—*Solinus: Geog.,* xl.

Hel Keplein, a mantle of invisibility, belonging to the dwarf-king Laurin. (See INVISIBILITY.)—*The Heldenbuch* (thirteenth century).

Hell, according to Mohammedan belief, is divided into seven compartments: (1) for Mohammedans, (2) for Jews, (3) for Christians, (4) for Sabians, (5) for Magians, (6) for idolaters, (7) for hypocrites. All but idolaters and unbelievers will be in time released from torment.

Hell, Dantê says, is a vast funnel, divided into eight circles, with ledges more or less rugged. Each circle, of course, is narrower than the one above, and the last goes down to the very centre of the earth. Before the circles begin, there is a neutral land and a limbo. In the neutral land wander those not bad enough for hell nor good enough for heaven; in the limbo, those who knew no sin but were not baptized Christians. Coming then to hell proper, circle 1, he says, is compassed by the river Achĕron, and in this division of inferno dwell the spirits of the heathen philosophers. Circle 2 is presided over by Minos, and here are the spirits of those guilty of carnal and sinful love. Circle 3 is guarded by Cerbĕrus, and this is the region set apart for gluttons. Circle 4, presided over by Plutus, is the realm of the avaricious. Circle 5 contains the Stygian Lake, and here flounder in deep mud those who in life put no restraint on their anger. Circle 6 (in the city of Dis) is for those who did violence to men by force or fraud. Circle 7 (in the city of Dis) is for suicides. Circle 8 (also in the city of Dis) is for blasphemers and heretics. After the eight circles come the ten pits or chasms of Malebolgê (4 *syl.*), the last of which is in the centre of the earth, and here, he says, is the frozen river of Cocy'tus. (See INFERNO.)

Hell Fire Clubs. Several clubs bearing this significant title existed in London during the early part of the eighteenth century. Little is known of their constitution and proceedings, but Robert Lloyd (1737–1764), author of *The Actor* and certain other fugitive poems, was a member of one of them. They were suppressed.

Hell Kettles, three black pits of boiling heat and sulphurous vapour, on

the banks of the Skern, in Northumberland.

The Skern . . . spieth near her bank
Three black and horrid pits, which for their sulpherous [*sic*] sweat
"Hell Kettles" rightly called.
Drayton: Polyolbion, xxix. (1622).

N.B.—One of the caverns is 19 feet 6 inches deep, another is 14 feet deep, and the third is 17 feet. These three communicate with each other. There is a fourth 5½ feet deep, which is quite separate from the other three.

Hell Paved with Good Intentions.—*A Portuguese Proverb.*

. . saying "they *meant well.*"
'Tis pity "that such meanings should pave hell."
Byron: Don Juan, viii. 25 (1821).

Hellebore (3 *syl.*), celebrated in maniacal cases.

And melancholy cures by sovereign hellebore.
Drayton: Polyolbion, xiii. (1613).

Hellespont. Leander used to swim across the Hellespont to visit Hero, a priestess of Sestos. Lord Byron and lieutenant Ekenhead repeated the feat, accomplishing it in seventy minutes; the distance is four miles (allowing for drifting).

He could, perhaps, have passed the Hellespont,
As once (a feat on which ourselves we prided)
Leander, Mr. Ekenhead, and I did.
Byron: Don Juan, ii. 105 (1819).

Hellica'nus, the able and honest minister of Per'iclês, to whom he left the charge of Tyre during his absence. Being offered the crown, Hellicānus nobly declined the offer, and remained faithful to the prince throughout.—*Shakespeare: Pericles Prince of Tyre* (1608).

Helmet of Invisibility. The helmet of Perseus (2 *syl.*) rendered the wearer invisible. This was in reality the "Helmet of Ha'dês;" and after Perseus had slain Medu'sa he returned it, together with the winged sandals and magic wallet. The "gorgon's head" he presented to Minerva, who placed it in the middle of her ægis. (See INVISIBILITY.)

¶ Mambrīno's helmet had the same magical power, though don Quixote, even in his midsummer madness, never thought himself invisible when he donned the barber's basin.

Heloise. *La Nouvelle Héloïse*, a romance by Jean Jacques Rousseau (1761).

Helvet'ia, Switzerland, modernized Latin for *Ager Helvetiōrum.*

England's glory and Helvetia's charms.
Campbell: Pleasures of Hope, i. (1799).

The Helvetian Mountains, the Swiss Alps.

'Twas sunset, and the *ranz-dez-vaches* was sung,
And lights were o'er th Helvetian Mountains flung,
That tinged the lakes like molten gold below.
Campbell: Theodoric (1824).

He'mera, sister of prince Memnon, mentioned by Dictys Cretensis. Milton, in his *Il Penseroso*, speaks of "prince Memnon's sister" (1638).

Hem'junah, princess of Cassimir', daughter of the sultan Zebene'zer; betrothed at the age of 13 to the prince of Georgia. As Hemjunah had never seen the prince, she ran away to avoid a forced marriage, and was changed by Ulin the enchanter into a toad. In this form she became acquainted with Misnar sultan of India, who had likewise been transformed into a toad by Ulin. Misnar was disenchanted by a dervise, and slew Ulin; whereupon the princess recovered her proper shape, and returned home. A rebellion broke out in Cassimir, but the "angel of death" destroyed the rebel army, and Zebenezer was restored to his throne. His surprise was unbounded when he found that the prince of Georgia and the sultan of India were one and the same person; and Hemjunah said, "Be assured, O sultan, that I shall not refuse the hand of the prince of Georgia, even if my father commands my obedience."—*Sir C. Morell* [*J. Ridley*]: *Tales of the Genii* ("Princess of Cassimir," viii., 1751).

Hemlock. Socratês *the Wise* and Phocion *the Good* were both by the Athenians condemned to death by hemlock juice, Socratês, at the age of 70 (B.C. 399) and Phocion at the age of 85 (B.C. 317).

Hemps'kirke (2 *syl.*), a captain serving under Wolfort the usurper of the earldom of Flanders.—*Fletcher: The Beggars' Bush* (1622).

Hen and Chickens (*The*), the *Pleiades.* Called in Basque *Oiloa Chituekin* (same meaning).—*Miss Frere: Old Deccan Days*, 27.

Henbane makes those who chance to eat of it "bray like asses or neigh like horses."

Hen'derson (*Elias*), chaplain at Lochleven Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Henley (*Orator*), John Henley (1757–1788).

Henneberg (*Count*). One day a beggar-woman asked count Henneberg's wife for alms. The countess twitted her for carrying twins, whereupon the woman cursed her, with the assurance that "her ladyship should be the mother of 365

children." The legend says that the countess bore them at one birth, but none of them lived any length of time. All the girls were named *Elizabeth*, and all the boys *John*. They are buried, we are told, at the Hague.

Henriade (*The*), an historical poem in ten chants, by Voltaire (1724). The subject is the struggle of Henri IV. with the League. There are some well-drawn characters, some good descriptions, and the verse is harmonious; but Voltaire himself said, "Les Français n'ont pas la tête epique," and the *Henriade* is not an epic.

Henrietta Maria, widow of king Charles I., introduced in sir W. Scott's *Peveril of the Peak* (1823).

Henrietta Street, Cavendish Square, London, is so called in compliment to Henrietta Cavendish, daughter of John Holles duke of Newcastle, and wife of Edward second earl of Oxford and Mortimer. From these come "Edward Street," "Henrietta Street," "Cavendish Square," and "Holles Street." (See PORTLAND PLACE.)

Henriette (3 *syl.*), daughter of Chrysale (2 *syl.*) and Philaminte (3 *syl.*). She is in love with Clitandre, and ultimately becomes his wife. Philaminte, who is a blue-stocking, wants Henriette to marry Trissotin a *bel esprit;* and Armande the sister, also a *bas bleu*, thinks that Henriette ought to devote her life to science and philosophy; but Henriette loves woman's work far better, and thinks that her natural province is domestic life, with wifely and motherly duties. Her father Chrysale takes the same views of woman's life as his daughter Henriette, but he is quite under the thumb of his strong-minded wife. However, love at last prevails, and Henriette is given in marriage to the man of her choice. The French call Henriette "the type of a perfect woman," *i.e.* a thorough woman.—*Molière: Les Femmes Savantes* (1672).

Henrique (*Don*), an uxorious lord, cruel to his younger brother don Jamie. Don Henrique is the father of Asca'nio, and the supposed husband of Violan'te (4 *syl.*).—*Beaumont and Fletcher: The Spanish Curate* (1622).

HENRY, a soldier engaged to Louisa. Some rumours of gallantry to Henry's disadvantage having reached the village, he is told that Louisa is about to be married to another. In his despair he gives himself up as a deserter, and is condemned to death. Louisa now goes to the king, explains to him the whole matter, obtains her sweetheart's pardon, and reaches the jail just as the muffled drums begin to beat the death march.—*Dibdin: The Deserter* (1770).

Henry, son of sir Philip Blandford's brother. Both the brothers loved the same lady, but the younger married her; and sir Philip, in his rage, stabbed him, as it was thought, mortally. In due time, the young "widow" had a son (Henry), a very high-minded, chivalrous young man, greatly beloved by every one. After twenty years, his father reappeared under the name of Morrington, and Henry married his cousin Emma Blandford.—*Morton: Speed the Plough* (1798).

Henry (*Poor*), prince of Hoheneck, in Bavaria. Being struck with leprosy, he quitted his lordly castle, gave largely to the poor, and retired to live with a small cottage farmer named Gottlieb [*Got.leeb*], one of his vassals. He was told that he would never be cured till a virgin, chaste and spotless, offered to die on his behalf. Elsie, the farmer's daughter, offered herself, and after great resistance the prince accompanied her to Salerno to complete the sacrifice. When he arrived at the city, either the exercise, the excitement, or the charm of some relic, no matter what, had effected an entire cure, and when he took Elsie into the cathedral, the only sacrifice she had to make was that of her maiden name for lady Alicia, wife of prince Henry of Hoheneck.—*Hartmann von der Aue* (minnesinger): *Poor Henry* (twelfth century).

(This tale is the subject of Longfellow's *Golden Legend*, 1851.)

Henry II., king of England, introduced by sir W. Scott, both in *The Betrothed* and in *The Talisman* (1825).

Henry II. and Thomas à Becket. The story of Raymond and Pierre de Castelneau presents a marvellously exact parallel. Pierre de Castelneau, like Becket, was called "a martyr." Raymond comte de Toulouse said, in the hearing of others, "Que ce prêtre, à lui seul, l'empêchait de vivre en paix chezlin." On January 15, 1208, while Pierre was at Mass, two men drew near, and one of them thrust a lance into his side. Pierre fell, saying as he fell, "Seigneur, pardonnez-lui comme je lui pardonne."—*Mgr.*

Guérin: Les Petits Bollandistes, vol. i. p. 372.

Henry IV., in two parts. 1 *Henry IV.*, from the deposition of Richard II. to the defeat and death of Henry Percy (*Hotspur*) at the battle of Shrewsbury, July 23, 1403. This part contains amongst the *dramatis personæ* the prince of Wales, sir John Falstaff, with Poins, Gadshill, Bardolph, Peto, and Mistress Quickly.—*Shakespeare* (1597).

2 *Henry IV.* continues the history from the battle of Shrewsbury to the death of the king. This part contains the same characters as those stated above (1598).

Henry V. continues the history of the two preceding plays, and contains an account of the battle of Agincourt, October 25, 1415. In act ii. sc. 3 Mrs. Quickly (now married to Pistol) relates the death of sir John Falstaff, and preparation for the marriage of Henry with princess Katherine, daughter of Charles VI. king of France.—*Shakespeare* ("Plaide by the Queenes Magesties players, 1598," and printed in 1600).

Henry VI., in three parts. Part 1, from the accession of Henry VI. to his marriage with Margaret of Anjou, a period of 23 years. It opens with the funeral procession of Henry V. This part contains the victories of Joan of Arc, the restitution of France to Charles the dauphin, nominally the viceroy of Henry VI., but really an independent king, and the loss of France to the English sceptre by right of conquest.—*Shakespeare* (1596).

2 *Henry VI.* begins with the marriage of the king to Margaret of Anjou, and terminates with the battle of St. Albans, in May, 1455, in which Richard duke of York took the king prisoner. This part contains the commencement of the wars of the White and Red Roses, the death of the good duke Humphrey, and the rebellion of Jack Cade.—*Shakespeare* (1597).

3 *Henry VI.* This part ends with the accession of Edward IV., who sends Margaret of Anjou, the queen consort of Henry VI., back to France.—*Shakespeare.* It first appeared in 1595.

The contentions of the two Roses continued till Henry VII. (a Lancastrian) married Elizabeth the daughter of Edward IV. (of York), and rightful heir to the throne. By this marriage the two factions of York and Lancaster were united.

Henry VIII. contains the divorce of Katharine, marriage of the king to Anne Boleyn, and birth of Elizabeth. It contains also the fall and death of cardinal Wolsey.—*Shakespeare* (1613, printed in folio 1623).

Henry [Lee], member for Virginia, on whose motion (July 4, 1776) the American congress published their declaration of independence, and erected the colonies into free and sovereign states.

Henry, the forest-born Demosthenês,
Whose thunder shook the Philip of the seas [*Great Britain*].
Byron: Age of Bronze, viii. (1821).

He'orot, the magnificent palace built by Hrothgar king of Denmark. Here "he distributed rings [*treasure*] at the feast."

Then was for the sons of the Geats a bench cleared in the beer hall; there the bold spirit, free from quarrel, went to sit. The thane observed his rank, and bore in his hand the twisted ale-cup . . . meanwhile the poet sang serene in Heorot; there was joy of heroes, no little pomp of Danes and Westerns.—Kemble's translation, *Beowulf* (Anglo-Saxon epic, sixth century).

Heos'phoros, the morning star.

O my light-bearer . . .
Ai, ai, Heosphoros!
Mrs. Browning: A Drama of Exile (1850).

He'par, the Liver personified, the arch-city in *The Purple Island*, by Phineas Fletcher. Fully described in canto iii. (1633).

Hephæs'tos, the Greek name for Vulcan. The Vulcanic period of geology is that unknown period before the creation of man, when the molten granite and buried metals were upheaved by internal heat, through overlying strata, sometimes even to the very surface of the earth.

The early dawn and dusk of Time,
The reign of dateless old Hephæstus.
Longfellow: The Golden Legend (1851).

Heraldic Supporters. *Heraldic supporters* do not appear to the arms of the kings of England before the time of Richard II., although a lion *or* and an eagle or falcon *proper* have been assigned to Edward III.

RICHARD II.—Two white harts collared and chained *or*; in Westminster Hall, they are represented as *angels* instead.
HENRY IV.—A white antelope and white swan.
HENRY V.—A lion and an antelope.
HENRY VI.—A lion and an antelope.
EDWARD IV.—A lion and black bull.
EDWARD V.—A yellow and a white lion.
RICHARD III.—A yellow lion and white boar.
HENRY VII.—A lion and a red dragon.
HENRY VIII.—A lion and a silver greyhound.
EDWARD VI.—Lion and dragon.
MARY.—A lion and a greyhound.
ELIZABETH.—A lion and a greyhound.
JAMES I. for the first time clearly defined the royal supporters, adopting the lion of England and unicorn of Scotland, as they have since been borne.
As a matter of fact, till the time of James I. the supporters varied a great deal.

Herbert (*Sir William*), friend of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Herbert [Pocket]. (See under Pocket.)

Her'culês shot Nessus for offering insult to his wife Di'-i-a-nī-ra, and the dying centaur told Diianira that if she dipped in his blood her husband's shirt, she would secure his love for ever. Herculês, being about to offer sacrifice, sent Lichas for the shirt; but no sooner was it warmed by the heat of his body than it caused such excruciating agony that the hero went mad, and, seizing Lichas, he flung him into the sea.

(*Herculês Raving* (*Furens*) is the subject of a Greek tragedy by Eurip'idês, and of a Latin one by Sen'eca.)

As when Alcīdês . . . felt the envenomed robe, and tore,
Thro' pain, up by the roots Thessalian pines,
And Lichas from the top of Œta [*a mount*] threw
Into the Euboic Sea [*the Archipelago*].
Milton: Paradise Lost, ii. 542, etc. (1665).

(Diodōrus says there were three Herculêses; Cicero recognizes six (three of which were Greeks, one Egyptian, one Cretan, and one Indian); Varro says there were forty-three.)

Herculês's Choice. When Herculês was a young man, he was accosted by two women, Pleasure and Virtue, and asked to choose which he would follow. Pleasure promised him all carnal delights, but Virtue promised him immortality. Herculês gave his hand to the latter, and hence led a life of great toil, but was ultimately received amongst the immortals.—*Xenophon.*

(Mrs. Barbauld has borrowed this allegory, but instead of Herculês has substituted Melissa, "a young girl," who is accosted by Dissipation and Housewifery. While somewhat in doubt which to follow, Dissipation's mask falls off, and immediately Melissa beholds such a "wan and ghastly countenance," that she turns away in horror, and gives her hand to the more sober of the two ladies.—*Evenings at Home*, xix., 1795.)

(*The Judgment of Herculês* is the title of a moral poem by Shenstone, 1741.)

Herculês's Horse, Arion, given him by Adrastos. It had the gift of human speech, and its feet on the right side were those of a man.

Herculês's Pillars, Calpê and Ab'yla, one at Gibraltar and the other at Ceuta (*ku-tah*). They were torn asunder by Alcīdês on his route to Gadês (*Cadiz*).

Herculês's Ports: (1) "Herculis Corsani Portus" (now called *Porto-Ercolo*, in Etruria); (2) "Herculis Liburni Portus" (now called *Livorno, i.e.* Leghorn); (3) "Herculis Monœci Portus" (now called *Monaco*, near Nice).

The Attic Herculês, Theseus (2 *syl.*), who went about, like Herculês, destroying robbers, and performing most wonderful exploits.

The Cretan Herculês. All the three Idæan Dactyls were so called: viz. Celmis ("the smelter"), Damnaměneus ("the hammer"), and Acmon ("the anvil").

The Egyptian Herculês, Sesostris (fl. B.C. 1500). Another was Som or Chon, called by Pausanias, Macĕris son of Amon.

The English Herculês, Guy earl of Warwick (890–958).

Warwick . . . thou English Herculês.
Drayton: Polyolbion, xiii. (1613).

The Farnesê Herculês, a statue, the work of Glykon, copied from one by Lysip'pos. Called Farne'sê (3 *syl.*) from its being placed in the Farnesê palace of Rome, where were at one time collected also the "Tori di Farnesé," the "Flora di Farnesê," and the "Gladiatorê di Farnesê." The "Herculês" and "Toro" are now at Naples. The "Farnesê Herculês" represents the hero exhausted by toil, leaning on his club; and in his left hand, which rests on his back, he holds one of the apples of the Hesperĭdês.

∴ A copy of this famous statue stands in the Tuilleries gardens of Paris. An excellent description of the statue is given by Thomson, in his *Liberty*, iv.

The Indian Herculês, Dorsănês, who married Pandæa, and became the progenitor of the Indian kings. Belus is sometimes called "The Indian Herculês."

The Jewish Herculês, Samson (died B.C. 1152).

The Herculês of the North American Indians, Kwasind (*q.v.*).

The Russian Herculês, Rustum.

The Swedish Herculês, Starchatĕrus (first Christian century).

The Herculês of Music, Christoph von Glück (1714–1787).

Herculês Secundus. Commŏdus, the Roman emperor, gave himself this title. He was a gigantic idiot, who killed 100 lions, and overthrew 1000 gladiators in the amphitheatre (161, 180–192).

Heren-Suge (*The*), a seven-headed hydra of Basque mythology, like the Deccan cobras.

Herennius, the man who murdered Cicero.

Heretics (*Hammer of*), Pierre d'Ailly (1350–1425).

John Faber is also called "The Hammer of Heretics," from the title of

one of his works (1470–1541). (See HAMMER.)

Heretics (Scientific.)

Feargal bishop of Saltzburg, an Irishman, was denounced as a heretic for asserting the existence of antipodês (*–784).

Galileo, the astronomer, was cast into prison for maintaining the "heretical opinion" that the earth moved round the sun (1564–1642).

Giordano Bruno was burnt alive for maintaining that matter is the mother of all things (1550–1600).

Her'eward (3 *syl.*), one of the Varangian guard of Alexius Comnēnus, emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Hereward the Wake (or *Vigilant*), lord of Born, in Lincolnshire. He plundered and burnt the abbey of Peterborough (1070); established his camp in the Isle of Ely, where he was joined by earl Morcar (1071); he was blockaded for three months by William I., but made his escape with some of his followers. This is the name and subject of one of Kingsley's novels.

Her'iot (*Master George*), goldsmith to James I.; guardian of lady Hermionê. —*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Herman, a deaf-and-dumb boy, jailer of the dungeon of the Giant's Mount. Meeting Ulrica, he tries to seize her, when a flash of lightning strikes the bridge on which he stands, and Herman is thrown into the torrent.—*Stirling: The Prisoner of State* (1847).

Herman (*Sir*), of Goodalricke, one of the preceptors of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hermann, the hero of Goethe's poem *Hermann und Dorothea.* Goethe tells us that the object of this poem is to "show, as in a mirror, the great movements and changes of the world's stage."

Hermaph'rodite (4 *syl.*), son of Venus and Mercury. At the age of 15, he bathed in a fountain of Caria, when Sal'macis, the fountain nymph, fell in love with him, and prayed the gods to make the two one body. Her prayers being heard, the two became united into one, but still preserved the double sex.

> Not that bright spring where fair Hermaphrodite
> Grew into one with wanton Salmasis . . .
> . . . may dare compare with this.
> *P. Fletcher: The Purple Island*, v. (1633).

Hermegild or **Hermyngyld,** wife of the lord-constable of Northumberland. She was converted by Constance, but was murdered by a knight whose suit had been rejected by the young guest, in order to bring her into trouble. The villainy being discovered, the knight was executed, and Constance married the king, whose name was Alla. Hermegild, at the bidding of Constance, restored sight to a blind Briton.—*Chaucer: Canterbury Tales* ("Man of Law's Tale," 1388).

(The word is spelt "Custaunce" 7 times, "Constance" 15 times, and "Constaunce" 17 times, in the tale.)

Hermegild, a friend of Oswald, in love with Gartha (Oswald's sister). He was a man in the middle age of life, of counsel sage, and great prudence. When Hubert (the brother of Oswald) and Gartha wished to stir up a civil war to avenge the death of Oswald, who had been slain in single combat with prince Gondibert, Hermegild wisely deterred them from the rash attempt, and diverted the anger of the camp by funeral obsequies of a most imposing character. The tale of Gondibert being unfinished, the sequel is not known.—*Davenant: Gondibert* (died 1688).

Her'mês (2 *syl.*), son of Maia; patron of commerce. Akenside makes Hermês say to the Thames, referring to the merchant-ships of England—

> By you [*ships*] my function and my honoured name
> Do I possess; while o'er the Bætic vale,
> Or thro' the towers of Memphis, or the palms
> By sacred Ganges watered, I conduct
> The English merchant.
> *Akenside: Hymn to the Naiads* (1767)

(The Bætis is the Guadalquivir; and the Bætic vale, Granāda and Andalucia.)

Hermês (2 *syl.*), the same as Mercury, and applied both to the god and to the metal. Milton calls quicksilver "volatil Hermês."

> So when we see the liquid metal fall,
> Which chemists by the name of Hermês call.
> *Hoole's Ariosto*, viii.

Hermês (*St.*), same as St. Elmo, Suerpo Santo, Castor and Pollux, etc. An electric light, seen occasionally on ships' masts.

> "They shall see the fire which saylors call St. Hermes, fly uppon their shippe, and alight upon the toppe of the mast."—*De Loier: Treatise to Spectres*, 67 (1605).

Hermês Trismegis'tus ["*Hermês thrice-greatest*"], the Egyptian Thoth, to whom is ascribed a host of inventions: as the art of writing in hieroglyphics, the

first Egyptian code of laws, the art of harmony, the science of astrology, the invention of the lute and lyre, magic, etc. (twentieth century B.C.).

> The school of Hermês Trismegistus,
> Who uttered his oracles sublime
> Before the Olympiads.
> *Longfellow: The Golden Legend* (1851).

Her'mesind (3 *syl.*), daughter of Pelayo and Gaudio'sa. She was plighted to Alphonso, son of lord Pedro of Cantabria. Both Alphonso and Hermesind at death were buried in the cave of St. Antony, in Covadonga.

> Beauty and grace and innocence in her
> In heavenly union shone. One who had held
> The faith of elder Greece would sure have thought
> She was some glorious nymph of seed divine,
> Oread or Dryad . . . yea, she seemed
> Angel or soul beatified, from realms
> Of bliss . . . to earth re-sent.
> *Southey: Roderick, etc.*, xvi. (1814).

Her'mia, daughter of Ege'us (3 *syl.*) of Athens, and promised by him in marriage to Demētrius. — *Shakespeare: Midsummer Night's Dream* (1592).

For the tale, see DEMETRIUS.

Herm'ion, the young wife of Damon "the Pythagore'an" and senator of Syracuse. — *Banim: Damon and Pythias* (1825).

HER'MIONÊ (4 *syl.*), only daughter of Menela'os and Helen. She became the wife of Pyrrhos or Neoptolĕmos, son of Achillês; but Orestês assassinated Pyrrhos and married Hermĭŏnê, who had been already betrothed to him.

*** In English, generally called Hermi'one (4 *syl.*), accented on the *i*.

Hermi'one (4 *syl.*), or Harmon'ea, wife of Cadmus. Leaving Thebes, Cadmus and his wife went to Illyr'ia, and were both changed into serpents for having killed a serpent sacred to Mars.—*Ovid: Metamorphoses*, iv. 590, etc.

> Never since of serpent-kind
> Lovelier, not those that in Illyria [*were*] changed—
> Hermionê and Cadmus.
> *Milton: Paradise Lost*, ix. 505, etc. (1665).

(Here Hermione should be Harmon'ia. Hermione was the wife of Pyrrhus (Neoptolemus. See below.)

Hermi'onê (4 *syl.*), wife of Leontês king of Sicily. The king, being jealous, sent her to prison, where she gave birth to a daughter, who, at the king's command, was to be placed on a desert shore and left to perish. The child was driven by a storm to the "coast" of Bohemia, and brought up by a shepherd who called her Per'dĭta. Florĭzel, the son of Polixenês king of Bohemia, fell in love with her, and they fled to Sicily to escape the vengeance of the angry king. Being introduced to Leontês, it was soon discovered that Perdita was his lost daughter, and Polixenês gladly consented to the union he had before objected to. Pauli'na (a lady about the court) now asked the royal party to her house to inspect a statue of Hermionê, which turned out to be the living queen herself. —*Shakespeare: The Winter's Tale* (1594).

Shakespeare and Scott, like Milton, always throw the accent on the second syllable, *Her-mi'-o-ne.*

Hermi'onê (4 *syl.*), only daughter of Helen and Menelä'os (4 *syl.*) king of Sparta. She was betrothed to Orestês, but, after the fall of Troy, was promised by her father in marriage to Pyrrhus king of Epirus. Orestês madly loved her, but Hermionê as madly loved Pyrrhus. When Pyrrhus fixed his affections on Androm'achê (widow of Hector, and his captive), the pride and jealousy of Hermionê were roused. At this crisis, an embassy led by Orestês arrived at the court of Pyrrhus, to demand the death of Asty'anax, the son of Andromachê and Hector, lest when he grew to manhood he might seek to avenge his father's death. Pyrrhus declined to give up the boy, and married Andromachê. The passion of Hermionê was now goaded to madness; and when she heard that the Greek ambassadors had fallen on Pyrrhus and murdered him, she stabbed herself and died.—*Ambrose Philips: The Distressed Mother* (1712).

(This was a famous part with Mrs. Porter (*–1762), and with Miss Young better known as Mrs. Pope, 1740–1797.)

Hermi'onê (4 *syl.*), daughter of Dannischemend the Persian sorcerer, mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hermi'onê (*The lady*) or lady Ermin'ia Pauletti, privately married to lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Hermit, the pseudonym of the poet Hayley, the friend of Cowper.

Hermit (*The*), a ballad by Goldsmith (1766). It resembles *The Friar of Orders Gray* in Percy's *Reliques*, but was published before it. The hero and heroine are Edwin and Angelina (*q.v.*). It contains the well-known lines—

> Man wants but little here below,
> Nor wants that little long.

*** Parnell wrote a poem called *The*

Hermit (1710). It opens with these lines—

> Far in a wild, unknown to public view,
> From youth to age a reverend hermit grew;
> The moss his bed, the cave his humble cell,
> His food the fruits, his drink the crystal well:
> Remote from men, with God he passed his days,
> Prayer all his business, all his pleasure praise.

The English Hermit, Roger Crab, who subsisted on three farthings a week, his food being bran, herbs, roots, dock leaves, and mallows (*-1680).

Peter the Hermit, the instigator of the first crusade (1050–1115).

Hermit and the Youth (*The*). A hermit, desirous to study the ways of Providence, met with a youth, who became his companion. The first night, they were most hospitably entertained by a nobleman, but at parting the young man stole his entertainer's golden goblet. Next day, they obtained with difficulty of a miser shelter from a severe storm, and at parting the youth gave him the golden goblet. Next night, they were modestly but freely welcomed by one of the middle class, and at parting the youth "crept to the cradle where an infant slept, and wrung its neck;" it was the only child of their kind host. Leaving the hospitable roof, they lost their way, and were set right by a guide, whom the youth pushed into a river, and he was drowned. The hermit began to curse the youth, when lo! he turned into an angel, who thus explained his acts—

> "I stole the goblet from the rich lord to teach him not to trust in uncertain riches. I gave the goblet to the miser to teach him that kindness always meets its reward. I strangled the infant because the man loved it better than he loved God. I pushed the guide into the river because he intended at night-fall to commit a robbery." The hermit bent his head and cried, "The ways of the Lord are past finding out! but He doeth all things well. Teach me to say with faith, 'Thy will be done!'"—*Parnell* (1679–1717).

¶ In the *Talmud* is a similar and better allegory. Rabbi Jachanan accompanied Elijah on a journey, and they came to the house of a poor man, whose only treasure was a cow. The man and his wife ran to meet and welcome the strangers, but next morning the poor man's cow died. Next night, they were coldly received by a proud, rich man, who fed them only with bread and water; and next morning Elijah sent for a mason to repair a wall which was falling down, in return for the hospitality received. Next night, they entered a synagogue, and asked, "Who will give a night's lodging to two travellers?" but none offered to do so. At parting Elijah said, "I hope you will all be made presidents!" The following night they were lodged by the members of another synagogue in the best hotel of the place, and at parting Elijah said, "May the Lord appoint over you but one president!" The rabbi, unable to keep silence any longer, begged Elijah to explain the meaning of his dealings with men; and Elijah replied—

> "In regard to the poor man who received us so hospitably, it was decreed that his wife was to die that night, but in reward of his kindness, God took the cow instead of the wife. I repaired the wall of the rich miser because a chest of gold was concealed near the place, and if the miser had repaired the wall he would have discovered the treasure. I said to the inhospitable synagogue, 'May each member be president!' because no one can serve two masters. I said to the hospitable synagogue, 'May you have but one president!' because with one head there can be no divisions of counsel. Say not, therefore, to the Lord, 'What doest Thou?' but say in thy heart, 'Must not the Lord of all the earth do right?'"—*The Talmud* ("Trust in God"). (See *Gesta Romanorum*, lxxx.)

(See also Tale 80 of the *Gesta Romanōrum;* Voltaire's *Zadig* is a similar allegory.)

Hermite (*Tristan l'*) or "Tristan of the Hospital," provost-marshal of France. He was the main instrument in carrying out the nefarious schemes of Louis XI., who used to call him his "gossip." Tristan was a stout, middle-sized man, with a hang-dog visage and most repulsive smile.—*Sir W. Scott: Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Hero, daughter of Leonāto governor of Messi'na. She was of a quiet, serious disposition, and formed a good contrast to the gay, witty rattle-pate, called Beatrice, her cousin. Hero was about to be married to lord Claudio, when don John played on her a most infamous practical joke out of malice. He bribed Hero's waiting-woman to dress in Hero's clothes, and to talk with him by moonlight from the chamber balcony; he then induced Claudio to hide himself in the garden, to overhear what was said. Claudio, thinking the person to be Hero, was furious, and next day at the altar rejected the bride with scorn. The priest, convinced of Hero's innocence, gave out that she was dead, the servant confessed the trick, don John took to flight, and Hero married Claudio her betrothed. — *Shakespeare: Much Ado About Nothing* (1600).

Hero [SUTTON], niece of sir William Sutton, and beloved by sir Valentine de Grey. Hero "was fair as no eye ever fairer saw, of noble stature, head of antique mould, magnificent as far as may consist with softness, features full of thought and moods, wishes and fancies,

and limbs the paragon of symmetry." Having offended her lover by waltzing with lord Athunree, she assumed the garb of a quakeress, called herself "Ruth," and got introduced to sir Valentine, who proposed marriage to her, and then discovered that Hero was Ruth, and Ruth was Hero.—*Knowles: Woman's Wit, etc.* (1838).

Hero and Leander (3 *syl.*). Hero, a priestess of Venus, fell in love with Leander, who swam across the Hellespont every night to visit her. One night he was drowned in so doing, and Hero in grief threw herself into the same sea.—*Musæus · Leander and Hero.*

*** A poem in six sestrads, by Marlow and Chapman (1598).

¶ Thomas Hood wrote a poem on the same subject (1827).

¶ Stapleton wrote a tragedy in 1669, Jackman an opera burletta (eighteenth century), and Marston a romance (1867), on the same subject.

Hero of Fable (*The*), the duc de Guise. Called by the French *L'Hero de la Fable* (1614–1664).

Hero of History (*The*), the duc d'Enghien [*Darn-zjeah'n*]. Called by the French *L'Hero de l'Histoire.* This was Le grand Condé (1621–1687).

Hero of Modern Italy, Garibaldi (1807–1882).

Hero Worship, etc., a series of lectures by Carlyle (1840).

Hero'dias, Herod, and **John the Baptist.** The Bible account is repeated in that of the duke of Gosbert of Würtzburg, Geilăna, and St. Kilian. Kilian reproved the duke for living with his brother's wife, and Geilana caused him to be put to death.

Herod'otos of Old London, J. Stow (1525–1605).

Hero'ides (4 *syl.*) or *Epistola Herotdum,* in Latin hexameter and pentameter verse, by Ovid. By poetic fiction supposed to have been written by women famous in story, and their husbands either absent or about to leave them; as Penelopê (4 *syl.*) to Ulysses, Phyllis to Demoph'oön, Briseis (2 *syl.*) to Achilles, Œnōne (3 *syl.*) to Paris, Dido to Ænēas, Medēa to Jason, and so on.

*** The word *herois* (3 *syl.*) means a lady of first rank, plural *herotdes.*

Her'on (*Sir George*), of Chip-chace, an officer with sir John Foster.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Heros'tratos or EROSTRATOS, the Ephesian who set fire to the temple of Ephesus (one of the seven wonders of the world) merely to immortalize his name. The Ephesians made it penal even to mention his name.

Herostratus shall prove vice governs fame,
Who built that church he burnt hath lost his name.
Lord Brooke: Inquisition upon Fame (1554–1628).

Herries (*Lord*), a friend of queen Mary of Scotland, and attending on her at Dundrennan.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Herring (*Good red*).

Neuters in the middle way of steering,
Are neither fish, nor flesh, nor good red herring.
Dryden: Duke of Guise (1682).

Herring Pond (*The*), the ocean between the British Isles and America.

"What is your opinion, pray, on the institutions the other side of the Herring Pond?"—*Jennie of the Prince's,* i.

Herschel (*Sir F. Wm.*) discovered the eighth planet, at first called the *Georgium sidus,* in honour of George III., but now called *Uranus.* In allusion to this, Campbell says he

Gave the lyre of heaven another string.
Pleasures of Hope, i. (1799).

Herswin (*Dame*), wife of Isengrin, the wolf, in the beast-epic of *Reynard the Fox,* by Heinrich von Alkmaar (1498).

Herta, now called St. Kilda, one of the Heb'ridês.

Hertford (*The marquis of*), in the court of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

"Hertford" called *Har'-ford.*

Her Trippa, meant for Henry Cornelius Agrippa of Nettesheim, philosopher and physician. "Her" is a contraction of *He'ricus,* and "Trippa" a play on the words *Agrippa* and *tripe.—Rabelais: Pantag'ruel,* iii. 25 (1545).

Hervé Riel, a Breton sailor, who saved the French squadron when beaten at Cape la Hogue and flying before the English, by piloting it into the harbour of St. Malo (May 31, 1692). He was so unconscious of the service he had rendered, that, when desired to name his reward, he begged for a *whole day's holiday* to see his wife. He lived at Le Croisic. Browning has a poem called *Hervé Riel* (1867).

Herwig, king of Hel'igoland, betrothed to Gudrun, daughter of king Hettel (*Attila*). (See GUDRUN, p. 454.)

Her'zog (*Duke*), commander-in-chief of the ancient Teutons (*Germans*). The herzog was elected by the freemen of the tribe; but in times of war and danger, when several tribes united, the princes selected a leader, who was also called a "herzog," similar to the Gaulish "brennus" or "bren," and the Celtic "pendragon" or head chief.

Heskett (*Ralph*), landlord of the village ale-house where Robin Oig and Harry Wakefield fought.

Dame Heskett, Ralph's wife.—*Sir W. Scott: The Two Drovers* (time, George III.).

Hesper'ia. Italy was so called by the Greeks, because it was to them the "Western Land." The Romans, for a similar reason, transferred the name to Spain.

Hesper'idês (4 *syl.*), the women who guarded the golden apples which Earth gave to Herê (*Juno*) at her marriage with Zeus (*Jove*). They were assisted by the dragon Ladon. The orchards in which the golden apples grew were the *Hesperian Fields*. The island is one of the Cape Verd Isles, in the Atlantic.

> Wilt thou fly
> With laughing Autumn to the Atlantic isles,
> And range with him th' Hesperian fields, and see
> Where'er his fingers touch the fruitful grove,
> The branches shoot with gold?
> *Akenside: Pleasures of Imagination*, i. (1744).

Hesperus, the knight called by Tennyson "Evening Star;" but called in the *History of Prince Arthur*, "the Green Knight" *or* sir Pertolope (3 *syl.*). One of the four brothers who kept the passages of Castle Perilous.—*Tennyson: Idylls* ("Gareth and Lynette"); *sir T. Malory: History of Prince Arthur*, i. 127 (1470).

N.B.—It is a manifest blunder to call the *Green* Knight "Hespĕrus the Evening Star," and the *Blue* Knight the "Morning Star." The old romance makes the combat with the "Green Knight" at *dawn*, and with the "Blue Knight" at *sunset*. The error has arisen from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset. Malory calls the lady Linet.

Hesperus (*The Wreck of the*), a ballad by Longfellow (1842).

Hettly (*May*), an old servant of Davie Deans.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Heukbane (*Mrs.*), the butcher's wife at Fairport, and a friend of Mrs. Mailsetter.—*Sir W. Scott: The Antiquary* (time, George III.).

Hew, son of lady Helen of "Mirryland town" (*Milan*), enticed by an apple presented to him by a Jewish maiden, who then "stabbed him with a penknife, rolled the body in lead, and cast it into a well." Lady Helen went in search of her child, and its ghost cried out from the bottom of the well—

> The lead is wondrous heavy, mither;
> The well is wondrous deep;
> A keen penknife sticks in my heart;
> A word I dunae speik.
> *Percy: Reliques*, i. 3.

(See HUGH OF LINCOLN; THE PRIORESS'S TALE, one of Chaucer's *Canterbury Tales.*)

Hewit (*Godfrey Bertram*), natural son of Mr. Godfrey Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hiawa'tha, the prophet-teacher, son of Mudjekee'wis (*the west wind*) and Weno'nah daughter of Noko'mis. He represents the progress of civilization among the North American Indians. Hiawatha first wrestled with Monda'min (*maize*), and, having subdued it, gave it to man for food. He then taught man navigation; then he subdued Mishe Nah'ma (*the sturgeon*), and taught the Indians how to make oil therefrom for winter. His next exploit was against the magician Megissog'non, the author of disease and death; having slain this monster, he taught man the science of medicine. He then married Minneha'ha (*laughing water*), and taught man to be the husband of one wife, and the comforts of domestic peace. Lastly, he taught man picture-writing. When the white men came with the gospel, Hiawatha ascended to the kingdom of Pone'mah, the land of the hereafter.—*Longfellow: Hiawatha* (1855).

Hiawatha's Moc'casons. When Hiawatha put on his moccasons, he could measure a mile at a single stride.

> He had moccasons enchanted,
> Magic moccasons of deer-skin;
> When he bound them round his ankles
> At each stride a mile he measured!
> *Longfellow: Hiawatha*, iv.

Hiawatha's Great Friends, Chibia'bos (the sweetest of all musicians) and Kwa'sind (the strongest of all mortals). —*Longfellow: Hiawatha*, vi.

Hiber'nia, Ireland. I'ernê is simply a contraction of the same word. Pliny says that "Irish mothers feed their infants with swords instead of spoons."

Hic Jacet, an epitaph, a funeral. The first words on old tombstones = *Here lies . . .* etc.

The merit of service is seldom attributed to the true . . . performer. I would have that drum . . . or hic jacet [*that is, die in my attempt to get it*].—*Shakespeare: All's Well that Ends Well* (1598).

Hick'athrift (*Tom* or *Jack*), a poor labourer in the time of the Conquest, of such enormous strength that he killed, with an axletree and cartwheel, a huge giant, who lived in a marsh at Tylney, in Norfolk. He was knighted, and made governor of Thanet. Hickathrift is sometimes called *Hickafric.*

When a man sits down to write a history, though it be but the history of Jack Hickathrift, . . . he knows no more than his heels what lets . . . he is to meet with in his way.—*Sterne.*

Hick'ory (*Old*), general Andrew Jackson. He was first called "Tough," then "Tough as Hickory," and, lastly, "Old Hickory." Another story is that in 1813, when engaged in war with the Creek Indians, he fell short of supplies, and fed his men on hickory nuts (1767–1845).

*** This general Andrew Jackson must not be confounded with general Thomas Jackson, better known as "Stone-wall" Jackson (1826–1863).

Hi'erocles (4 *syl.*), the first person who compiled jokes and *bon mots.* After a lifelong labour, he got together twenty-eight, which he left to the world as his legacy. Hence arose the phrase, *An Hieroc'lean legacy*, no legacy at all, a legacy of empty promises, or a legacy of no worth.

One of his anecdotes is that of a man who wanted to sell his house, and carried about a brick to show as a specimen of it.

He that tries to recommend Shakespeare by select quotations, will succeed like the pedant in Hierocles, who, when he offered his house for sale, carried a brick in his pocket as a specimen.—*Dr. Johnson: Preface to Shakespeare.*

Hieron'imo, the chief character of Thomas Kyd's drama in two parts, pt. i. being called *Hieronimo*, and pt. ii. *The Spanish Tragedy* or *Hieronimo is Mad Again.* In the latter play, Horatio, only son of Hieronimo, sitting with Belimpe'ria in an alcove, is murdered by his rival Balthazar and the lady's brother Lorenzo. The murderers hang the dead body on a tree in the garden, and Hieronimo, aroused by the screams of Belimperia, rushing into the garden, sees the dead body of his son, and goes raving mad (1588).

Higden (*Mrs. Betty*), an old woman nearly four score, very poor, but hating the union-house more than she feared death. Betty Higden kept a mangle, and "minded young children" at fourpence a week. A poor workhouse lad named Sloppy helped her to turn the mangle. Mrs. Boffin wished to adopt Johnny, Betty's infant grandchild, but he died at the Children's Hospital.

She was one of those old women, was Mrs. Betty Higden, who, by dint of an indomitable purpose and a strong constitution, fight out many years; an active old woman, with a bright dark eye and a resolute face, yet quite a tender creature, too.—*Dickens: Our Mutual Friend*, i. 16 (1864).

Higg, "the son of Snell," the lame witness at the trial of Rebecca.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Higgen, Prigg, Snapp, and Ferret, knavish beggars in *The Beggars' Bush*, a drama by *Fletcher* (1622).

High and Low Heels, two factions in Lilliput. So called from the high and low heels of their shoes, badges of the two factions. The High-heels (*tories and the high-church party*) were the most friendly to the ancient constitution of the empire, but the emperor employed the Low-heels (*whigs and low-churchmen*) as his ministers of state. — *Swift: Gulliver's Travels* ("Lilliput," 1726).

High Life Below Stairs, a farce by the Rev. James Townley. Mr. Lovel, a wealthy commoner, suspects his servants of "wasting his substance in riotous living;" so, pretending to go to his country seat in Devonshire, he assumes the character of a country bumpkin from Essex, and places himself under the charge of his own butler, to learn the duties of a gentleman's servant. As the master is away, Philip (the butler) invites a large party to supper, and supplies them with the choicest wines. The servants all assume their masters' titles, and address each other as "My lord duke," "sir Harry," "My lady Charlotte," "My lady Bab," etc., and mimic the airs of their employers. In the midst of the banquet, Lovel appears in his true character, breaks up the party, and dismisses his household, retaining only one of the lot, named Tom, to whom he entrusts the charge of the silver and plate (1759).

Highgate (a suburb of London). Drayton says that Highgate was so called because Brute, the mythical Trojan founder of the British empire,

"appointed it for a gate of London;" but others tell us that it was so called from a gate set up there, some 400 years ago, to receive tolls for the bishop of London.

Then Highgate boasts his way which men do most frequent, . . .
Appointed for a gate of London to have been,
When first the mighty Brute that city did begin.
Drayton: Polyolbion, xvi. (1613).

Highland Mary. (See MARY IN HEAVEN.)

Highwaymen (*Noted*).

CLAUDE DUVAL (*-1670). Introduced in *White Friars*, by Miss Robinson.

TOM KING.

JAMES WHITNEY (1660-1694), aged 34.

JONATHAN WILD of Wolverhampton (1682-1725), aged 43. Hero and title of a novel by Fielding (1744).

JACK SHEPPARD of Spitalfields (1701-1724), aged 24. Hero and title of a novel by Defoe (1724); and one by H. Ainsworth (1839).

DICK TURPIN, executed at York (1711-1739). Hero of a novel by H. Ainsworth.

GALLOPING DICK, executed at Aylesbury in 1800.

CAPTAIN GRANT, the Irish highwayman, executed at Maryborough, in 1816.

SAMUEL GREENWOOD, executed at Old Bailey, 1822.

WILLIAM REA, executed at Old Bailey, 1828.

Hi'gre (2 *syl.*), a roaring of the waters when the tide comes up the Humber.

For when my Higre comes I make my either shore
E'en tremble with the sound that I afar do send.
Drayton: Polyolbion, xxviii. (1622).

Hilarius (*Brother*), refectioner at St. Mary's.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hildebrand, pope Gregory VII. (1013, 1073-1085). He demanded for the Church the right of "investiture" or presentation to all ecclesiastical benefices, and the superiority of the ecclesiastical to the temporal authority; he enforced the celibacy of all clergymen, resisted simony, and greatly advanced the dominion of the popes.

We need another Hildebrand to shake
And purify us.
Longfellow: The Golden Legend (1851).

Hil'debrand (*Meister*), the Nestor of German romance, a magician and champion.

*** Maugis, among the paladins of Charlemagne, sustained a similar twofold character.

Hil'debrod (*Jacob duke*), president of the Alsatian Club.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Hil'desheim. The monk of Hildesheim, doubting how a thousand years with God could be "only one day," listened to the melody of a bird in a green wood, as he supposed, for only three minutes, but found the time had in reality been a hundred years. (See FELIX, p. 361.)

Hill (*Dr. John*), whose pseudonym was "Mrs. Glasse." Garrick said of him—

For physic and farces,
His equal there scarce is,
For his farces are physic, and his physic a farce is.

Hil'lary (*Tom*), apprentice of Mr. Lawford the town clerk. Afterwards captain Hillary. — *Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hinch'up (*Dame*), a peasant, at the execution of Meg Murdochson.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Hind and Panther (*The*), a poem by Dryden (1687), in defence of the Catholic religion. The hind is the Latin Church, and the panther is the Church of England. James II. is the lion which protects the hind from the bear (*Independents*), the wolf (*Presbyterians*), the hare (*Quakers*), the ape (*Freethinkers*), the boar (*Anabaptists*), and the fox (*Arians*).

*** The *City and Country Mouse*, by Prior and Montague (earl of Halifax), is a parody in ridicule of the *Hind and Panther*. Dryden says—

A milk-white hind, immortal and unchanged,
Fed on the lawns, and in the forest ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no sin.

The parody is—

A milk-white mouse, immortal and unchanged,
Fed on soft cheese, and o'er the dairy ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no ginn.

Hin'da, daughter of Al Hassan the Arabian emir of Persia. Her lover Hafed, a Gheber or fire-worshipper, was the sworn enemy of the emir. Al Hassan sent Hinda away, but she was taken captive by Hafed's party. Hafed, being betrayed to Al Hassan, burnt himself to death in the sacred fire, and Hinda cast herself into the sea.—*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hinges (*Harmonious*). The doors of

the harem of Fakreddin turned on harmonious hinges. — *Beckford: Vathek* (1784).

Hinzelmann, the most famous house-spirit or kobold of German legend. He lived four years in the old castle of Hudemühlen, and then disappeared for ever (1588).

Hipcut Hill, famous for cowslips. The rendezvous of Pigwiggen and queen Mab was a cowslip on Hipcut Hill.—*Drayton: Nymphidia* (1563–1631).

Hip'pocrene (3 *syl.*), the fountain of the Muses. Longfellow calls poetic inspiration "a maddening draught of Hippocrene."—*Goblet of Life.*

Hippol'ito. So Browning spells the name of the son of Theseus (2 *syl.*) and An'tiopê. Hippolito fled all intercourse with woman. Phædra, his step-mother, tried to seduce him, and when he resisted her solicitations, accused him to her husband of attempting to dishonour her. After death he was restored to life under the name of Virbius (*vir-bis*, "twice a man"). (See HIPPOLYTOS.)

Hyppolito, a youth who never knew a woman.
R. Browning.

Hippol'yta, queen of the Am'azons, and daughter of Mars. She was famous for a girdle given her by the war-god, which Herculês had to obtain possession of, as one of his twelve labours.

*** Shakespeare has introduced Hippolyta in his *Midsummer Night's Dream*, and betroths her to Theseus (2 *syl.*) duke of Athens; but according to classic fable, it was her sister An'tiopê (4 *syl.*) who married Theseus.

Hippoli'yta, a rich lady wantonly in love with Arnoldo. By the cross purposes of the plot, Leopold a sea-captain is enamoured of Hippolyta, Arnoldo is contracted to the chaste Zeno'cia, and Zenocia is dishonourably pursued by the governor count Clo'dio.—*Fletcher: The Custom of the Country* (1647).

Hippol'ytos (in Latin, *Hippolytus*), son of Theseus (2 *syl.*). He provoked the anger of Venus by disregarding her love; and Venus, in revenge, made Phædra (his step-mother) fall in love with him. When Hippolytos repulsed her advances, she accused him to her husband of seeking to dishonour her. Theseus prayed Neptune to punish the young man, and the sea-god, while the young man was driving in his chariot, scared the horses with sea-calves. Hippolytos was thrown from the chariot and killed, but Diana restored him to life again. (See HIPPOLITO.)

Hippolytus himself would leave Diana
To follow such a Venus.
Massinger: A New Way to Pay Old Debts, iii. 1 (1628)

Hippom'enes (4 *syl.*), a Grecian prince who outstripped Atalanta in a foot-race, by dropping three golden apples, which she stopped to pick up. By this conquest he won Atalanta to wife.

E'en here, in this region of wonders, I find
That light-footed Fancy leaves Truth far behind;
Or, at least, like Hippomenês, turns her astray
By the golden illusions he flings in her way.
T. Moore.

Hippopot'amus, symbol of impiety and ingratitude. Lear says that "ingratitude in a child is more hideous than the sea-monster."

The hippopotamus killeth his sire, and ravisheth his dam.—*Sandys: Travels* (1615).

Hippot'ades (4 *syl.*), Eŏlus, the wind-god, son of Hippota.

[*He*] questioned every gust of rugged wings
That blows from off each beakèd promontory:
They knew not of his story;
And sage Hippotadês their answer brings,
That not a blast was from his dungeon strayed.
Milton: Lycidas, 92, etc. (1638).

Hiren, a strumpet. From Peele's play *The Turkish Mahomet and Hyren the Fair Greek* (1584).

In Italian called a *courtezan*; in Spaine a *margarite*; in French *un curtain*; in English . . . a punk.

"There be sirens in the sea of the world. Syrens? *Hirens*, as they are now called. What a number of these sirens [*hirens*], cockatrices, courteghians, in plain English, harlots, swimme amongst us!"—*Adams: Spiritual Navigator* (1615).

Hiroux (*Jean*), the French "Bill Sikes," with all the tragic elements eliminated.

Pres. Where do you live? *Jean.* Haven't got any.
Pres. Where were you born? *Jean.* At Galard.
Pres. Where is that? *Jean.* At Galard.
Pres. What department? *Jean.* Galard.
Henri Monnier: Popular Scenes drawn with Pen and Ink (1825).

Hislop (*John*), the old carrier at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Hispa'nia, Spain.

Historia Britonum, a very brief epitome of historic legends, from Adam to A.D. 547, with the life of St. Patrick and the legend of king Arthur, by *Nennius*, abbot of Bangor (seventh century). (An English translation is contained in Bohn's *Six Old English Chronicles.*)

Historic Doubts (respecting the life and reign of Richard III.), by Horace Walpole, earl of Oxford (1768).

Historic Doubts relative to Napoleon, by bishop Whately (1821). The object is to show that the doubts applied by unbelievers to the Gospel history might be applied to Napoleon, but would be manifestly absurd.

Histor'icus, the name assumed by sir William Vernon Harcourt, for many years the most slashing writer in the *Saturday Review*, and a contributor to the *Times*.

History (*Father of*). Herod'otos, the Greek historian, is so called by Cicero (B.C. 484–408).

Father of Ecclesiastical History, Polygnotos of Thaos (fl. B.C. 463–435). The Venerable Bede is so called sometimes (672–735).

Father of French History, André Duchesne (1584–1640).

Histrio-mastix, a tirade against theatrical exhibitions, by William Prynne (1633).

For this book archbishop Laud arraigned Prynne before the Star Chamber; and he was condemned to pay a fine of £5000 (equal to about £50,000 of our money), to stand twice in the pillory, and lose his ears, to have his book burnt by the common hangman, to be disbarred, and imprisoned for life. This iniquitous sentence was actually carried out in the reign of Charles I.

Ho'amen, an Indian tribe settled on a south branch of the Missouri, having Az'tlan for their imperial city. The Az'tecas conquered the tribe, deposed the queen, and seized their territory by right of conquest. When Madoc landed on the American shore, he took the part of the Hoamen, and succeeded in restoring them to their rights. The Aztecas then migrated to Mexico (twelfth century).—*Southey: Madoc* (1805).

Hoare (1 *syl.*), 37, Fleet Street, London. The golden bottle displayed over the fanlight is the sign of James Hoare, a cooper, who founded the bank. The legend is that it contains the leather bottle or purse of James Hoare, and the half-crown with which he started business in 1677.

Hob Miller of Twyford, an insurgent.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hob or **Happer,** miller at St. Mary's Convent.

Mysie Happer, the miller's daughter. She marries sir Piercie Shafton.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hobbes's Voyage, a leap in the dark. Thomas Hobbes, on the point of death, said, "Now I am about to take my last voyage, a great leap in the dark" (1588–1679).

'Tis enough. I'll not fail. So now I am in for Hobbes's voyage—a great leap in the dark [*this leap was matrimony*].—*Vanbrugh: The Provoked Wife*, v. 3 (1697).

Hob'bididance (4 *syl.*), the prince of dumbness, and one of the five fiends that possessed "poor Tom."—*Shakespeare: King Lear*, act iv. sc. 1 (1605).

(This name is taken from Harsnett's *Declaration of Egregious Popish Impostures*, 1561–1631.)

Hobbie o' Sorbie'trees, one of the huntsmen near Charlie's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hob'bima (*The English*), John Crome of Norwich, whose last words were, "O Hobbima, Hobbima, how I do love thee!" (1769–1821).

The Scotch Hob'bima, P. Nasmyth (1831–1890).

*** Minderhout Hobbima, a famous landscape painter of Amsterdam (1638–1709).

Hobbinol. (See HOBINOL.)

Hobbinol'ia or "Rural Games," a burlesque poem in blank verse, by William Somerville (1740). Hobbinol was the squire of his village, and had a son, who with Ganderetta were chosen king and queen of May.

Hobbler or CLOPINEL, Jehan de Meung, the French poet, who was lame (1260–1320). Meung was called by his contemporaries *Père de l'Eloquence*.

*** Tyrtæus, the Greek elegiac poet, was called "Hobbler" because he introduced the alternate pentameter verse, which is one foot shorter than the old heroic metre.

Hobbler (*The Rev. Dr.*), at Ellieslaw Castle, one of the Jacobite conspirators with the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hobby-de-Hoy, a lad from 14 to 21.

1–7. The first seven years, bring up as a child;
7–14. The next to learning, for waxing too wild;
14–21. The next, to keep under sir Hobbard de Hoy;
21–28. The next, a man, and no longer a boy.

Tusser: Five Hundred Points of Good Husbandry, l. (1557).

Hobby-horse, in the morris-dance, a pasteboard horse which a man carries and dances about in, displaying tricks of legerdemain, such as threading a needle, running daggers through his cheeks, etc.

The horse had a ladle in its mouth for the collection of half-pence. The colour of the hobby-horse was a reddish white, and the man inside wore a doublet, red on one side and yellow on the other. (See MORRIS-DANCE.)

Clo. They should be morris-dancers by their gingle, but they have no napkins.
Coc. No, nor a hobby-horse.—*B. Jonson: The Metamorphosed Gipsies.*

N.B.—In Norwich, till the middle of the nineteenth century, a kind of hobby-horse was carried about. It represented a huge dragon, and was preceded by whifflers, who flourished their swords with wonderful agility to keep off the crowd. When the procession was discontinued, "Snap" was deposited in Guild Hall, Norwich.

Hobby-horse, a favourite pursuit, a corruption of *hobby-hause* ("hawk-tossing"), a favourite diversion in the days of falconry. The term has become confounded with the wicker hobby-horse, in which some one, being placed, was made to take part in a morris-dance.

Why can't you ride your hobby-horse without desiring to place me on a pillion behind you?—*Sheridan: The Critic,* i. 1 (1779).

Hobby-horse (*The*), one of the masquers at Kennaquhair Abbey —*Sir W. Scott: The Abbot* (time, Elizabeth).

Hobinol or **Hobbinol** is Gabriel Harvey, physician, LL.D., a friend and college chum of Edmund Spenser the poet. Spenser, in *Eclogue* iv. makes Thenot inquire, "What gars thee to weep?" and Hobinol replies it is because his friend Colin, having been flouted by Rosalind (*Eclogue* i.), has broken his pipe and seems heart-broken with grief. Thenot then begs Hobinol to sing to him one of Colin's own songs, and Hobinol sings the lay of "Elisa queen of the shepherds" (*queen Elizabeth*), daughter of Syrinx and Pan (*Anne Boleyn* and *Henry VIII.*). He says Phœbus thrust out his golden head to gaze on her, and was amazed to see a sun on earth brighter and more dazzling than his own. The Graces requested she might make a fourth grace, and she was received amongst them and reigned with them in heaven. The shepherds then strewed flowers to the queen, and Elisa dismissed them, saying that at the proper season she would reward them with ripe damsons (*Eclogue* iv.). *Eclogue* ix. is a dialogue between Hobinol and Diggon Davie, upon Popish abuses. (See DIGGON DAVIE.)—*Spenser: Shepheardes Calendar* (1572).

Hobnel'ia, a shepherdess, in love with Lubberkin, who disregarded her. She tried by spells to win his love, and after every spell she said—

With my sharp heel I three times mark the ground,
And turn me thrice around, around, around.
Gay: Pastoral, iv. (1714).

(An imitation of Virgil's *Bucolic,* viii., "Pharmaceutria.")

Hob'son (*Tobias*), a carrier who lived at Cambridge in the seventeenth century. He kept a livery stable, but obliged the university students to take his hacks in rotation. Hence the term *Hobson's choice* came to signify "this or none." Milton (in 1660) wrote two humorous poems on the death of the old carrier.

Hochspring'en (*The young duke of*), introduced in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hocus (*Humphry*), "the attorney" into whose hands John Bull and his friends put the law-suit they carried on against Lewis Baboon (*Louis XIV.*). Of course, Humphry Hocus is John Churchill, duke of Marlborough, who commanded the army employed against the Grand Monarque.

Hocus was an old cunning attorney; and though this was the first considerable suit he was ever engaged in, he showed himself superior in address to most of his profession. He always kept good clerks. He loved money, was smooth-tongued, gave good words, and seldom lost his temper . . . He provided plentifully for his family; but he loved himself better than them all. The neighbours reported that he was hen-pecked, which was impossible by such a mild-spirited woman as his wife was [*his wife was a desperate termagant*].—*Dr. Arbuthnot: History of John Bull,* v. (1712).

Hodei'rah (3 *syl.*), husband of Zei'nab (2 *syl.*) and father of Thalāba. He died while Thalaba was a mere lad.—*Southey: Thalaba the Destroyer,* i. (1797).

Hodeken [*i.e. little hat*], a German kobold or domestic fairy, noted for his little felt hat.

Ho'der, the Scandinavian god of darkness, typical of night. He is called the blind old god. Balder is the god of light, typical of day. According to fable, Höder killed Balder with an arrow made of mistletoe, but the gods restored him to life again.

Höder, the blind old god,
Whose feet are shod with silence.
Longfellow: Tegner's Death.

Hodge, Gammer Gurton's goodman, whose breeches she was repairing when she lost her needle.—*Mr. S. Master of Arts: Gammer Gurton's Needle* (1551).

•.• **Mr. S.** is said to be J. Still, afterwards bishop of Bath and Wells, but in 1551 he was only eight years old.

Hodges (*John*), one of Waverley's servants.—*Sir W. Scott: Waverley* (time, George II.).

Hodges (*Joe*), landlord of Bertram, by the lake near Merwyn Hall.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hodge'son (*Gaffer*), a puritan.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Hoel (2 *syl.*), king of the Armorican Britons, and nephew of king Arthur. Hoel sent an army of 15,000 men to assist his uncle against the Saxons (501). In 509, being driven from his kingdom by Clovis, he took refuge in England; but in 513 he recovered his throne, and died in 545.

[*Arthur*], calling to his aid
His kinsman Howel, brought from Brittany the less,
Their armies they unite . . . [*and conquer the Saxons at Lincoln*].
Drayton: Polyolbion, iv. (1612).

Ho'el, son of prince Hoel and Lla'lan. Prince Hoel was slain in battle by his half-brother David king of North Wales; and Llalan, with her son, followed the fortunes of prince Madoc, who migrated to North America. Young Hoel was kidnapped by Ocell'opan, an Az'tec, and carried to Az'tlan for a propitiatory sacrifice to the Aztecan gods. He was confined in a cavern without food; but Co'atel, a young Aztecan wife, took pity on him, visited him, supplied him with food, and assisted Madoc to release him. —*Southey: Madoc* (1805).

Hœrnescar, a German mode of punishment, which consisted in carrying a dog on one's shoulders for a certain number of miles.

Plusieurs comtes accusés de malversation, de la peine humiliante du *hœrnescar*, peine consistant à faire porter un chien pendant plusieurs milles sur les épaules du condamné.—*Cocheris: L'Empire d'Alemagne.*

Ho'garth (*William*), called "The Juvenal of Painters" (1695–1764).

The Scottish Ho'garth, David Allan (1744–1796).

The Hogarth of Novelists, Henry Fielding (1707–1754).

Hog Lane, Whitechapel, London; afterwards called "Petticoat Lane," and now "Middlesex Street."

Hohenlin'den, in Bavaria, famous for the battle fought in November, 1801, between the Austrians under Klenau, and the French under Moreau. The French remained the victors, with 10,000 prisoners. Campbell wrote a poem so called.

'Tis morn; but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.
Campbell: Battle of Hohenlinden (1801).

Hoist with his own Petard, caught in his own trap.

For 'tis the sport to have the enginer
Hoist with his own petar.
Shakespeare: Hamlet, act iii. sc. 4 (1596).

Hold'enough (*Master Nehemiah*), a presbyterian preacher, ejected from his pulpit by a military preacher.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Holdfast (*Aminadab*), a friend of Simon Pure.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Holiday. When Anaxag'oras, at the point of death, was asked what honour should be conferred on him, he replied, "Give the boys a holiday" (B.C. 500–428).

Holiday (*Erasmus*), schoolmaster in the Vale of Whitehorse.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Holiday Phrases, set speeches, high-flown phrases. So holiday *manners*, holiday *clothes*, meaning the "best" or those put on to make the best appearance. Hotspur, speaking of a fop sent to demand his prisoners, says to the king—

In many holiday and lady terms
He questioned me.
Shakespeare: 1 Henry IV. act i. sc. 3 (1597).

Holiday Romance (*A*), by Charles Dickens (1868).

Holipher'nes (4 *syl.*), called "English Henry," was one of the Christian knights in the allied army of Godfrey, in the first crusade. He was slain by Dragu'tês (3 *syl.*). (See HOLOFERNES.)—*Tasso: Jerusalem Delivered*, ix. (1575).

Holland. Voltaire took leave of this country of paradoxes in the alliteration following:—"Adieu! canaux canards, canaille" (Adieu! dykes, ducks, and drunkards). Lord Byron calls it—

The waterland of Dutchmen and of ditches,
Whose juniper expresses its best juice,
The poor man's sparkling substitute for riches,
Don Juan, x. 63 (1821).

S. Butler says—

A land that rides at anchor, and is not moored,
In which men do not live, but go aboard.
Hudibras (1663–1678).

Holland in England, one of the three districts of Lincolnshire. Where Boston stands used to be called "High Holland." The other two districts are *Lindsey*, the highest land; and *Kesteven*,

the western part, famous for its heaths. *Holland*, the fen-lands in the south-east.

And for that part of me [*Lincolns.*] which men "High Holland" call,
Where Boston seated is, by plenteous Wytham's fall . . .
No other tract of land doth like abundance yield.
Drayton: Polyolbion, xxv. (1622).

Hol'les Street (London). So called from John Holles duke of Newcastle, father of Henrietta Cavendish countess of Oxford and Mortimer. (See Henrietta Street, p. 483.)

Holly-tree Inn (*Boots at the*). (See Cobb, p. 222.)

Holman (*Lieutenant James*), the blind traveller (1787–1857).

Holofer'nes (4 *syl.*), a pedantic schoolmaster, who speaks like a dictionary. The character is meant for John Florio, a teacher of Italian in London, who published, in 1598, a dictionary called *A World of Words*. He provoked the retort by condemning wholesale the English dramas, which, he said, were "neither right comedies, nor right tragedies, but perverted histories without decorum." The following sentence is a specimen of the style in which he talked:—

The deer was . . . in *sanguis* (blood), ripe as a pomewater who now hangeth like a jewel in the ear of *coelo* (the sky, the welkin, the heaven); and anon falleth like a crab on the face of *terra* (the soil, the land, the earth).—*Shakespeare: Love's Labour's Lost*, act iv. sc. 2 (1594).

(*Holofernes* is an imperfect anagram of "Joh'nes Florio," the first and last letters being omitted.)

Holofernes, lieutenant-general of the armies of Nabuchodonosor, king of Assyria. When he laid siege to Bethulia, he cut off the water supply, and the Jews promised to surrender if God did not succour them within five days. In this interim Judith killed Holofernes with a tent-nail.—*Judith.*

*** There was yet another Holofernes, fore-king mentioned in the Hungarian folk-tale of *Magic Helen.* (See the collection made by count Mailath.)

Hol'opherne (*Thubal*), the great sophister, who, in the course of five years and three months, taught Gargantua to say his A B C backwards.—*Rabelais: Gargantua*, i. 14 (1533).

Holy Bottle (*The Oracle of the*), the object of Pantag'ruel's search. He visited various lands with his friend Panurge (2 *syl.*), the last place being the island of Lantern-land, where the "bottle" was kept in an alabaster fount in a magnificent temple. When the party arrived at the sacred spot, the priestess threw something into the fount; whereupon the water began to bubble, and the word "Drink" issued from the "bottle." So the whole party set to drinking Falernian wine, and, being inspired with drunkenness, raved with prophetic madness; and so the romance ends.—*Rabelais: Pantag'ruel* (1545).

Like Pantagruel and his companions in quest of the "Oracle of the Bottle."—*Sterne.*

Holy Brotherhood (*The*), in Spain called *Santa Hermandad*, was an association for the suppression of highway robbery.

The thieves, . . . believing the Holy Brotherhood was coming, . . . got up in a hurry, and alarmed their companions.—*Lesage: Gil Blas*, i. (1715).

Holy Island, Lindisfarne, in the German Sea, about eight miles from Berwick-upon-Tweed. It was once the see of the famous St. Cuthbert, but now the bishopric is that of Durham. The ruins of the old cathedral are still visible.

Ireland used to be so called, on account of its numerous saints.

Guernsey was so called in the tenth century, on account of the great number of monks residing there.

Rügen was so called by the Slavonic Varini.

Holy Living and Dying, by bishop Jeremy Taylor (1650).

Holy Maid of Kent, Elizabeth Barton, who incited the Roman Catholics to resist the progress of the Reformation, and pretended to act under divine inspiration. She was executed in 1534 for "predicting" that the king (Henry VIII.) would die a sudden death if he divorced queen Katharine and married Anne Boleyn. At one time she was thought to be inspired with a prophetic gift, and even the lord chancellor, sir Thomas More, was inclined to think so.

Holy Mother of the Russians. Moscow is so called.

Holy War (*The*), by John Bunyan (1684).

Holywell Street, London. So called from a spring of water "most sweet, salubrious, and clear, whose runnels murmur over the shining stones."

*** Other similar wells in the suburbs of London were Clerkenwell and St. Clement's Well.

Home, Sweet Home. The words of this popular song are by John Howard

Payne, an American. It is introduced in his melodrama called *Clari*, or *The Maid of Milan*. The music is by sir Henry Bishop.

Homer, a Greek epic poet, author of the *Iliad* and the *Odyssey*, in Greek hexameters. The *Iliad* is supposed to have been composed somewhere about B.C. 962, and the *Odyssey* about B.C. 927. They were reduced to writing by Pisistrătos of Athens, B.C. 531. They are not "Attic" Greek, but the Greek of Asia Minor. (For the tales, see ILIAD and ODYSSEY.)

*** The following have translated into English verse *both* poems. The first date is for the *Iliad*, and the second date for the *Odyssey* :—

Bryant, 1870, 1871; Chapman, in Alexandrian metre, 1598, 1614; Collins, 1861, 1870; Conington and Worsley, in Spenserean metre, both in 1614; Cowper, in blank verse, both in 1791; Hobbes, both in 1677; Morgate, 1860, 1865; Ogilby, 1660, 1669; Pope, 1719, 1725.

¶ The following have translated into English verse the *Iliad* only :—

Baxter, 1854; Brandreth, 1846; Cordery, 1870; Dart, 1865; lord Derby, 1867; Hall, 1581; Herschel, 1866; Green, 1865; Macpherson, 1773; Merivale, 1869; Morrice, 1809; Newman, 1871; Selwyn, 1865; Simcox, 1865; Wright, 1859.

Tickle translated into English verse bk. i. of the Iliad.

¶ The following have translated into English verse the *Odyssey* only :—

Cary, 1823; Edginton, 1869; Merry, 1871; Musgrave, 1869.

The British Homer. Milton is so called on Gray's monument in Westminster Abbey.

> No more the Grecian muse unrivalled reigns;
> To Britain let the nations homage pay:
> She felt a Homer's fire in Milton's strains,
> A Pindar's rapture in the lyre of Gray.

The Casket Homer, an edition of *Homer* corrected by Aristotle, which Alexander the Great carried about with him, and placed in a golden casket richly studded with gems, found in the tent of Darius. Alexander said there was but one thing in the world worthy to be kept in so precious a casket, and that was Aristotle's *Homer*.

The Celtic Homer, Ossian, son of Fingal king of Morven.

The Oriental Homer, Ferdusi, the Persian poet, who wrote the *Châh Nâmeh*, or history of the Persian kings. It contains 120,000 verses, and was the work of thirty years (940–1020).

The Prose Homer, Henry Fielding the novelist. Byron calls him "The Prose Homer of Human Nature" (1707–1764).

The Scottish Homer, William Wilkie, author of *The Epigon'iad* (1721–1772).

The Homer of our Dramatic Poets. Shakespeare is so called by Dryden (1564–1616).

> Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil. I admire rare Ben, but I love Shakespeare.—*Dryden.*

The Homer of Ferra'ra. Ariosto was called by Tasso, *Omero Ferraresè* (1474–1533).

The Homer of the Franks. Angilbert was so called by Charlemagne. He died 814.

The Homer of the French Drama. Pierre Corneille was so called by sir Walter Scott (1606–1684).

The Homer of Philosophers, Plato (B.C. 429–347).

Homer the Younger, Philiscos, one of the seven Pleiad poets of Alexandria, in the time of Ptolemy Philadelphos.

Homer a Cure for the Ague. It is an old superstition that if the fourth book of the *Iliad* is laid under the head of a patient suffering from quartan ague, it will cure him at once. Serenus Sammonicus, preceptor of Gordian, a noted physician, says—

> Mæoniæ Iliados quartum suppone timenti.
> *Prec.* 30.

Homeric Characters.

AGAMEMNON, haughty and imperious; ACHILLES, brave, impatient of command, and relentless; DIOMED, brave as Achilles, but obedient to authority; AJAX *the Greater*, a giant in stature, foolhardy, arrogant, and conceited; NESTOR, a sage old man, garrulous on the glories of his youthful days; ULYSSĒS, wise, crafty, and arrogant; PATROCLOS, a gentle friend; THERSĪTĒS, a scurrilous demagogue.

HECTOR, the protector and father of his country, a brave soldier, an affectionate husband, a wise counsellor, and a model prince; SARPĒDON, the favourite of the gods, gallant and generous; PARIS, a gallant and a fop; TROILUS, "the prince of chivalry;" PRIAM, a broken-spirited old monarch.

HELEN, a heartless beauty, faithless, and fond of pleasure; ANDROM'ACHĒ, a fond young mother and affectionate wife; CASSANDRA, a querulous, croaking prophetess; HECUBA, an old she-bear robbed of her whelps.

Homespun (*Zekiel*), a farmer of Castleton. Being turned out of his farm, he goes to London to seek his fortune. Though quite illiterate, he has warm

affections, noble principles, and a most ingenuous mind. Zekiel wins £20,000 by a lottery ticket, bought by his deceased father.

Cicely Homespun, sister of Zekiel, betrothed to Dick Dowlas (for a short time the Hon. Dick Dowlas). When Cicely went to London with her brother, she took a situation with Caroline Dormer. Miss Dormer married "the heir-at-law" of baron Duberly, and Cicely married Dick Dowlas.—*Colman: The Heir-at-Law* (1797).

Homilies (*The Book of*), under the direction of archbishop Cranmer (1547).

Hominy (*Mrs.*), philosopher and authoress, wife of major Hominy, and "mother of the modern Gracchi," as she called her daughter, who lived at New Thermopylæ, three days this side of "Eden," in America. Mrs. Hominy was considered by her countrymen a "very choice spirit."—*Dickens: Martin Chuzzlewit* (1844).

Homo, man. Said to be a corruption of OMO; the two O's represent the two eyes, and the M the rest of the human face. Dantê says the gaunt face of a starved man resembles the letter "M."

> Who reads the name
> For *man* upon his forehead, there the M
> Had traced most plainly.
> *Dante: Purgatory*, xxiii. (1308).

N.B.—The two downstrokes represent the contour, and the V of the letter represents the nose. Hence the human face is |°V°|

Honeim's Shoes. *I have brought nothing back but Honeim's shoes.* A Chinese proverb, meaning, "Mine has been a bootless errand." The tale is that an Arab went to one Honeim to buy a pair of shoes; but, after the usual haggling, he said they were too dear, and left the stall. Honeim knew the road the man would take, and, running on in advance, dropped one of the shoes on purpose. Presently up came the man, sees the shoe in the road, and says, "How marvellously like is this to Honeim's shoes! If now I could find the fellow, I would pick up this." So he looked all about, but without success, and passed on. In the mean time Honeim had run half a league further, and dropped the other shoe, and when the Arab came to the spot and saw it, he regretted that he had not picked up the first shoe; but, tying his camel to a tree, he ran back to fetch it. On returning to the place again, he found his camel had been stolen, and when he arrived at home and was asked what he had brought back, he replied, "Nothing but Honeim's shoes."

¶ Moses Primrose and the green spectacles may be compared with the Arab and Honeim's shoes.

Honest George. General George Monk, duke of Albemarle, was so called by the Cromwellites (1608-1670).

Honest Man. Diogenês, being asked one day what he was searching for so diligently that he needed the light of a lantern in broad day, replied, "An honest man."

> Searched with lantern-light to find an honest man.
> *Southey: Roderick, etc.*, xxi. (1814).
>
> Still will he hold his lantern up to scan
> The face of monarchs for an honest man.
> *Byron: Age of Bronze*, x. (1821).

Honest Thieves (*The*). The "thieves" are Ruth and Arabella, two heiresses, brought up by justice Day, trustee of the estates of Ruth and guardian of Arabella. The two girls wish to marry colonel Careless and captain Manly, but do not know how to get possession of their property, which is in the hands of justice Day. It so happens that Day goes to pay a visit, and the two girls, finding the key of his strong box, help themselves to the deeds, etc., to which they are respectively entitled. Mrs. Day, on her return, accuses them of robbery; but Manly says, "Madam, they have taken nothing but what is their own. They are honest thieves, I assure you."—*T. Knight* (a farce).

(This is a mere *rifacimento* of *The Committee* (1670), by the Hon. sir R. Howard. Most of the names are identical, but "captain Manly" is substituted for colonel Blunt.)

Honesty. Timour used to boast that during his reign a child might carry a purse of gold from furthest east to furthest west of his vast empire without fear of being robbed or molested.—*Gibbon: Decline and Fall, etc.* (1776–88).

¶ A similar state of things existed in Ireland, brought about by the administration of king Brien. A young lady of great beauty, adorned with jewels, undertook a journey alone from one end of the kingdom to the other; but no attempt was made upon her honour, nor was she robbed of her jewels.—*Warner: History of Ireland*, i. 10.

·.· Thomas Moore has made this the subject of one of his *Irish Melodies*, i. ("Rich and Rare were the Gems she Wore," 1814).

Honey. Glaucus, son of Minos, was smothered in a cask of honey.

Honeycomb (*Will*), a fine gentleman, and great authority on the fashions of the day. He was one of the members of the imaginary club from which the *Spectator* issued.—*The Spectator* (1711–1713).

Sir Roger de Coverley, a country gentleman, to whom reference was made when matters connected with rural affairs were in question; Will Honeycomb gave law on all things concerning the gay world; captain Sentry stood up for the army; and sir Andrew Freeport represented the commercial interest.—*Chambers: English Literature*, i. 603.

Honeycombe (*Mr.*), the uxorious husband of Mrs. Honeycombe, and father of Polly. Self-willed, passionate, and tyrannical. He thinks to bully Polly out of her love-nonsense, and by locking her in her chamber to keep her safe, forgetting that "love laughs at locksmiths," and "where there's a will there's a way."

Mrs. Honeycombe, the dram-drinking, maudling, foolish wife of Mr. Honeycombe, always ogling him, calling him "lovey," "sweeting," or "dearie," but generally muzzy, and obfuscated with cordials or other messes.

Polly Honeycombe, the daughter of Mr. and Mrs. Honeycombe; educated by novels, and as full of romance as don Quixote. Mr. Ledger, a stockbroker, pays his addresses to her; but she hates him, and determines to elope with Mr. Scribble, an attorney's clerk, and nephew of her nurse. This folly, however, is happily interrupted. — *Colman: Polly Honeycombe* (1760).

Honeyman (*Charles*), a free-and-easy clergyman, of social habits and fluent speech.—*Thackeray: The Newcomes* (1855).

Honeymoon (*The*), a comedy by J. Tobin (1804). The general scheme resembles that of the *Taming of the Shrew*, viz. breaking-in an unruly colt of high mettle to the harness of wifely life. The duke of Aranza marries the proud, overbearing, but beautiful Juliana, eldest daughter of Balthazar. After marriage, he takes her to a mean hut, and pretends he is only a peasant, who must work for his daily bread, and that his wife must do the household drudgery. He acts with great gentleness and affection; and by the end of the month, Juliana, being thoroughly reformed, is introduced to the castle, where she finds that her husband after all is the duke, and that she is the duchess of Aranza. It is an excellent and well-written comedy.

Honeywood, "the good-natured man," whose property is made the prey of swindlers. His uncle, sir William Honeywood, in order to rescue him from sharpers, causes him to be seized for a bill to which he has lent his name "to a friend who absconded." By this arrest the young man is taught to discriminate between real friends and designing knaves. Honeywood dotes on Miss Richland, but, fancying that she loves Mr. Lofty, forbears to avow his love; eventually, however, all comes right. Honeywood promises to "reserve his pity for real distress, and his friendship for true merit."

Though inclined to the right, [*he*] had not courage to condemn the wrong. [*His*] charity was but injustice; [*his*] benevolence but weakness; and [*his*] friendship but credulity.—*The Good-natured Man*, act v.

Sir William Honeywood, uncle of Mr. Honeywood "the good-natured man." Sir William sees with regret the faults of his nephew, and tries to correct them. He is a dignified and high-minded gentleman.—*Goldsmith: The Good-natured Man* (1767).

Hono'ra, daughter of general Archas, "the loyal subject" of the great-duke of Moscovia, and sister of Viola.—*Beaumont (?) and Fletcher: The Loyal Subject* (1618). (Beaumont died 1616.)

Hono'ria, a fair but haughty dame, greatly loved by Theodore of Ravenna; but the lady "hated him alone," and "the more he loved the more she disdained." One day, she saw the ghost of Guido Cavalcanti hunting with two mastiffs a damsel who despised his love and who was doomed to suffer a year for every month she had tormented him. Her torture was to be hunted by dogs, torn to pieces, disemboweled, and restored to life again every Friday. This vision so acted on the mind of Honoria, that she no longer resisted the love of Theodore, but, "with the full consent of all, she changed her state."—*Dryden: Theodore and Honoria* (a poem).

·.· This tale is from Boccaccio's *Decameron* (day v. 8).

Honour (*Mrs.*), the waiting gentle-

woman of Sophia Western.—*Fielding: Tom Jones* (1749).

This is worse than Sophy Western and Mrs. Honour about Tom Jones's broken arm.—*Professor Wilson.*

Honour and Glory Griffiths. Captain Griffiths, in the reign of William IV., was so called, because he used to address his letters to the Admiralty, to "Their Honours and Glories at the Admiralty."

Honour of the Spear, a tournament.

He came to Runa's echoing halls, and sought the honour of the spear.—*Ossian: The War of Inis-Thona.*

Honour paid to Learning. A Spaniard travelled from Cadiz to Rome, solely for the purpose of beholding Livy the historian, and, after he had seen him, returned home again.

¶ When Alexander besieged Thebes, he spared the house of Pindar out of reverence to the great poet. (See WISDOM, *honour paid to;* HOMER, p. 498.)

Honours (*Crushed by his* or *her*).

(1) Tarpeia (3 *syl.*), daughter of Tarpeius (governor of the citadel of Rome), promised to open the gates to Tatius, if his soldiers would give her the ornaments they wore on their arms. As the soldiers entered the gate, they threw on her their shields, and crushed her to death, saying, "These are the ornaments we Sabines wear on our arms."

(2) Draco, the Athenian legislator, was crushed to death in the theatre of Ægīna by the number of caps and cloaks showered on him by the audience, as a mark of honour.

(3) Elagab'alus, the Roman emperor, invited the leading men of Rome to a banquet, and, under pretence of showing them honour, rained roses upon them till they were smothered to death.

Hood (*Robin*), a famous English outlaw. Stow places him in the reign of Richard I., but others make him live at divers periods between Cœur de Lion and Edward II. His chief haunt was Sherwood Forest, in Nottinghamshire. Ancient ballads abound with anecdotes of his personal courage, his skill in archery, his generosity, and his great popularity. It is said that he robbed the rich, but gave largely to the poor; and that he protected women and children with chivalrous magnanimity. According to tradition, he was treacherously bled to death by a nun, at the command of his kinsman, the prior of Kirkless, in Notts.

Stukeley asserts that Robin Hood was Robert Fitzooth, earl of Huntingdon; and it is probable that his name *hood*, like *capet* given to the French king Hugues, refers to the cape or hood which he usually wore.

(The chief incidents of his life are recorded by Stow. Ritson has collected a volume of songs, ballads, and anecdotes called *Robin Hood . . . that Celebrated English Outlaw* (1795). Sir W. Scott has introduced him in his novel called *Ivanhoe*, which makes the outlaw contemporary with Cœur de Lion. He is also mentioned by Scott in *The Talisman*.

Robin Hood's Chaplain, friar Tuck.

Robin Hood's Men. The most noted were Little John, whose surname was Nailor; William Scarlet, Scathelooke (2 *syl.*), or Scadlock, sometimes called two brothers; Will Stutly or Stukely; and Mutch the miller's son.

> Chief, beside the butts, there stand
> Bold Robin Hood and all his band:
> Friar Tuck with staff and cowl,
> Old Scathelooke (2 *syl.*) with his surly scowl,
> Maid Marian fair as ivory bone,
> Scarlet, and Mutch, and Little John.
> *Sir Walter Scott.*

Robin Hood's Mistress, the Maid Marian.

Hoods. *Blue hoods*, the party badge of Navarre; *red hoods*, the party badge of Paris; *blue and red hoods*, the party badge of Charles [V.], when dauphin; *white hoods*, the party badge of the Burgundians.

Hookem (*Mr.*), partner of lawyer Clippurse at Waverley Honour.—*Sir W. Scott: Waverley* (time, George II.).

Hop (*Robin*), the hop plant.

> Get into thy hop-yard, for now it is time
> To teach Robin Hop on his pole how to climb.
> *Tusser: Five Hundred Points of Good Husbandry*, xli. 17 (1557).

Hope. The name of the first woman, according to Grecian mythology, was Pandôra, made by Hephæstos (*Vulcan*) out of earth. She was called Pandôra ("all-gifted") because all the deities contributed something to her charms. She married Epime'theus (4 *syl.*), in whose house was a box which no mortal might open. Curiosity induced Pandôra to peep into it, when out flew all the ills of humanity, and she had but just time to close the lid before the escape of Hope.

> When man and nature mourned their first decay . . .
> All, all forsook the friendless, guilty mind,
> But Hope—the charmer lingered still behind.
> *Campbell: Pleasures of Hope*, i. (1799).

Hope (*The Bard of*), Thomas Campbell, who wrote *The Pleasures of Hope*, in two parts (1777–1844).

Hope (*The Cape of Good*), originally called "The Cape of Storms."

¶ Similarly, the Euxine (*i.e.* "hospitable") Sea was originally called by the Greeks the Axine (*i.e.* "the inhospitable") Sea.

(For the "Spirit of the Cape," see SPIRIT.)

Hope Diamond (*The*), a blue brilliant, weighing 44¼ carats.

It is supposed that this diamond is the same as the blue diamond bought by Louis XIV., in 1668, of Tavernier. It weighed in the rough 112¼ carats, and after being cut 67⅛ carats. In 1792 it was lost. In 1830, Mr. Daniel Eliason came into possession of a blue diamond without any antecedent history; this was bought by Mr. Henry Thomas Hope, and is called "The Hope Diamond."

Hope of Troy (*The*), Hector.

[*He*] stood against them, as the Hope of Troy
Against the Greeks.
Shakespeare: 3 *Henry VI.* act ii. sc. 1 (1592).

Hope the Motive Power of All.

The ambitious prince doth hope to conquer all;
The dukes, earls, lords, and knights hope to be kings;
The prelates hope to push for popish pall;
The lawyers hope to purchase wondrous things;
The merchants hope for no less reckonings;
The peasant hopes to get a ferme [*farm*] at least;
All men are guests where Hope doth hold the feast.
Gascoigne: The Fruites of Warre, 88 (died 1577).

Hopeful, a companion of Christian after the death of Faithful at Vanity Fair.—*Bunyan: The Pilgrim's Progress*, i. (1678).

Hopkins (*Matthew*), of Manningtree, in Essex, the witch-finder. In one year he caused sixty persons to be hanged as reputed witches.

Between three and four thousand persons suffered death for witchcraft between 1643 and 1661.—*Dr. Z. Grey.*

Hopkins (*Nicholas*), a Chartreux friar, who prophesied "that neither the king [*Henry VIII.*] nor his heirs should prosper, but that the duke of Buckingham should govern England"

1st Gent. The devil-monk, Hopkins, hath made this mischief.
2nd Gent. That was he that fed him with his prophecies.
Shakespeare: Henry VIII. act ii. sc. 1 (1601).

Hop-o'-my-Thumb, a character in several nursery tales. Tom Thumb and Hop-o'-my-Thumb are not the same, although they are often confounded with each other. Tom Thumb was the son of peasants, knighted by king Arthur, and killed by a spider. Hop-o'-my-Thumb was a nix, the same as the German *daumling*, the French *le petit pouce*, and the Scotch *Tom-a-lin* or Tamlane. He was not a human dwarf, but a fay of usual fairy proportions.

You Stump-o'-the-gutter, you Hop-o'-my-Thumb,
Your husband must from Lilliput come.
Kane O'Hara: Midas (1778).

Horace, the latin poet (B.C. 65–8). Translated into English verse by Francis, Lonsdale and Lee (1873), lord Ravensworth, Robinson, etc.

Odes: by Forsyth, 1876; Hawkins (*Thomas*), 1625; Hoveden, 1874; lord Lytton (*good*), 1869; Theodore Martin (*good*), 1869; professor Newman, 1875. Bks. i., ii., by Jones, 1865; by J. W. Smith, 1867; four books by Yardley, 1869.
∴ James and Horace Smith published, in 1813, the first two books adapted to modern times.
Epodes: by Hughes, 1867; Martin (*good*), 1869; R. Wood, 1872.
∴ Pope wrote some imitations of Horace.
Carmen Seculare (4 *syl.*): by Mathews, 1867.
Satires: by Conington (*good*), 1869; Mathews, 1847; Martin (*good*), 1869; Millington, 1870; Wood, 1870. One *Satire*, Hughes, 1867.
∴ Pope wrote some imitations of these Satires.
Epistles: by Conington (*good*), 1869; Martin (*good*), 1869; Millington, 1870.
Ars Poetica: by Conington (*good*), 1869; Wood, 1872.

The English Horace. Ben Jonson is so called by Dekker the dramatist (1574–1637).

Cowley was preposterously called by George duke of Buckingham "The Pindar, Horace, and Virgil of England" (1618–1667).

The French Horace, Jean Macrinus or Salmon (1490–1557).

Pierre Jean de Beranger is called "The Horace of France," and "The French Burns" (1780–1857).

The Portuguese Horace, A. Ferreira (1528–1569).

The Spanish Horace. Both Lupercio Argen'sola and his brother Bartolome are so called.

Horace, son of Oronte (2 *syl.*) and lover of Agnes. He first sees Agnes in a balcony, and takes off his hat in passing. Agnes returns his salute, "pour ne point manquer à la civilité." He again takes off his hat, and she again returns the compliment. He bows a third time, and she returns his "politeness" a third time. "Il passe, vient, repasse, et toujours me fait a chaque fois révérence, et moi nouvelle révérence aussi je lui rendois." An intimacy is soon established, which ripens into love. Oronte tells his son he intends him to marry the daughter of Enrique (2 *syl.*), which he refuses to do; but it turns out that Agnes is in fact

Enrique's daughter, so that love and obedience are easily reconciled.—*Molière: L'école des Femmes* (1662).

Horace de Brienne (2 *syl.*), engaged to Diana de Lascours; but after the discovery of Ogari'ta [*alias* Martha, Diana's sister], he falls in love with her, and marries her with the free consent of his former choice.—*Stirling: The Orphan of the Frozen Sea* (1856).

Horæ Pauli'næ, by Paley (1790), in which the truth of the *Acts* is supposed to be corroborated by allusions in the *Epistles* of Paul.

Horatia, daughter of Horatius "the Roman father." She was engaged to Caius Curiatius, whom her surviving brother slew in the well-known combat of the three Romans and three Albans. For the purpose of being killed, she insulted her brother Publius in his triumph, and spoke disdainfully of his "patriotic love," which he preferred to filial and brotherly affection. In his anger he stabbed his sister with his sword.—*Whitehead: The Roman Father* (1741).

Hora'tio, the intimate friend of prince Hamlet.—*Shakespeare: Hamlet Prince of Denmark* (1596).

Hora'tio, the friend and brother-in-law of lord Al'tamont, who discovers by accident that Calista, lord Altamont's bride, has been seduced by Lothario, and informs lord Altamont of it. A duel ensues between the bridegroom and the libertine, in which Lothario is killed; and Calista stabs herself.—*Rowe: The Fair Penitent* (1703).

Horatius, "the Roman father." He is the father of the three Horatii chosen by the Roman senate to espouse the cause of Rome against the Albans. He glories in the choice, preferring his country to his offspring. His daughter, Horatia, was espoused to one of the Curiatii, and was slain by her surviving brother for taunting him with murder under the name of patriotism. The old man now renounced his son, and would have given him up to justice, but king and people interposed in his behalf.

Publius Horatius, the surviving son of "the Roman father." He pretended flight, and as the Curiatii pursued, "but not with equal speed," he slew them one by one as they came up.—*Whitehead: The Roman Father* (1741).

Horatius [Cocles], captain of the bridge-gate over the Tiber. When Por'sĕna brought his host to replace Tarquin on the throne, the march on the city was so sudden and rapid, that the consul said, "The foe will be upon us before we can cut down the bridge." Horatius exclaimed, "If two men will join me, I will undertake to give the enemy play till the bridge is cut down." Spurius Lartius and Herminius volunteered to join him in this bold enterprise. Three men came against them and were cut down. Three others met the same fate. Then the lord of Luna came with his brand "which none but he could wield," but the Tuscan was also despatched. Horatius then ordered his two companions to make good their escape, and they just crossed the bridge as it fell in with a crash. The bridge being down, Horatius threw himself into the Tiber and swam safe to shore, amidst the applauding shouts of both armies.—*Macaulay: Lays of Ancient Rome* ("Horatius," 1842).

Horatius Cocles of the Tyrol. Alexandre Davy Dumas was so called for his defence of the bridge of Brixen, in 1798.

Horatius Cocles of Horn, John Haring of Horn. The exploit which won him the name was the following: In 1573 the prince of Orange sent Sonoy, the governor of North Holland, to attack the Diemerdyk, but the Spaniards routed the force. John Haring planted himself alone upon the dyke, where it was so narrow that two men could hardly stand abreast. Here, sword in hand, he opposed and held in check 1000 Spaniards till all his comrades had made good their retreat; then plunging into the sea, untouched by spear or gun, he effected his escape.—*Motley: The Dutch Republic,* iv. 8.

Horehound (2 *syl.*) or *Marru'bium vulgārĕ* ("white horehound"), used in coughs and pulmonary disorders, either in the form of tea or solid candy. Black horehound or *Ballōta nigra* is recommended in hysteria.

> For comforting the spleen and liver, get for juice
> Pale horehound.
> *Drayton: Polyolbion,* xiii. (1613).

Horn (*The Cape*). So named by Schouten, a Dutch mariner, who first rounded it. He was born at Hoorn, in North Holland, and named the cape after his own native town.

Horn (*King*), hero of a French metrical romance, the original of our *Childe Horne* or *The Geste of Kyng Horn.* The French romance is ascribed to Mestre Thomas;

and Dr. Percy thinks the English romance is of the twelfth century, but this is probably at least a century too early.

(King Horn is given in Ritson's *Ancient English Metrical Romances;* and was published by the Roxburghe and Early English Text Societies.)

Horn. "*Poor Tom, thy horn is dry*" (*King Lear*, act iii. sc. 3). Crazy beggars used to carry a cow's horn slung behind. It was their wont to enter schoolrooms to awe naughty children, and for this service the schoolmasters gave them a mug of drink, which was poured into their "horn."

Horn of Chastity and Fidelity. Morgan la Faye sent king Arthur a drinking-horn, from which no lady could drink who was not true to her husband, and no knight who was not feal to his liege lord. Sir Lamorake sent this horn as a taunt to sir Mark king of Cornwall.—*Sir T. Malory: History of Prince Arthur*, ii. 34 (1470).

¶ Ariosto's enchanted cup had the same property.

¶ *The cuckold's drinking-horn* was a vessel from which no "cuckold could drink without spilling the liquor." (See CARADOC, p. 177.)

¶ *La coupe enchantée* of Lafontaine was another test horn. (See CHASTITY, p. 198.)

Horne, in the proverb *I'll chance it, as old Horne did his neck*, refers to Horne, a clergyman in Nottinghamshire, who committed murder, but escaped to the Continent. After several years, he determined to return to England, and when told of the danger of so doing, replied, "I'll chance it." He did chance it; but being apprehended, was tried, condemned, and executed.—*The Newgate Calendar.*

¶ Magwitch, having acquired a large fortune in Australia as a sheep-farmer, tried the same thing, but was arrested, tried, and condemned to death.—*Dickens: Great Expectations* (1861).

Horner (*Jack*), the little boy who sat in a corner to eat his Christmas pie, and thought himself wondrously clever because with his thumb he contrived to pull out a plum.

> Little Jack Horner sat in a corner,
> Eating his Christmas pie;
> He put in his thumb, and pulled out a plum,
> Saying, "What a good boy am I!"
> *Nursery Rhyme.*

∴ In *Notes and Queries*, xvi. 156, several explanations are offered, ascribing a political meaning to the words quoted—Jack Horner being elevated to a king's messenger or king's steward, and the "plum" pulled out so cleverly being a valuable deed which the messenger abstracted. Some say he was the steward of the abbot of Glastonbury, and that the "plum" was the title-deeds of the manor of Wells.

HORSE. The first to ride and tame a horse for the use of man was Melizyus king of Thessaly. (See MELIZYUS.)

(For names of noted horses, ancient and modern, see *Dictionary of Phrase and Fable*, p. 621, col. 2 to p. 627, col. 2.)

The Black Horse, the 7th Dragoon Guards (*not* the 7th Dragoons). They have black velvet facings, and their plume is black and white. At one time they rode black horses.

The Green Horse, the 5th Dragoon Guards. (These are called "The Princess Charlotte of Wales' . . .") Facings dark green velvet, but the plume is red and white.

The White Horse, the 3rd Dragoon Guards. (These are called "The Prince of Wales' . . .")

(All the Dragoon Guards have *velvet* facings, except the 6th (or "Carabiniers"), which have white *cloth* facings. By "facings" are meant the collar and cuffs.)

N.B.—"The white horse within the Garter" is *not* the heraldic insignia of the White Horse Regiment or 3rd Dragoon Guards, but of the 3rd Hussars (or "The King's Own"), who have also a white plume. This regiment used to be called "The 3rd Light Dragoons."

The Royal Horse, the Blues.

Horse (*The Wooden*), a huge horse constructed by Ulysses and Diomed, for secreting soldiers. The Trojans were told by Sinon it was an offering made by the Greeks to the sea-god, to ensure a safe home-voyage, adding that the blessing would pass from the Greeks to the Trojans if the horse were placed within the city walls. The credulous Trojans drew the monster into the city; but at night Sinon released the soldiers from the horse and opened the gates to the Greek army. The sentinels were slain, the city fired in several places, and the inhabitants put to the sword. The tale of the "Wooden Horse" forms no part of Homer's *Iliad*, but is told by Virgil in his *Æne'id*. Virgil borrowed the tale from Arctinos of Milētus, one of the Cyclic poets, who related the story of the

"Wooden Horse" and the "burning of Troy."

¶ A very similar stratagem was employed in the seventh century A.D. by Abu Obeidah in the siege of Arrestan, in Syria. He obtained leave of the governor to deposit in the citadel some old lumber which impeded his march. Twenty boxes (filled with soldiers) were accordingly placed there, and Abu, like the Greeks, pretended to march homewards. At night the soldiers removed the sliding bottoms of the boxes, killed the sentries, opened the city gates, and took the town.—*Ockley: History of the Saracens*, i. 187.

¶ The capture of Sark was effected by a similar trick. A gentleman of the Netherlands, with one ship, asked permission of the French to bury one of his crew in the chapel. The request was granted, but the coffin was full of arms. The pretended mourners, being well provided with arms, fell on the guards and took the island by surprise.—*Percy: Anecdotes*, 249. (See FORTY THIEVES, p. 388.)

¶ Muskat is said to have been taken by the Arabs, in the seventeenth century, by means of a somewhat similar stratagem. They entered the town in the guise of peaceful peasants, hiding their arms in bundles of firewood, and took the opportunity of the Portuguese garrison being assembled without arms at chapel to attack and massacre them.—*Ross: Annals of Omar.*

Merlin's Wooden Horse, Clavilēno. This was the horse on which don Quixote effected the disenchantment of the infanta Antonomāsia and others. (See CLAVILENO, p. 215.)

Horse (*The Enchanted*), a wooden horse with two pegs. By turning one of the pegs the horse rose into the air, and by turning the other it descended where and when the rider listed. It was given by an Indian to the shah of Persia, as a New Year's gift. (See FIROUZ SCHAH, p. 369.)—*Arabian Nights* ("The Enchanted Horse"). (See HORSE OF BRASS.)

Horse. *The 15 points of a good horse.*

A good horse sholde have three propyrtees of a man, three of a woman, three of a foxe, three of a haare, and three of an asse. Of a *man*, bolde, prowde, and hardye. Of a *woman*, fayre-breasted, faire of heere, and easy to move. Of a *foxe*, a fair taylle, short eers, with a good trotte. Of a *haare*, a grate eye, a dry head, and well rennynge. Of an *asse*, a bygge chynn, a flat legge, and a good hoof.—*Wynkyn de Worde* (1496).

Horse-hair breeds Animals. According to legend, if the hair of a horse is dropped into corrupted water, it will turn to an animal.

A horse-hair laid in a pale-full of turbid water, will in a short time stir, and become a living creature.—*Holinshed: Description of England*, 244.

Horse Neighing, a Royal Lot. On the death of Smerdis, the several competitors for the Persian crown agreed that he whose horse neighed first should be appointed king. The horse of Darius neighed first, and Darius was made king. Lord Brooke calls him a Scythian; he was son of Hystaspês the satrap.

The brave Scythian
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.
Lord Brooke.

Horse Painted True to Life (*A*). Apellês of Cos painted Alexander's horse so wonderfully well that a real horse, seeing it, began to neigh at it, supposing it to be alive.

¶ Myro the statuary made a cow so true to life that several bulls were deceived by it.

¶ Velasquez painted a Spanish admiral so true to life that Felipe IV., mistaking it for the man himself, reproved the supposed officer sharply for wasting his time in a painter's studio when he ought to be with his fleet.

¶ Zeuxis painted some grapes so admirably that birds flew at them, thinking them real fruit.

¶ Parrhasios of Ephesus painted a curtain so inimitably that Zeuxis thought it to be a real curtain, and bade the artist draw it aside that he might see the painting behind.

¶ Quintin Matsys of Antwerp painted a bee on the outstretched leg of a fallen angel so naturally that when old Mandyn, the artist, returned to his studio, he tried to frighten it away with his pocket-handkerchief.

Horse of Brass (*The*), a present from the king of Araby and Ind to Cambuscan' king of Tartary. A person whispered in its ear where he wished to go, and, having mounted, turned a pin, whereupon the brazen steed rose in the air as high as the rider wished, and within twenty-four hours landed him at the end of his journey.

This steed of brass, that easily and well
Can, in the space of a day natural, . . .
Bearen your body into every place
To which your hearte willeth for to pace.
Chaucer: Canterbury Tales ("The Squire's Tale," 1388).

(See HORSE, *The Enchanted.*)

Horst (*Conrade*), one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hortense' (*2 syl.*), the vindictive French maidservant of lady Dedlock. In revenge for the partiality shown by lady Dedlock to Rosa the village beauty, Hortense murdered Mr. Tulkinghorn, and tried to throw the suspicion of the crime on lady Dedlock.—*Dickens: Bleak House* (1852).

Horten'sio, a suitor to Bianca the younger sister of Katharina "the Shrew." Katharina and Bianca are the daughters of Baptista.—*Shakespeare: Taming of the Shrew* (1594).

Horten'sio, noted for his chivalrous love and valour.—*Massinger: The Bashful Lover* (1636).

Horwendillus, the court at which Hamlet lived.

This is that Hamlet . . . who lived at the court of Horwendillus, 500 years before we were born.—*Hazlitt.*

Hosier's Ghost (*Admiral*), a ballad by Richard Glover (1739). Admiral Hosier was sent with twenty sail to the Spanish West Indies, to block up the galleons of that country. He arrived at the Bastimentos, near Portobello, but had strict orders not to attack the foe. His men perished by disease, but not in fight, and the admiral himself died of a broken heart. After Vernon's victory, Hosier and his 3000 men rose, "all in dreary hammocks shrouded, which for windingsheets they wore," and lamented the cruel orders that forbade them to attack the foe, for "with twenty ships he surely could have achieved what Vernon did with only six." (See GRENVILLE, p. 449.)

Hospital of Compassion, the house of correction.

A troop of alguazels carried me to the hospital of compassion.—*Lesage: Gil Blas,* vii. 7 (1735).

Hotspur. So Harry Percy, son of the earl of Northumberland, was called from his fiery temper, over which he had no control.—*Shakespeare:* 1 and 2 *Henry IV.* (1597).

William Bensley [1738-1817] had the true poetic enthusiasm. . . . None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's fine rant about glory. His voice had the dissonance and at times the inspiring effect of the trumpet.—*Charles Lamb.*

Hotspur of Debate (*The*), lord Derby, called by lord Lytton, in *New Timon,* "The Rupert of Debate" (1799–1869).

Houd (1 *syl.*), a prophet sent to preach repentance to the Adites (2 *syl.*), and to reprove their king Shedad for his pride. As the Adites and their king refused to hear the prophet, God sent on the kingdom first a drought of three years' duration, and then the Sarsar or icy wind, for seven days, so that all the people perished. Houd is written "Hûd" in Sale's *Korân,* i.

Then stood the prophet Houd and cried,
"Woe! woe to Irem! woe to Ad!
Death is gone up into her palaces!
Woe! woe! a day of guilt and punishment!
A day of desolation!"
Southey: Thalaba the Destroyer, i. 41 (1797)

Hough'ton (*Sergeant*), in Waverley's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Hounslow, one of a gang of thieves that conspired to break into lady Bountiful's house.—*Farquhar: The Beaux' Stratagem* (1705).

Houri, plu. **Houris,** the virgins of paradise; so called from their large black eyes (*hûr al oyûn*). According to Mohammedan faith, an intercourse with these lovely women is to constitute the chief delight to the faithful in the "world to come."—*Al Korân.*

Hours of Idleness, the first series of poems published, in 1807, by lord Byron. The severe criticism in the *Edinburgh Review* brought forth the satire called *English Bards and Scotch Reviewers* (1809).

House judged by a Brick. Hierŏclês, the compiler of a book of jests, tells us of a pedant who carried about a brick as a specimen of the house which he wished to sell.

He that tries to recommend Shakespeare by select quotations, will succeed like the pedant in Hierocles, who, when he offered his house to sale, carried a brick in his pocket as a specimen.—*Dr. Johnson: Preface to Shakespeare.*

House of Fame, a magnificent palace erected on a lofty mountain of ice, and supported by rows of pillars on which are inscribed the names of illustrious poets. Here the goddess of fame sits on a throne, and dispenses her capricious judgments to the crowd who come to seek her favours.—*Chaucer: House of Fame.*

House that Jack Built (*The*), a cumulative nursery story, in which every preceding statement is repeated after the introduction of a new one; thus—

1. [*This is*] the house that Jack built.
2. [*This is*] the malt that lay in . . .
3. [*This is*] the rat that eat . . .
4. [*This is*] the cat that killed . . .
5. [*This is*] the dog that worried . . .
6. [*This is*] the cow with the crumpled horn, that tossed . . .
7. [*This is*] the maiden all forlorn, that milked . . .
8. [*This is*] the man all tattered and torn, that kissed . . .
9. This is the priest all shaven and shorn, that married . . .

¶ A similar accumulation occurs in another nursery tale, with this difference —the several clauses are repeated twice: once by entreaty of the old woman to perform some service to get her pig to cross over a bridge that she may get home; and then the reverse way, when each begins the task requested of them. It begins with a statement that an old woman went to market to buy a pig; they came to a bridge, which the pig would not go over, so the old woman called to a stick, and said—

1. [*Stick, stick, beat pig, for*] pig won't go over the bridge, and I shan't get home to-night.
2. [*Fire, fire*] burn stick, stick won't beat pig . . .
3. [*Water, water*] quench fire, fire won't . . .
4. [*Ox, ox*] drink water, water won't . . .
5. [*Butcher, butcher*] kill ox, ox won't . . .
6. [*Rope, rope*] hang butcher, butcher won't . . .
7. [*Rat, rat*] gnaw rope, rope won't . . .
8. Cat, cat, kill rat, rat won't . . .

Then the cat began to kill the rat, and the rat began to gnaw the rope, and the rope began . . . etc., and the pig went over the bridge, and so the old woman got home that night.

¶ Dr. Doran gave the following Hebrew "parable" in *Notes and Queries*:—

1. [*This is*] the kid that my father bought for two zuzim [=½*d.*].
2. [*This is*] the cat that eat . . .
3. [*This is*] the dog that bit . . .
4. [*This is*] the stick that beat . . .
5. [*This is*] the fire that burnt . . .
6. [*This is*] the water that quenched . . .
7. [*This is*] the ox that drank . . .
8. [*This is*] the butcher that killed . . .
9. This is the angel, the angel of death, that slew . . .

∴ While correcting these proofs, a native of South Africa informs me that he has often heard the Kafirs tell their children the same story.

Household Words, a weekly periodical by Charles Dickens (1850–1857); it gave place to *Once a Week*, which, since 1859, has been called *All the Year Round*.

Hous'sain (*Prince*), the elder brother of prince Ahmed. He possessed a carpet of such wonderful powers that if any one sat upon it it would transport him in a moment to any place he liked. Prince Houssain bought this carpet at Bisnagar, in India.—*Arabian Nights* ("Ahmed and Paribanou").

The wish of the penman is to him like prince Houssain's tapestry in the Eastern fable.—*Sir W. Scott.*

¶ Solomon's carpet (*q.v.*) possessed the same locomotive power.

Houyhnhnms [*Whin'-ims*], a race of horses endowed with human reason, and bearing rule over the race of man.—*Swift: Gulliver's Travels* (1726).

"True, true, ay, too true," replied the Domine, his houyhnhnm laugh sinking into an hysterical giggle.—*Sir W. Scott: Guy Mannering* (1815).

How they brought the Good News from Ghent (16—), a ballad by R. Browning (1845). A purely imaginary incident.

Howard, in the court of Edward IV. —*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

How'atson (*Luckie*), midwife at Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Howden (*Mrs.*), saleswoman.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Howe (*Miss*), the friend of Clarissa Harlowe, to whom she presents a strong contrast. She has more worldly wisdom and less abstract principle. In questions of doubt, Miss Howe would suggest some practical solution, while Clarissa was mooning about hypothetical contingencies. She is a girl of high spirit, disinterested friendship, and sound common sense.—*Richardson: Clarissa Harlowe* (1749).

Howel or **Hoel,** king of the West Welsh in the tenth century, surnamed "the Good." He is a very famous king, especially for his code of laws. This is not the Howel or Hoel of Arthurian romance, who was duke of Armorica in the sixth century.

What Mulmutian laws, or Martian, ever were
More excellent than those which our good Howel here
Ordained to govern Wales?
Drayton: Polyolbion, ix. (1612).

Howie (*Jamie*), bailie to Malcolm Bradwardine (3 *syl.*) of Inchgrabbit.—*Sir W. Scott: Waverley* (time, George II.).

Howlaglass (*Master*), a preacher and friend of justice Maulstatute.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Howle'glas (*Father*), the abbot of Unreason, in the revels held at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Howleglass (2 *syl.*), a clever rascal. Called "Howleglass," the hero of an old German jest-book, popular in England in the reign of queen Elizabeth. (See TYLL.)

Hoyden (*Miss*), a lively, ignorant, romping, country girl.—*Vanbrugh: The Relapse* (1697).

(This was Mrs. Jordan's great character.)

Hoyden (*Miss*), daughter of sir Tunbelly Clumsy, a green, ill-educated, country girl, living near Scarborough. She is promised in marriage to lord Fop-

pington, but as his lordship is not personally known either by the knight or his daughter, Tom Fashion, the nobleman's younger brother, passes himself off as lord Foppington, is admitted into the family, and marries the heiress.—*Sheridan; A Trip to Scarborough* (1777).

(Sheridan's comedy is *The Relapse* of Vanbrugh (1697), abridged, recast, and somewhat modernized.)

Hrasvelg, the giant who keeps watch on the north side of the root of the Tree of the World, to devour the dead. His shape is that of an eagle. Winds and storms are caused by the movement of his wings.—*Scandinavian Mythology.*

Where the heaven's remotest bound
With darkness is encompassed round,
There Hrasvel'ger sits and swings
The tempest from its eagle wings.
Edda of Sæmund (by Amos Cottle).

Hrimfax'i, the horse of Night, from whose bit fall the rime-drops that every morning bedew the earth.—*Scandinavian Mythology.*

Hrothgar, king of Denmark, whom Beowulf delivered from the monster Grendel. Hrothgar built Heorot, a magnificent palace, and here he distributed rings (treasure), and held his feasts; but the monster Grendel, envious of his happiness, stole into the hall after a feast, and put thirty of the thanes to death in their sleep. The same ravages were repeated night after night, till Beowulf, at the head of a mixed band of soldiers, went against him and slew him.—*Beowulf* (an Anglo-Saxon epic poem, sixth century).

Hry'mer, pilot of the ship *Nagelfar* (made of the "nails of the dead").—*Scandinavian Mythology.*

Hub of the Universe. A hub is the nave of a wheel, a boss or protuberance; hence the "boss of the world" is much the same as the "hub of the universe," meaning the thing most prominent or important.

Bayreuth [*i.e.* Wagnerism] was to be the "hub of the universe," as far as dramatic music [*is*] concerned.—*Nineteenth Century*, September, 1896, p. 361.

Hubba and Ingwar, two Danish chiefs, who, in 870, conquered East Anglia and wintered at Thetford, in Norfolk. King Edmund fought against them, but was beaten and taken prisoner. The Danish chiefs offered him his life and kingdom if he would renounce Christianity and pay them tribute; but as he refused to do so, they tied him to a tree, shot at him with arrows, and then cut off his head. Edmund was therefore called "St. Edmund." Alu'red fought seven battles with Hubba, and slew him at Abingdon, in Berkshire.

Alured . . .
In seven brave foughten fields their champion Hubba chased,
And slew him in the end at Abington [*sic*].
Drayton: Polyolbion, xii. (1613).

Hubbard (*Old Mother*) went to her cupboard to get a bone for her dog, but, not finding one, trotted hither and thither to fetch sundry articles for his behoof. Every time she returned she found Master Doggie performing some extraordinary feat, and at last, having finished all her errands, she made a grand curtsey to Master Doggie. The dog, not to be outdone in politeness, made his mistress a profound bow; upon which the dame said, "Your servant!" and the dog said, "Bow, wow!"—*Nursery Tale.*

Hubberd (*Mother*). *Mother Hubberd's Tale*, by Edmund Spenser, is a satirical fable in the style of Chaucer, supposed to be told by an old woman (Mother Hubberd) to relieve the weariness of the poet during a time of sickness. The tale is this: An ape and a fox went into partnership to seek their fortunes. They resolved to begin their adventures as beggars, so Master Ape dressed himself as a broken soldier, and Reynard pretended to be his dog. After a time they came to a farmer, who employed the ape as shepherd, but when the rascals had so reduced the flock that detection was certain, they decamped. Next they tried the Church, under advice of a priest; Reynard was appointed rector to a living, and the ape was his parish clerk. From this living they were obliged also to remove. Next they went to court as foreign potentates, and drove a splendid business, but came to grief ere long. Lastly, they saw king Lion asleep, his skin was lying beside him, with his crown and sceptre. Master Ape stole the regalia, dressed himself as king Lion, usurped the royal palace, made Reynard his chief minister, and collected round him a band of monsters, chiefly amphibious, as his guard and court. In time, Jupiter sent Mercury to rouse king Lion from his lethargy; so he awoke from sleep, broke into his palace, and bit off the ape's tail, with a part of its ear.

Since which, all apes but half their ears have left,
And of their tails are utterly bereft.

As for Reynard, he ran away at the first alarm, and tried to curry favour with

king Lion; but the king only exposed him and let him go (1591).

Hubble (*Mr.*), wheelwright; a tough, high-shouldered, stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart.

Mrs. Hubble, a little curly, sharp-edged person, who held a conventionally juvenile position, because she had married Mr. Hubble when she was much younger than he.—*Dickens: Great Expectations* (1860).

HUBERT, chamberlain to king John, and "keeper" of young prince Arthur. King John conspired with him to murder the young prince, and Hubert actually employed two ruffians to burn out both the boy's eyes with red-hot irons. Arthur pleaded so lovingly with Hubert to spare his eyes, that he relented; however, the lad was found dead soon afterwards, either by accident or foul play.—*Shakespeare: King John* (1596). (See KINGSHIP.)

N.B.—This "Hubert" was Hubert de Burgh, justice of England and earl of Kent.

One would think, had it been possible, that Shakespeare, when he made king John excuse his intention of perpetrating the death of Arthur by his comment on Hubert's face, by which he saw the assassin in his mind, had Sandford in idea, for he was rather deformed, and had a most forbidding countenance.—*Dibdin: History of the Stage.*

Hubert, an honest lord, in love with Jac'ulin daughter of Gerrard king of the beggars.—*Fletcher: The Beggars' Bush* (1622).

Hubert, brother of prince Oswald, severely wounded by count Hurgonel in the combat provoked by Oswald against Gondibert, his rival for the love of Rhodalind the heiress of Aribert king of Lombardy.—*Davenant: Gondibert* (died 1668).

Hubert, an archer in the service of sir Philip de Malvoisin.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hubert (*St.*), patron saint of huntsmen. He was son of Bertrand duc d'Acquitaine, and cousin of king Pepin.

Huddibras (*Sir*), a man "more huge in strength than wise in works," the suitor of Perissa (*extravagance*).—*Spenser: Faërie Queene*, ii. 2 (1590).

Hudibras, the hero of a rhyming political satire, in three parts, by S. Butler. Sir Hudibras is a presbyterian justice in the Commonwealth, who sets out with his squire Ralph (an independent) to reform abuses, and enforce the observance of the laws for the suppression of popular sports and amusements (1663, 1664, 1678).

∴ The *Grub Street Journal* (1731) maintains that the academy figure of Hudibras was colonel Rolle of Devonshire, with whom the poet lodged for some time, and adds that the name is derived from Hugh de Bras, the patron saint of the county. Others say that sir Samuel Luke was the original, and cite the following distich in proof thereof:—

'Tis sung, there's a valiant Mameluke
In foreign lands ycleped * * [*sir Luke?*].

∴ *Hudibras* is in octo-syllabic lines, and has given us the adjective "hudibrastic," to signify poetry in the style and measure of *Hudibras*.

(It was illustrated by Hogarth in 1726; and sir George Gilfillan, in his introduction to the *Works of Butler*, gives us an excellent abstract of the poem.)

Edward Ward published (in 1705–1707) an imitation of Butler's satire, which he called *Hudibras Redivivus*, for which he was twice set in the pillory.

Hudjadge, a shah of Persia, suffered much from sleeplessness, and commanded Fitead, his porter and gardener, to tell him tales to while away the weary hours. Fitead declared himself wholly unable to comply with this request. "Then find some one who can," said Hudjadge, "or suffer death for disobedience." On reaching home, greatly dejected, he told his only daughter, Moradbak, who was motherless, and only 14 years old, the shah's command, and she undertook the task. She told the shah the stories called *The Oriental Tales*, which not only amused him, but cured him, and he married her.—*Comte de Caylus: Oriental Tales* (1743). (See THOUSAND-AND-ONE.)

Hudson (*Sir Geoffrey*), the famous dwarf, formerly page to queen Henrietta Maria. Sir Geoffrey tells Julian Peveril how the late queen had him enclosed in a pie and brought to table.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

∴ Vandyke has immortalized sir Geoffrey by his brush; and some of his clothes are said to be preserved in sir Hans Sloane's museum.

Hudson (*Tam*), gamekeeper.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hugh, blacksmith at Ringleburn; a friend of Hobbie Elliot, the Heughfoot farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hugh, servant at the Maypole inn. This giant in stature and ringleader in the "No Popery riots," was a natural son of sir John Chester and a gipsy. He loved Dolly Varden, and was very kind to Barnaby Rudge, the half-witted lad. Hugh was executed for his participation in the "Gordon riots."—*Dickens: Barnaby Rudge* (1841).

Hugh count of Vermandois, a crusader.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Hugh de Brass (*Mr.*), in *A Regular Fix*, by J. M. Morton.

Hugh of Lincoln. Matthew Paris asserts that in 1255 the Jews of Lincoln kidnapped a boy named Hugh, eight years old, crucified him, and threw his body into a pit. Eighteen of the wealthiest Jews of Lincoln were hanged for taking part in this affair, and the boy was buried in state.

⁂ There are several documents in Rymer's *Fœdera* relative to this event. The story is told in the *Chronicles* of Matthew Paris. It is the subject of the *Prioress's Tale* in Chaucer (*q.v.*), and Wordsworth has a modernized version of Chaucer's tale.

¶ A similar story is told of William of Norwich, said to have been crucified by the Jews in 1137.

¶ Percy, in his *Reliques*, i. 3, has a ballad about a boy named Hew (*q.v.*), whose mother was "lady Hew of Mirryland town" (*Milan*). He was enticed by an apple given him by a Jewish damsel, who "stabbed him with a penknife, rolled him in lead, and cast him into a well."

¶ Werner is another boy said to have been crucified by the Jews. The place of this alleged murder was Bacharach.

> Of the innocent boy, who, some years back,
> Was taken and crucified by the Jews,
> In that ancient town of Bacharach!
> *Longfellow: Golden Legend.*

¶ Incredible as it may seem to some persons, the belief that Jews require Christian blood in some of their religious rites is still prevalent in some places.

In 1881 occurred the notorious case of Esther Solymossy, of whose murder the Jew of Tisra-Eszlar (a village in Hungary) was accused. The trial of the Jew lasted two years; and though the accused was acquitted, the villagers generally believed him guilty.

In 1891, at Xanten (in Westphalia), the Jew Buschhoff, a butcher, was accused of murdering a child of five years old for a similar purpose; and although an *alibi* was proved, the villagers insisted on their belief. Another case occurred in 1893 at Malta, and some since that date.

Hughie Graham, a ballad about Graham, a borderer, who was hanged for stealing the bishop's mare. Scott has introduced a version of it into his *Border Minstrelsy*.

Hugo, count of Vermandois, brother of Philippe I. of France, and leader of the Franks in the first crusade. Hugo died before Godfrey was appointed general-in-chief of the allied armies (bk. i.), but his spirit appeared to Godfrey when the army went against the Holy City (bk. xviii.).—*Tasso: Jerusalem Delivered* (1575).

Hugo, brother of Arnold; very small of stature, but brave as a lion. He was slain in the faction fight stirred up by prince Oswald against duke Gondibert, his rival in the love of Rhodalind daughter and only child of Aribert king of Lombardy.

> Of stature small, but was all over heart,
> And tho' unhappy, all that heart was love.
> *Davenant: Gondibert*, i. 1 (died 1668).

Hugo, natural son of Azo chief of the house of Este (2 *syl.*) and Bianca, who died of a broken heart, because, although a mother, she was never wed. Hugo was betrothed to Parisina, but his father, not knowing it, made Parisina his own bride. One night Azo heard Parisina in her sleep confess her love for Hugo, and the angry marquis ordered his son to be beheaded. What became of Parisina "none knew, and none can ever know."—*Byron: Parisina* (1816).

Hugo Hugonet, minstrel of the earl of Douglas.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hugon (*King*), the great nursery ogre of France.

Huguenot Pope (*The*). Philippe de Mornay, the great supporter of the French huguenots, is called *Le Pape des Huguenots* (1549–1623).

⁂ Of course, Philippe de Mornay was not one of the "popes of Rome."

Huguenots (*Les*), an opera by Meyerbeer (1836). The subject of this opera is the massacre of the French huguenots or protestants, planned by Catherine de Medicis on St. Bartholomew's Day (August 24, 1572), during the wedding festivities of her daughter Margherita (*Marguerite*) and Henri le

Bearnais (afterwards Henri IV. of France).

Huldbrand (*Sir*), the husband of Undine.—*De la Motte Fouqué: Undine* (1807).

Hul'sean Lectures, certain sermons preached at Great St. Mary's Church, Cambridge, and paid for by a fund, the gift of the Rev. John Hulse, of Cheshire, in 1777.

N. B.—Till the year 1860, the Hulsean Lecturer was called "The Christian Advocate."

Human Understanding (*An Essay concerning*), by John Locke, published in 1690. Against the dogma of innate ideas, and in proof that experience is the key of knowledge.

Humber or **Humbert,** mythical king of the Huns, who invaded England during the reign of Locrin, some 1000 years B.C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber. — *Geoffrey: British History*, ii. 2; *Milton: History of England.*

The ancient Britons yet a sceptred king obeyed
Three hundred years before Rome's great foundation laid;
And had a thousand years an empire strongly stood
Ere Cæsar to her shores here stemmed the circling flood;
And long before borne arms against the barbarous Hun,
Here landing with intent the isle to overrun;
And, following them in flight, their general Humberd drowned,
In that great arm of sea by his great name renowned.
Drayton: Polyolbion, viii. (1612); see also xxviii.

Humgud'geon (*Grace-be-here*), a corporal in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Humm (*Anthony*), chairman of the "Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association."—*Dickens: The Pickwick Papers* (1836).

Humma, a fabulous bird, of which it was said that "the head over which the shadow of its wings passes will assuredly wear a crown." — *Wilkes: South of India*, v. 423.

Belike he thinks
The humma's happy wings have shadowed him,
And, therefore, Fate with royalty must crown
His chosen head.
Southey: Roderick, etc., xxiii. (1814).

Humourists of the Eighteenth Century, by Thackeray (1851–1853).

Humorous Lieutenant (*The*), the chief character and title of a comedy by Beaumont (?) and Fletcher (1647). (Beaumont died 1616.) The lieutenant has no name.

Humpback (*The*). Andrea Sola'ri, the Italian painter, was called *Del Gobbo* (1470–1527).

Geron'imo Amelunghi was also called *Il Gobo di Pisa* (sixteenth century).

Humphrey (*Master*), the hypothetical compiler of the tale entitled "Barnaby Rudge" in *Master Humphrey's Clock*, by Charles Dickens (1840).

Humphrey (*Old*), pseudonym of George Mogridge.

(George Mogridge also issued several books under the popular name of "Peter Parley," which was first assumed by S. G. Goodrich, in 1828. Several publishers of high standing have condescended to palm books on the public under this assumed name, some written by William Martin, and others by names wholly unknown.

Humphrey (*The good duke*), Humphrey Plantagenet, duke of Gloucester, youngest son of Henry IV., murdered in 1446.

To dine with duke Humphrey, to go without dinner. To stay behind in St. Paul's aisles, under pretence of finding out the monument of duke Humphrey, while others more fortunate go home to dinner.

(It was really the monument of John Beauchamp that the "dinnerless" hung about, and not that of duke Humphrey. John Beauchamp died in 1359, and duke Humphrey in 1446.)

¶ A similar phrase is, "To be the guest of the cross-legged knights," meaning the stone effigies in the Round Church (London). Lawyers at one time made this church the rendezvous of their clients, and here a host of dinnerless vagabonds used to loiter about, in the hope of picking up a job which would furnish them with the means of getting a dinner.

¶ "To dine *or* sup with sir Thomas Gresham" (*q.v.*) means the same thing, the Royal Exchange being at one time the great lounge of idlers.

Tho' little coin thy purseless pockets line,
Yet with great company thou'rt taken up;
For often with duke Humphrey thou dost dine,
And often with sir Thomas Gresham sup.
Hayman: Quidlibet (Epigram on a Loafer, 1628).

Humphrey's Clock (*Master*), the name given to a serial by Charles Dickens; but only two tales were included in the

publication (1840–1841). These tales were *Barnaby Rudge* and *The Old Curiosity Shop*, both of which were afterwards published separately.

Humphry Clinker. (See CLINKER, p. 219.)

Huncamunca (*Princess*), daughter of king Arthur and queen Dollallolla, beloved by lord Grizzle and Tom Thumb. The king promises her in marriage to the "pigmy giant-queller." Huncamunca kills Frizaletta "for killing her mamma." But Frizaletta killed the queen for killing her sweetheart Noodle, and the queen killed Noodle because he was the messenger of ill news.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Hunchback (*The*). Master Walter "the hunchback" was the guardian of Julia, and brought her up in the country, training her most strictly in knowledge and goodness. When grown to womanhood, she was introduced to sir Thomas Clifford, and they plighted their troth to each other. Then came a change. Clifford lost his title and estates, while Julia went to London, became a votary of fashion and pleasure, abandoned Clifford, and promised marriage to Wilford earl of Rochdale. The day of espousals came. The love of Julia for Clifford revived, and she implored her guardian to break off the obnoxious marriage. Master Walter now showed himself to be the earl of Rochdale, and the father of Julia; the marriage with Wilford fell through, and Julia became the wife of sir Thomas Clifford.—*Knowles* (1831).

¶ Similarly, Maria "the maid of the Oaks" was brought up by Oldworth as his ward, but was in reality his motherless child.—*Burgoyne: The Maid of the Oaks* (1779).

Hunchback (*The Little*), the buffoon of the sultan of Casgar. Supping with a tailor, the little fellow was killed by a bone sticking in his throat. The tailor, out of fear, carried the body to the house of a physician, and the physician, stumbling against it, knocked it downstairs. Thinking he had killed the man, he let the body down a chimney into the storeroom of his neighbour, who was a purveyor. The purveyor, supposing it to be a thief, belaboured it soundly; and then, thinking he had killed the little hunchback, carried the body into the street, and set it against a wall. A Christian merchant, reeling home, stumbled against the body, and gave it a blow with his fist. Just then the patrol came up, and arrested the merchant for murder. He was condemned to death; but the purveyor came forward and accused himself of being the real offender. The merchant was accordingly released, and the purveyor condemned to death; but then the physician appeared, and said he had killed the man by accident, having knocked him downstairs. When the purveyor was released, and the physician led away to execution, the tailor stepped up, and told his tale. All were then taken before the sultan, and acquitted; and the sultan ordered the case to be enrolled in the archives of his kingdom amongst the *causes célèbres.—Arabian Nights* ("The Little Hunchback").

¶ In the *Legends and Stories of Ireland* (1832–34), by Samuel Lover, is a story almost identical, excepting that the "deceased" is an old woman.

Hunchback of Notre Dame. (See QUASIMODO.)

Hundebert, steward to Cedric of Rotherwood—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hundred Fights (*Hero of a*), Conn, son of Cormac king of Ireland. Called in Irish "Conn Keadcahagh."

> Conn of a hundred fights, sleep in thy grass-grown tomb.—*O Gnive.*

Admiral Horatio lord Nelson is so called (1758–1805).

Hundred-Handed (*The*). Briar'eos (4 *syl.*) or Ægæon, with his brothers Gygês and Kottos, were all hundred-handed giants.

Homer makes Briareos 4 *syl.*; but Shakespeare writes it in the Latin form, "Briareus," and makes it 3 *syl.*

> Then, called by thee, the monster Titan came,
> Whom gods Briareôs, men Ægêon name.
> *Pope: Iliad*, 1 (1715).
>
> He is a gouty Briareus. Many hands,
> And of no use.
> *Shakespeare: Troilus and Cressida*, act i. sc. 2 (1602).

Hundwolf, steward to the old lady of Baldringham.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hungarian (*An*), one half-starved, one suffering from hunger. A pun.

> He is hide-bound; he is an Hungarian.—*Howell: English Proverbs* (1660).

Hungarian Brothers (*The*), a romance by Miss A. M. Porter (1807).

Hunia'des (4 *syl.*), called by the Turks "The Devil." He was surnamed "Corvīnus," and the family crest was a crow (1400–1456).

The Turks employed the name of Huniadês to frighten their perverse children. He was corruptly called "Jancus Lain."—*Gibbon: Decline and Fall, etc.*, xii. 166 (1776-88).

Hunsdon (*Lord*), cousin of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Hunted Down, a tale by Charles Dickens (1860). A Mr. Sampson, chief manager of an insurance office, tells us how Julius Slinkton, having effected an insurance on the life of Alfred Beckwith, endeavoured to poison him, in order to get the insurance money. Being foiled, however, in his attempt, he committed suicide.

Hunter (*Mr.* and *Mrs. Leo*), persons who court the society of any celebrity, and consequently invite Mr. Pickwick and his three friends to an entertainment in their house. Mrs. Leo Hunter wrote an "Ode to an Expiring Frog," considered by her friends a most masterly performance.—*Dickens: The Pickwick Papers* (1836).

> Can I view thee panting, lying
> On thy stomach, without sighing;
> Can I un'moved see thee dying
> On a log, expiring frog!
>
> Say, have fiends in shape of boys,
> With wild halloo, and brutal noise,
> Hunted thee from marshy joys,
> With a dog, expiring frog!
>
> Ch. xv.

Hunter (*The Mighty*), Nimrod; so called in *Gen.* x. 9.

> Proud Nimrod first the bloody chase [*war*] began,
> A mighty hunter, and his prey was man.
> *Pope: Windsor Forest* (1713).

HUNTINGDON (*Henry of*), Henry archdeacon of Huntingdon (1100–1168), a chronicler who wrote a History of England (*Historia Anglorum*) from the invasion of Julius Cæsar to the death of Stephen. He was a poet also.

Huntingdon (*Robert earl of*), generally called "Robin Hood" (*q.v.*). In 1601 Anthony Munday and Henry Chettle produced a drama entitled *The Downfall of Robert Earl of Huntingdon* (attributed often to T. Heywood). Ben Jonson began a beautiful pastoral drama on the subject of Robin Hood (*The Sad Shepherd, or A Tale of Robin Hood*), but left only two acts of it when he died (1637). We have also *Robin Hood and his Crew of Souldiers*, a comedy acted at Nottingham, and printed 1661; *Robin Hood*, an opera (1730). J. Ritson edited, in 1795, *Robin Hood: a Collection of Poems, Songs, and Ballads relative to that Celebrated English Outlaw.*

Huntingdon (*The earl of*), in the court of queen Elizabeth.—*Sir W. Scott. Kenilworth* (time, Elizabeth).

Huntingdon (*David earl of*), prince royal of Scotland. He appears first as sir Kenneth, Knight of the Leopard, and afterwards as Zohauk the Nubian slave. —*Sir W. Scott: The Talisman* (time, Richard I.).

Huntingdon Sturgeon and Godmanchester Hogs.

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When rescued from the waters, it proved to be a young donkey.—*Braybrook (Pepys: Diary*, May 22, 1667).

Huntinglen (*The earl of*), an old Scotch nobleman.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Huntly (*The marquis of*), a royalist. —*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Huon, a serf, secretary and tutor of the countess Catherine, with whom he falls in love. He reads with music in his voice, talks enchantingly, writes admirably, translates "dark languages," is "wise in rare philosophy," is master of the hautboy, lute, and viol, "proper in trunk and limb and feature;" but the proud countess, though she loves him, revolts from the idea of marrying a serf. At length it comes to the ears of the duke that his daughter loves Huon, and the duke commands him, on pain of death, to marry Catherine, a freed serf. He refuses, till the countess interferes; he then marries, and rushes to the wars. Here he greatly distinguishes himself, and is created a prince, when he learns that the Catherine he has wed is not Catherine the freed serf, but Catherine the countess.—*Knowles: Love* (1840).

Huon de Bordeaux (*Sir*), who married Esclairmond, and, when Oberon went to paradise, succeeded him as "king of all Faëry."

In the second part, Huon visits the terrestrial paradise, and encounters Cain, the first murderer, in performance of his penance.—*Huon de Bordeaux.*

N.B.—An abstract of this romance is in Dunlop's *History of Fiction.* (See also Keightley's *Fairy Mythology.*) It is also the subject of Wieland's *Oberon*, which has been translated by Sotheby.

Hûr al Oyûn, the black-eyed daughters of paradise, created of pure musk. They are free from all bodily weakness, and are ever young. Every believer will have seventy-two of these girls as his household companions in paradise, and those who desire children will see them grow to maturity in an hour.—*Al Korân*, Sale's notes.

Hurgonel (*Count*), the betrothed of Orna sister of duke Gondibert.—*Davenant: Gondibert*, iii. 1 (died 1668).

Hurlo-Thrumbo, a burlesque which had an extraordinary run at the Haymarket Theatre.—*Samuel Johnson* (*not* Dr. S. Johnson): *Hurlo-Thrumbo*, or *The Supernatural* (1730).

Consider, then, before, like Hurlo-Thrumbo,
You aim your club at any creed on earth,
That, by the simple accident of birth,
You might have been high priest to Mumbo-Jumbo.
Hood.

Hurry, servant of Oldworth of Oldworth Oaks. He is always out of breath, wholly unable to keep quiet or stand still, and proves the truth of the proverb, "The more haste the worse speed." He fancies all things go wrong if he is not bustling about, and he is a constant fidget. —*Burgoyne: The Maid of the Oaks* (1779).

Poor Weston! "Hurry" was one of his last parts, and was taken from real life. I need not tell those who remember this genuine representer of nature, that in "Hurry" he threw the audience into loud fits of mirth without discomposing a muscle of his features [1727-1776].—*T. Davies.*

Hurtali, a giant who reigned in the time of the Flood.

The Massorets affirm that Hurtali, being too big to get into the ark, sat astride upon it, as children stride a wooden horse.—*Rabelais: Pantag'ruel*, ii. 1 (1545).

(Minage says that the rabbins assert that it was Og, not Hurtăli, who thus outrode the Flood. See Le Pelletier, chap. xxv. of his *Noah's Ark.*)

Husbandry (*Five Hundred Points of Good*), by Tusser (1557). (See Southey's *Early British Poets.*)

Hush'ai (2 *syl.*), in Dryden's satire of *Absalom and Achitophel*, is Hyde earl of Rochester. As Hushai was David's friend and wise counsellor, so was Hyde the friend and wise counsellor of Charles II. As the counsel of Hushai rendered abortive that of Achitophel, and caused the plot of Absalom to miscarry, so the counsel of Hyde rendered abortive that of lord Shaftesbury, and caused the plot of Monmouth to miscarry.

Hushai, the friend of David in distress;
In public storms of manly stedfastness;
By foreign treaties he informed his youth,
And joined experience to his native truth.
Dryden: Absalom and Achitophel, i. 825-828 (1681).

Hut'cheon, the auld domestic in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hut'cheon, one of Julian Avenel's retainers.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hutin (*Le*), Louis X. of France; so called from his expedition against the Hutins, a seditious people of Navarre and Lyons (1289, 1314-1316).

Hy'acinth, son of Amyclas the Spartan king. He was playing quoits with Apollo, when the wind drove the quoit of the sun-god against the boy's head, and killed him on the spot. From the blood grew the flower called hyacinth, which bears on its petals the words, "AI! AI!" ("Alas! alas!").—*Grecian Fable.*

Hyacinthe (3 *syl.*), the daughter of seigneur Géronte (2 *syl.*), who passed in Tarentum under the assumed name of Pandolphe (2 *syl.*). When he quitted Tarentum, he left behind him his wife and daughter Hyacinthe. Octave (2 *syl.*) son of Argante (2 *syl.*) fell in love with Hyacinthe (supposing her surname to be Pandolphe), and Octave's father wanted him to marry the daughter of his friend seigneur Géronte. The young man would not listen to his father, and declared that Hyacinthe, and Hyacinthe alone, should be his wife. It was then explained to him that Hyacinthe Pandolphe was the same person as Hyacinthe Géronte, and that the choice of father and son were in exact accord.—*Molière: Les Fourberies de Sapin* (1671).

(In *The Cheats of Scapin*, Otway's version of this play, Hyacinthe is called "Clara," her father Géronte "Gripe," and Octave is Anglicized into "Octavian.")

Hyde. (See JEKYLL AND HYDE.)

Hyder Ali Khan Behauder, the nawaub of Mysore (2 *syl.*), disguised as the sheik Hali.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hydra or *Dragon of the Hesperian grove.* The golden apples of the Hesperian field were guarded by women called the Hesperîdês, assisted by the hydra or dragon named Ladon.

Her flowery store
To thee nor Tempê shall refuse, nor watch
Of wingéd hydra guard Hesperian fruits
From thy free spoil.
Akenside: Pleasures of Imagination, i. (1744).

Hy'dromel properly means a mixture of honey and water; but Mrs. Browning, in her *Drama of Exile*, speaks

of a "mystic hydromel," which corresponds to the classic nectar or drink of the immortals. This "mystic hydromel" was given to Adam and Eve, and held them "immortal" as long as they lived in Eden, but when they fell it was poured out upon the earth.

[*And*] now our right hand hath no cup remaining . . .
[*For*] the mystic hydromel is spilt.
Mrs. Browning: A Drama of Exile (1850).

Hydropsy, personified by Thomson—

On limbs enormous, but withal unsound,
Soft-swoln and wan, here lay pale Hydropsy,—
Unwieldy man; with belly monstrous round,
For ever fed with watery supply,
For still he drank, and yet was ever dry.
Castle of Indolence, i. 75 (1748).

Hymbercourt (*Baron d'*), one of the duke of Burgundy's officers.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hymen, god of marriage; the personification of the bridal song; marriage.

Till Hymen brought his love-delighted hour,
There dwelt no joy in Eden's rosy bower . . .
The world was sad, the garden was a wild,
And man, the hermit, sighed—till woman smiled.
Campbell: Pleasures of Hope, ii. (1799).

Hymettus, a mountain in Attica, noted for honey.

And the brown bees of Hymettus
Make their honey not so sweet.
Mrs. Browning: Wine of Cyprus, 7.

Hymn Tunes. (See *Dictionary of Phrase and Fable*, p. 641, col. 1.)

Hyndman (*Master*), usher to the council-chamber at Holyrood.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Hypatia, a novel by Charles Kingsley (1853). Hypatia was born in Alexandria, A.D. 370. She attracted vast crowds by her lectures on philosophy and neo-Platonism. She was a most modest, graceful, and beautiful young woman, but the Christian clergy, headed by archbishop Cyril, stirred up the rabble against her. They seized her, dragged her into one of the churches of Alexandria, and literally tore her to pieces (A.D. 415). It is one of the saddest tales in history.

Hyperi'on, the sun. His parents were Cælum and Tellus (*heaven* and *earth*). Strictly speaking, he was the father of the sun, but Homer uses the word for the sun itself.

When the might
Of Hyperion from his noon-tide throne
Unbends their languid pinions [i.e. *of the winds*].
Akenside: Hymn to the Naiads (1767).

Shakespeare incorrectly throws the accent on the second syllable: "Hyper'ion to a satyr" (*Hamlet*, act i. sc. 2). In this almost all English poets have erred with Shakespeare; but Akenside accents the word correctly, and in *Fuimus Troes* we have—

Blow, gentle Africus,
Play on our poops, when Hyperīon's son
Shall couch in west. (1633.)

Placat equo Persis radiis Hyperione cinctum.
Ovid: Fasti, i. 385.

*** Keats has left the fragment of a poem entitled *Hyperion*, of which Byron says, "It seems inspired by the Titans, and is as sublime as Æschylus."

Hyperion, a romance by Longfellow. The hero, Paul Flemming, was heart-broken at the loss of a dear friend. He travelled abroad, to try and assuage his grief, and spent a winter in Heidelberg, where he buried himself in "old dusty books," and held long discussions with his friend the baron of Hohenfels. He met an English lady, Mary Ashburton, and loved her, but pride parted them, and they separated never to meet again. Paul Flemming wandered through many lands, and in a little chapel, on a marble tablet, found the words of consolation which no friend had yet spoken. He determined to face life again, and "be strong." The story is interwoven with charming translations from German poety; most of which are collected in the volume of Longfellow's Poems.

Hypnos, god of sleep, brother of Oneiros (*dreams*) and Thanătos (*death*).

In every creature that breathes, from the conqueror resting on a field of blood, to the nest-bird cradled in its bed of leaves, Hypnos holds a sovereignty which nothing mortal can long resist.—*Ouida: Folle-Farine*, iii. 11.

Hypochondria, personified by Thomson—

And moping here, did Hypochondria sit,
Mother of spleen, in robes of various dye . . .
And some her frantic deemed, and some her deemed a wit.
Castle of Indolence, i. 75 (1748).

Hypocrisy is the homage which vice renders to virtue.

L'hypocrisie est un hommage que le vice rend à la vertu.—*Rochefoucauld.*

Hyp'ocrite (*The*), Dr. Cantwell in the English comedy by Isaac Bickerstaff, and Tartuffe in the French comedy by Molière. He pretends to great sanctity, but makes his "religion" a mere trade for getting money, advancing his worldly prospects, and for the better indulgence of his sensual pleasures Dr. Cantwell is made the guest of sir John Lambert (in French "Orgon"), who looks on him as a saint, and promises him his daughter in marriage; but his mercenary views and his love-making to lady Lambert being

at length exposed, sir John forbids him to remain in the house, and a tipstaff arrests him for a felonious fraud (1768).

Hyp'ocrites (*The*). Abdallah ibn Otba and his partizans were so called by Mahomet.

Hyp'ocrites (*The prince of*), Tiberius Cæsar (B.C. 42, 14 to A.D. 37).

Hyppolito. (See HIPPOLYTUS.)

Hyrcan Tiger. Hyrcania is in Asia Minor, south-east of the Caspian Sea. Bouillet says, "Ce pays était tout entouré de montagnes remplies de tigres."

> Restore thy fierce and cruel mind
> To Hircan tigres and to ruthless bears.
> *Daniel: Sonnets* (1594).

> Approach thou like the Russian bear,
> The armed rhinoceros, or the Hyrcan tiger;
> Take any form but that, and my firm nerves
> Shall never tremble.
> *Shakespeare: Macbeth*, act iii. sc. 5 (1606).

Hythloday (*Raphael*), the imaginary adventurer who discovered Utopia, and gave an account of it to sir Thomas More.

I.

Iachimo [*Yak'-i-mo*], an Italian libertine. When Posthu'mus, the husband of Imogen, was banished for marrying the king's daughter, he went to Rome, and in the house of Philario the conversation fell on the fidelity of wives. Posthumus bet a diamond ring that nothing could change the fidelity of Imogen, and Iachamo accepted the wager. The libertine contrived to get into a chest in Imogen's chamber, made himself master of certain details, and took away with him a bracelet belonging to Imogen. With these vouchers, Iachimo easily persuaded Posthumus that he had won the bet, and Posthumus handed over to him the ring. A battle subsequently ensued, in which Iachimo and other Romans, with Imogen disguised as a page, were made prisoners, and brought before king Cymbeline. Imogen was set free, and told to ask a boon. She asked that Iachimo might be compelled to say how he came by the ring which he had on his finger, and the whole villainy was brought to light. Posthumus was pardoned, and all ended happily.—*Shakespeare: Cymbeline* (1605).

∴ The tale of *Cymbeline* is from the *Decameron* of Boccaccio (day ii. 9), in which Iachimo is called "Ambrose," Imogen is "Zineura," her husband Bernard "Lomellin," and Cymbeline is the "sultan." The assumed name of Imogen is "Fidelê," but in Boccaccio it is "Sicurano da Finale."

Ia'go (2 or 3 *syl.*), ancient of Othello commander of the Venetian army, and husband of Emilia. Iago hated Othello, both because Cassio (a Florentine) was promoted to the lieutenancy over his head, and also from a suspicion that the Moor had tampered with his wife; but he concealed his hatred so artfully that Othello felt confident of his "love and honesty." Iago strung together such a mass of circumstantial evidence in proof of Desdemona's love for Cassio, that the Moor killed her out of jealousy. One main argument was that Desdemona had given Cassio the very handkerchief which Othello had given her as a love-gift; but in reality Iago had induced his wife Emilia to purloin the handkerchief. When this villainy was brought to light, Othello stabbed Iago; but his actual death is no incident of the tragedy.—*Shakespeare: Othello* (1611).

> The cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance, . . . are such proofs of Shakespeare's skill in human nature as it would be vain to seek in any modern writer.—*Dr. Johnson.*

(Byron, speaking of John P. Kemble, says, "Was not his 'Iago' perfection—particularly the last look? I was close to him, and I never saw an English countenance half so expressive.")

Iambic Verse (*The Father of*), Archil'ochos of Paros (B.C. 714–676).

IANTHE (3 *syl.*), in *The Siege of Rhodes*, by sir William Davenant (1656).

> Mrs. Betterton was called "Ianthe" by Pepys, in his *Diary*, as having performed that character to his great approval. The old gossip greatly admired her, and praised her "sweet voice and incomparable acting."—*W. C. Russell: Representative Actors.*

Ianthe (3 *syl.*), to whom lord Byron dedicated his *Childe Harold*, was lady Charlotte Harley, daughter of the earl of Oxford (afterwards lady Charlotte Bacon), who was only eleven years old at the time (1809).

Ianthe. (See IPHIS, p. 526.)

Ianthe, in Shelley's *Queen Mab.* (See MAB.)

Ibe'ria's Pilot, Christopher Columbus. Spain is called "Iberia" and the Spaniards the "Ibe'ri." The river *Ebro* is a corrupt form of the Latin word Ibe'rus.

Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep.
Campbell: The Pleasures of Hope, ii. (1799).

Iblis ["*despair*"], called Aza'zil before he was cast out of heaven. He refused to pay homage to Adam, and was rejected by God.—*Al Korân.*

"We created you, and afterwards formed you, and all worshipped except Eblis." . . . And God said unto him, "What hindered you from worshipping Adam, since I commanded it?" He answered, "I am more excellent than he. Thou hast created me of fire, but him of clay." God said, "Get thee down, therefore, from paradise . . . thou shalt be one of the contemptible."—*Al Korân*, vii.

Ib'rahim or **L'Illustre Bassa,** an heroic romance of Mdlle. de Scudéri (1641).

Ice'ni (3 *syl.*), the people of Suffolk, Norfolk, Cambridgeshire, and Huntingdonshire. Their metropolis was Venta (*Caistor, near Norwich*).—*Richard of Cirencester: Chronicle*, vi. 30.

The Angles, . . . allured with . . . the fittness of the place
Where the Iceni lived, did set their kingdom down . . .
And the East Angles' kingdom those English did instile.
Drayton: Polyolbion, xvi. (1613).

Ida, the name of the princess in Tennyson's poem called *The Princess* (1847–1850).

Idalia, Venus; so called from *Idălium*, a town in Cyprus, where she was worshipped.

Iden (*Alexander*), a poor squire of Kent, who slew Jack Cade the rebel, and brought the head to king Henry VI., for which service the king said to him—

Iden, kneel down. Rise up a knight.
We give thee for reward a thousand marks;
And will that thou henceforth attend on us.
Shakespeare: 2 Henry VI. act v. sc. 1 (1591).

Idenstein (*Baron*), nephew of general Kleiner governor of Prague. He marries Adolpha, who turns out to be the sister of Meeta called "The Maid of Mariendorpt."—*Knowles: The Maid of Mariendorpt* (1838).

Identity. (See MISTAKEN IDENTITY.)

Idiot (*The Inspired*), Oliver Goldsmith. So called by Horace Walpole (1728–1774).

Idle Lake, the lake on which Phædria (*wantonness*) cruised in her gondola. One had to cross this lake to get to Wandering Island.—*Spenser: Faërie Queene*, ii. (1590).

Idleness (*The lake of*). Whoever drank thereof grew instantly "faint and weary." The Red Cross Knight drank of it, and was readily made captive by Orgoglio.—*Spenser: Faërie Queene*, i. (1590).

Idom'eneus [*I-dom'-e-nuce*], king of Crete. He made a vow when he left Troy, if the gods would vouchsafe him a safe voyage, to sacrifice to them the first living being that he encountered in his own kingdom. The first living object he met was his own son, and when the father fulfilled his vow, he was banished from his country as a murderer.

(The reader will instantly call to mind Jephthah's rash vow.—*Judg.* xi.)

¶ Agamemnon vowed to Diana to offer up in sacrifice to her the most beautiful thing that came into his possession within the next twelve months. This was an infant daughter; but Agamemnon deferred the offering till Iphigeni'a (his daughter) was full grown. The fleet, on its way to Troy, being wind-bound at Aulis, the prophet Kalchas told Agamemnon it was because the vow had not been fulfilled; accordingly Iphigenia was laid on the altar for sacrifice, but Diana interposed, carried the victim to Tauris, and substituted a hind in her place. Iphigenia in Tauris became a priestess of Diana.

¶ Abraham, being about to sacrifice his son to Jehovah, was stayed by a voice from heaven, and a ram was substituted for the lad Isaac.—*Gen.* xxii.

Idwal, king of North Wales, and son of Roderick the Great. (See LUDWAL.)

Idy'a, the pastoral name of Britannia, "the most beauteous of all the darlings of Oceanus."—*W. Browne: Britannia's Pastorals* (1613).

Idylls of the King, a series of poems by Tennyson (between 1859 and 1872), in twelve books, with a dedication to the memory of the prince consort, and an epilogue to the queen. The titles are—

The Coming of Arthur; Gareth and Lynette; The Marriage of Geraint; Geraint and Enid; Balin and Balan; Merlin and Vivien; Lancelot and Elaine; The Holy Grail; Pelleas and Ettarre; The Last Tournament; Guinevere; The Passing of Arthur.

Ier'ne (3 *syl.*), Ireland. Pytheas (contemporary with Aristotle) was the first to call the island by this name.

The green Ierne's shore.
Campbell: Pleasures of Hope, ii. (1799).

Iger'na, Igerne (3 *syl.*), or **Igrayne** (3 *syl.*), wife of Gorloïs duke of Tintag'el, in Cornwall. Igerna married Uther the pendragon of the Britons, and thus became the mother of prince Arthur. The second marriage took place a few hours after the duke's death, but was not made public till thirteen days afterwards. —*Sir T. Malory: History of Prince Arthur* (1470).

∴ Tennyson spells the name Ygerne, and makes Uther conquer and slay Gorloïs, and then forcibly marry the widow.

Igna'ro, foster-father of Orgoglio. The old dotard walked one way and looked another. To every question put to him, his invariable answer was, "I cannot tell."—*Spenser: Faërie Queene*, i. (1590).

¶ Lord Flint, chief minister of state to one of the sultans of India, used to reply to every disagreeable question, "My people know, no doubt; but I cannot recollect."—*Mrs. Inchbald: Such Things Are* (1786).

¶ The Italian witnesses summoned on the trial of queen Charlotte, answered to almost every question, "Non mi ricordo."

¶ The "Know-Nothings" of the United States reply to every question, about their secret society, "I know nothing about it."

Igna'tius (*Father*), Joseph Leycester Lyne, born 1837, monk of the order of St. Benedict (1862). He established a community at Llanthony Abbey, where he lives.

Ignatius (*Father*), the Hon. and Rev. George Spencer, superior of the order of Passionists (1799–1864).

Ig'noge (3 *syl.*), daughter of Pan'drasus of Greece, given as wife to Brute mythical king of Britain. Spenser calls her "Inogene" (3 *syl.*), and Drayton "Innogen."—*Geoffrey: British History*, i. 11 (1142).

I. H. S. In German, **I**[esus], **H**[eiland], **S**[eligmacher], i.e. *Jesus, Saviour, Sanctifier.* In Greek, **Ι**[ησους], **Η**[μετερος], **Σ**[ωτηρ], i.e. *Jesus, Our Saviour.* In Latin, **I**[esus], **H**[ominum] **S**[alvator], i.e. *Jesus, Men's Saviour.* Those who would like an English equivalent may adopt **J**[esus], **H**[eavenly] **S**[aviour].

The Latin equivalent is attributed to St. Bernardine of Sienna (1347).

Ilderton (*Miss Lucy* and *Miss Nancy*), cousins to Miss Vere.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Il'iad (3 *syl.*), the tale of the siege of Troy, an epic poem in twenty-four books, by Homer. Menelāos, king of Sparta, received as a guest Paris, a son of Priam king of Troy. Paris eloped with Helen, his host's wife, and Menelaos induced the Greeks to lay siege to Troy, to avenge the perfidy. The siege lasted ten years, when Troy was taken and burnt to the ground. Homer's poem is confined to the last year of the siege.

Book I. opens with a pestilence in the Grecian camp, sent by the sun-god to avenge his priest Chrysês. The case is this: Chrysês wished to ransom his daughter, whom Agamemnon, the Greek commander-in-chief, kept as a concubine, but Agamemnon refused to give her up; so the priest prayed to Apollo for vengeance, and the god sent a pestilence. A council being called, Achillês upbraids Agamemnon as the cause of the divine wrath, and Agamemnon replies he will give up the priest's daughter, but shall take instead Achillês's concubine. On hearing this, Achillês declares he will no longer fight for such an extortionate king, and accordingly retires to his tent and sulks there.

II. Jupiter, being induced to take the part of Achillês, now sends to Agamemnon a lying dream, which induces him to believe that he shall take the city at once; but in order to see how the soldiers are affected by the retirement of Achillês, the king calls them to a council of war, asks them if it will not be better to give up the siege and return home. He thinks the soldiers will shout "no" with one voice; but they rush to their ships, and would set sail at once if they were not restrained by those privy to the plot.

III. The soldiers, being brought back, are then arrayed for battle. Paris proposes to decide the contest by single combat, and Menelaos accepts the challenge. Paris, being overthrown, is carried off by Venus, and Agamemnon demands that the Trojans shall give up Troy in fulfilment of the compact.

IV. While Agamemnon is speaking, Pandărus draws his bow at Menelaos and wounds him, and the battle becomes general.

V. Pandarus, who had violated the truce, is killed by Diomed.

VI. Hector, the general of the Trojan allied armies, recommends that the Trojan women in a body should supplicate the gods to pardon the sin of Pandarus, and in the mean time he and Paris make a sally from the city gate.

VII. Hector fights with Ajax in single combat, but the combatants are parted by the heralds, who declare it a drawn battle; so they exchange gifts and return to their respective tents.

VIII. The Grecian host, being discomfited, retreats; and Hector prepares to assault the enemy's camp.

IX. A deputation is sent to Achillês, but the sulky hero remains obdurate.

X. A night attack is made on the Trojans by Diomed and Ulyssês;

XI. And the three Grecian chiefs

(Agamemnon, Diomed, and Ulyssês) are all wounded.

XII. The Trojans force the gates of the Grecian ramparts.

XIII. A tremendous battle ensues, in which many on both sides are slain.

XIV. While Jupiter is asleep, Neptune interferes in the quarrel in behalf of the Greeks;

XV. But Jupiter rebukes him, and Apollo, taking the side of the Trojans, puts the Greeks to a complete rout. The Trojans, exulting in their success, prepare to set fire to the Grecian camp.

XVI. In this extremity, Patroclos arrays himself in Achillês's armour, and leads the Myrmidons to the fight; but he is slain by Hector.

XVII. Achillês is told of the death of his friend;

XVIII. Resolves to return to the battle;

XIX. And is reconciled to Agamemnon.

XX. A general battle ensues, in which the gods are permitted to take part.

XXI. The battle rages with great fury, the slaughter is frightful; but the Trojans, being routed, retreat into their town, and close the gates.

XXII. Achillês slays Hector before he is able to enter the gates, and the battle is at an end. Nothing now remains but

XXIII. To burn the body of Patroclos, and celebrate the funeral games.

XXIV. Old Priam, going to the tent of Achillês, craves the body of his son Hector; Achillês gives it up, and the poem concludes with the funeral rites of the Trojan hero.

For English translations in verse, see under HOMER.

N.B.—Virgil continues the tale from this point. Shows how the city was taken and burnt, and then continues with the adventures of Æne'as, who escapes from the burning city, makes his way to Italy, marries the king's daughter, and succeeds to the throne. (See ÆNEID.)

The French Iliad, *The Romance of the Rose* (*q.v.*).

The German Iliad, *The Nibelungen Lied* (*q.v.*).

The Portuguese Iliad, *The Lusiad* (*q.v.*).

The Scotch Iliad, *The Epigoniad*, by William Wilkie (*q.v.*).

Iliad in a Nutshell (*The*). Pliny tells us that the *Iliad* was once copied in so small a hand that the whole of the twenty-four books were shut up in a nutshell.—*Hist.*, vii. 21.

N.B.—Huet, bishop of Avranches, demonstrated the possibility of this being the case by writing eighty lines of the *Iliad* on the space occupied by one line of this dictionary, so that the whole *Iliad* might be got into about two-thirds of a single page.

¶ In No. 530 of the Harleian MSS. is an account of a similar performance by Peter Bales, a Chancery clerk in the reign of queen Elizabeth. He wrote out, in 1590, the whole Bible, and enclosed his MS. in a walnut-shell. Bales's MS. contained as many *leaves* as an ordinary Bible, but the size of the leaves was reduced, and the paper was as thin as possible.

(I have myself seen the Ten Commandments, the Lord's Prayer, the Apostles' Creed, and "God save the King!" all written on a space not larger than a silver threepence; and who has not seen a sheet of the *Times* newspaper reduced to the size of a locket?)

¶ The *Iliad* in a nutshell is quite outdone by the web given to a prince by the White Cat. It was wrapped in a millet seed, and was 400 yards long. What was more wonderful than this: there were painted on it all sorts of birds, beasts, and fishes; fruits, trees, and plants; rocks and sea-shells; the sun, moon, stars, and planets; the likenesses of all the kings and princes of the world, with their wives, mistresses, and children, all dressed in the proper costume.

> The prince took out of a box, covered with rubies, a walnut, which he cracked, and saw inside it a small hazel nut, which he cracked also, and found inside a kernel of wax. He peeled the kernel, and discovered a corn of wheat, and in the wheat-corn was a grain of millet, which contained a web 400 yards in length.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Iliad of Old English Literature, "The Knight's Tale" of Palämon and Arcite (2 *syl.*) in Chaucer's *Canterbury Tales* (1388). (See ARCITE, p. 56.)

Iliad of Woes (Latin, *Ilias malo'rum*), a world of disasters (Cicero, *Attic.*, viii. 11). Homer's *Iliad* is an epic of "woe" from beginning to end.

> Let others boast of blood, and spoils of foes,
> Fierce rapines, murders, Iliads of woes.
> *Drummond: Death of Mæliades* (1612).

Ilis'sus, one of the rivers on which Athens was situated. Plato lays the scene of many of the best conversations of Socratês on the banks of this river.

> . . . the thymy vale,
> Where oft, enchanted with Socratic sounds,
> Ilissus pure devolved his tuneful stream
> In gentler murmurs.
> *Akenside: Pleasures of Imagination*, i. (1744).

Ill Luck always attended those who possessed the gold of Nibelungen, the gold of Toboso, the sword of Kol called Graysteel, Harmonia's necklace, Sherborne, etc. (See each.)

Illuminated Doctor (*The*), Raymond Lully (1235–1315).

John Tauler, the German mystic, is so called also (1294–1361).

Ima'us (3 *syl.*), the Himalaya or snow-hills.

> The huge incumbrance of horrific words
> From Asian Taurus, from Imaus stretched
> Athwart the roving Tartar's sullen bounds.
> *Thomson: The Seasons* ("Autumn," 1730).

Imis, the daughter and only child of an island king. She was enamoured of her cousin Philax. A fay named Pagan loved her, and, seeing she rejected his suit, shut up Imis and Philax in the "Palace of Revenge." This palace was of crystal, and contained everything the heart could desire except the power of leaving it. For a time, Imis and Philax were happy enough, but after a few years they longed as much for separation as they had once wished to be united.—*Comtesse D'Aulnoy: Fairy Tales* ("Palace of Revenge," 1682).

Imitatione Christi (*De*), generally attributed to Thomas à Kempis (1415). English translations by dean Stanhope (1866), by bishop Goodwin (1868), by Bentham (1874), and many others.

Imlac of Goiama, near the mouth of the Nile; the son of a rich merchant. Imlac was a great traveller and a poet, who accompanied Rasselas in his rambles, and returned with him to the "happy valley."—*Dr. Johnson: Rasselas* (1759).

Immortal Four of Italy (*The*): Dantê (1265–1321), Petrarch (1304–1374), Ariosto (1474–1533), and Tasso (1544–1595).

> The poets read he o'er and o'er,
> And most of all the Immortal Four
> Of Italy.
> *Longfellow: The Wayside Inn* (prelude).

Imogen, daughter of Cym'beline (3 *syl.*) king of Britain, married clandestinely Posthumus Leonātus. Posthumus, being banished for the offence, retired to Rome. One day, in the house of Philario, the conversation turned on the merits of wives, and Posthumus bet his diamond ring that nothing could tempt the fidelity of Imogen. Iachimo accepted the wager, laid his plans, and after due time induced Posthumus to believe that Imogen had played **false,** showing, by way of proof, a bracelet, which he affirmed she had given him; so Posthumus handed over to him the ring given him by Imogen at parting. Posthumus now ordered his servant Pisanio to inveigle Imogen to Milford Haven, under pretence of seeing her husband, and to murder her on the road; but Pisanio told Imogen his instructions, advised her to enter the service of Lucius, the Roman general in Britain, as a page, and promised that he would make Posthumus believe that she was dead. This was done; and not long afterwards a battle ensued, in which the Romans were defeated, and Lucius, Iachimo, and Imogen were taken prisoners. Posthumus also took part in the battle, and obtained for his services the royal pardon. The captives being brought before Cymbeline, Lucius entreated the king to liberate Imogen. The petition was not only granted, but Imogen was permitted, at the same time, to ask a boon of the British king. She only begged that Iachimo should inform the court how he came by the ring he was wearing on his finger. The whole villainy was thus revealed, a reconciliation took place, and all ended happily. (See ZINEURA.)—*Shakespeare: Cymbeline* (1605).

> "Juliet," "Rosalind," "the lady Constance," "Portia," "lady Macbeth," and the divine "Imogen" [*all Shakespeare*] crowd upon our fancy; to have seen Miss Faucit in these characters is to have seen a whole world of poetry revealed.—*Dublin University Magazine,* 1846.

Im'ogine (*The Fair*), the lady betrothed to Alonzo "the Brave," and who said to him, when he went to the wars, "If ever I marry another, may thy ghost be present at the bridal feast, and bear me off to the grave." Alonzo fell in battle; Imogine married another; and, at the marriage feast, Alonzo's ghost, claiming the fulfilment of the compact, carried away the bride.—*Lewis: Alonzo the Brave and the Fair Imogine* (1795).

Im'ogine (*The lady*), wife of St. Aldobrand. Before her marriage, she was courted by count Bertram, but the attachment fell through, because Bertram was outlawed and became the leader of a gang of thieves. It so happened one day that Bertram, being shipwrecked off the coast of Sicily, was conveyed to the castle of lady Imogine, and the old attachment revived on both sides. Bertram

murdered St. Aldobrand; Imogine, going mad, expired in the arms of Bertram; and Bertram killed himself.—*Maturin: Bertram* (1816).

Imoin'da (3 *syl.*), daughter of a white man, who went to the court of Angola, changed his religion, and grew great as commander of the forces. His daughter was married to prince Oroonoko. Soon afterwards the young prince was trapanned by captain Driver, taken to Surinam, and sold for a slave. Here he met his young wife, whom the lieutenant-governor wanted to make his mistress, and Oroonoko headed a rising of the slaves. The end of the story is that Imoinda slew herself; and Oroonoko, having stabbed the lieutenant-governor, put an end to his own life.—*Southern: Oroonoko* (1696).

Impertinent (*The Curious*), an Italian, who, to make trial of his wife's fidelity, persuades his friend to try and seduce her. The friend succeeds in winning the lady's love, and the impertinent curiosity of the husband is punished by the loss of his friend and wife too.—*Cervantes: Don Quixote*, I. iv. 5 (an episode, 1605).

Impostors (*Literary*). (See FORGERS AND FORGERIES.)

Improvisators.

(1) ACCOLTI (*Bernardo*), of Arezzo, called the *Unico Areti'no* (1465–1535).

(2) AQUILANO (*Serafino*), born at Aquila (1466–1500).

(3) BANDETTINI (*Teresa*), (1763–*). Marone, Quercio, and Silvio ANTONIANO (eighteenth century).

(4) BERONICIUS (*P. J.*), who could convert extempore into Latin or Greek verse, a Dutch newspaper or anything else which he heard (died 1676).

(5) CHRISTOPHER, an Italian, was surnamed *Altissimo*, for his talent in improvising (1514).

(6) CORILLA (*Maria Maddelana Fernandez*), of Pistoia. Mde. de Staël has borrowed her Corinne from this improvisatrix. Crowned at Rome in 1776 (1740–1800).

(7) GIANNI (*Francesco*), an Italian, made imperial poet by Napoleon, whose victories he celebrated in verse (1759–1822).

(8) JEHÁN (*Núr*), of Bengal, during the sultanship of Jehángher. She was the inventor of the otto of roses (died 1645).

(9) KARSCHIN (*Anna Louisa*), of Germany (1722–1791).

(10) MARONE (*Andreas*), (1474–1527).

(11) MAZZA (*Angelo*), the most talented of all improvisators (1741–1817).

(12) METASTASIO (*P. A. D. B.*), of Assisi, who developed at the age of ten a wonderful talent for extemporizing in verse (1698–1782).

(13) PERFETTI (*Bernardino*), of Sienna, who received a laurel crown in the capitol, an honour conferred only on Petrarch and Tasso (1681–1747).

(14) PETRARCH (*Francesco*), who introduced the amusement of improvisation (1304–1374).

(15) QUERNO (*Camillo*), (1470–1528).

(16) ROSSI, beheaded at Naples in 1799.

(17) SERAFINO D'AQUILA. (See above, "Aquilano.")

(18) SERIO, beheaded at Naples in 1799.

(19) SGRICCI (*Tommaso*), of Tuscany (1788–1832). His *Death of Charles I.*, *Death of Mary Queen of Scots*, and *Fall of Missolonghi* are very celebrated.

(20) TADDEI (*Rosa*), (1801–*).

(21) ZUCCHI (*Marco Antonio*), of Verona (*–1764).

∴ To these add Cicconi, Bindocci, Sestini; the brothers Clercq of Holland, Wolf of Altŏna, Langenschwarz of Germany, Eugène de Pradel of France, and our own Thomas Hood (1798–1845).

In Memoriam, a poem in various sections, written between the years 1833 and 1850, by Tennyson, in memory of his friend Arthur H. Hallam, who died in 1833.

Inchcape Rock (*The*), east of the Isle of May, twelve miles from all land, in the German Sea. Here a warning bell was floated on a buoy by the forethought of an abbot of Aberbrothok. Southey says that Ralph the Rover, in a mischievous freak, cut the bell from the buoy, and it fell into the depths; but on his return voyage his boat ran on the rock, and Ralph was drowned.

In old times upon the saide rocke there was a bell fixed upon a timber, which rang continually, being moved by the sea, giving notice to saylers of the danger. This bell was put there and maintained by the abbot of Aberbrothok, but being taken down by a sea-pirate, a yeare thereafter he perished upon the same rocke, with ship and goodes, in the righteous judgement of God.—*Stoddart: Remarks on Scotland.*

¶ A similar story is told of St. Goven's bell, in Pembrokeshire. The silver bell was stolen one night from the chapel by pirates; but no sooner had their boat put out to sea, than all the crew were wrecked.

The silver bell was carried by sea-nymphs to a well, and whenever the stone of that well is struck the bell is heard to moan.

Inconstant (*The*), a comedy by G. Farquhar (1702). "The inconstant" is young Mirabel, who shilly-shallies with Oria'na till she saves him from being murdered by four bravoes in the house of Lamorce (2 *syl.*).

This comedy is a *réchauffé* of the *Wild-goose Chase*, by Beaumont (?) and Fletcher (1652). (Beaumont died 1616.)

Incorruptible (*The*). Maximilien Robespierre was so called by his friends in the Revolution (1756–1794).

¶ "William Shippen," says Horace Walpole, "is the only man proof against a bribe."

¶ Fabricius, the Roman hero, could not be corrupted by bribes, nor influenced by threats. Pyrrhus declared it would be as easy to divert the sun from its course as Fabricius from the path of duty.—*Roman Story.*

In'cubus, a spirit half human and half angelic, living in mid-air between the moon and our earth.—*Geoffrey: British History*, vi. 18 (1142).

Indian File, one by one. The American Indians, when they go on an attack, march one by one. The one behind carefully steps in the foot-marks of the one before, and the last of the file obliterates the foot-prints. By this means their direction and number are not detected.

Each man followed his leader in Indian file.—*Captain Burnaby: On Horseback through Asia Minor* (1877).

Indra, god of the elements. His palace is described by Southey in *The Curse of Kehama*, vii. 10 (1809).

Inesilla de Cantarilla, daughter of a Spanish lute-maker. She had the unusual power of charming the male sex during the whole course of her life, which exceeded 75 years. Idolized by the noblemen of the old court, she saw herself adored by those of the new. Even in her old age she had a noble air, an enchanting wit, and graces peculiar to herself suited to her years.—*Lesage: Gil Blas*, viii. 1 (1735).

I'nez of Cadiz, addressed in *Childe Harold*, i. (after stanza 84). Nothing known of her.

I'nez (*Donna*), mother of don Juan. She trained her son according to prescribed rules with the strictest propriety, and designed to make him a model of all virtues. Her husband was don José, whom she worried to death by her prudery and want of sympathy. Donna Inez was a "blue-stocking," learned in all the sciences, her favourite one being "the mathematical." She knew every European language, "a little Latin and less Greek." In a word, she was "perfect as perfect is," according to the standard of Miss Edgeworth, Mrs. Trimmer, and Hannah More, but had "a great opinion of her own good qualities." Like Tennyson's "Maud," this paragon of women was, to those who did not look too narrowly, "faultily faultless, icily regular, splendidly null."—*Byron: Don Juan*, i. 10–30 (1819).

Inez de Castro, crowned six years after her death. The tale is this: Don Pedro, son of Alfonso IV. of Portugal, privately married, in 1345, the "beauty of Castile," and Alfonso was so indignant that he commanded her to be put to death (1355). Two years afterwards, don Pedro succeeded to the crown, and in 1361 had the body of Inez exhumed and crowned.

*** Camoens, the Portuguese poet, has introduced this story in his *Lusiad*. A. Ferreira, another Portuguese poet, has a tragedy called *Inez de Castro* (1554); Lamotte produced a tragedy with the same title (1723); and Guiraud another in 1826. (See next art.)

Inez de Castro, the bride of prince Pedro of Portugal, to whom she was clandestinely married. The king Alfonso and his minister Gonzalez, not knowing of this marriage, arranged a marriage for the young prince with a Spanish princess, and when the prince refused his consent, Gonzalez ferreted out the cause, and compelled Inez to drink poison. He then put the young prince under arrest, but as he was being led away, the announcement came that Alfonso was dead and don Pedro was his successor. The tables were now turned, for Pedro was instantly released, and Gonzalez led to execution. —*Rose Neil: Inez de Castro*, or *The Bride of Portugal*. (See previous art.)

Infant Endowed with Speech. The imâm Abzenderoud excited the envy of his confraternity by his superior virtue and piety, so they suborned a woman to father a child upon him. The imâm prayed to Mahomet to reveal the truth, whereupon the new-born infant told in good Arabic who his father was, and

Abzenderoud was acquitted with honour. —*Gueulette: Chinese Tales* ("Imâm Abzenderoud," 1723).

Infant of Lubeck, Christian Henry Heinecken. At one year old he knew the chief events of the Pentateuch!! at thirteen months he knew the history of the Old Testament!! at fourteen months he knew the history of the New Testament!! at two and a half years he could answer any ordinary question of history or geography!! and at three years old he knew German, French, and Latin!! (See PRECOCIOUS GENIUS.)

Inferno (*The*), in thirty-four cantos, by Dantê [Alighieri] (1300). While wandering through a wood (*this life*), the poet comes to a mountain (*fame*), and begins to climb it, but first a panther (*pleasure*), then a lion (*ambition*), and then a she-wolf (*avarice*) stand in his path to stay him. The appearance of Virgil (*human wisdom*), however, encourages him (canto i.), and the Mantuan tells him he is sent by three ladies [Beatrice (*faith*), Lucia (*grace*), and Mercy] to conduct him through the realms of hell (canto ii.). On they proceed together till they come to a portal bearing this inscription: ALL HOPE ABANDON, YE WHO ENTER HERE; they pass through, and come to that neutral realm, where dwell the spirits of those not good enough for heaven nor bad enough for hell, "the praiseless and the blameless dead." Passing through this border-land, they command old Charon to ferry them across the Achĕron to Limbo (canto iii.), and here they behold the ghosts of the unbaptized, "blameless of sin" but not members of the Christian Church. Homer is here, Horace, Ovid, and Lucan, who enroll Dantê "sixth of the sacred band." On leaving Limbo, our adventurer follows his guide through the seven gates which lead to the inferno, an enormous funnel-shaped pit, divided into stages. The outer, or first "circle," is a vast meadow, in which roam Electra (mother of Dardănus the founder of Troy), Hector, Æne'as, and Julius Cæsar; Camilla and Penthesile'a; Latīnus and Junius Brutus; Lucretia, Marcia (Cato's wife), Julia (Pompey's wife), and Cornelia; and here "apart retired," they see Saladin, the rival of Richard the Lion-heart. Linos is here and Orpheus; Aristotle, Socratês, and Plato; Democrĭtos who ascribed creation to blind chance, Diogĕnês the cynic, Heraclĭtos, Emped'oclês, Anaxag'oras, Thalĕs, Dioscor'idês, and Zeno; Cicero and Senĕca, Euclid and Ptolemy, Hippocrătês and Galen, Avĭcen, and Averroês the Arabian translator and commentator of Aristotle (canto iv.). From the first stage they descend to the second, where Minos sits in judgment on the ghosts brought before him. He indicates what circle a ghost is to occupy by twisting his tail round his body: two twists signify that the ghost is to be banished to the second circle; three twists, that it is to be consigned to the third circle, and so on. Here, says the poet, "light was silent all," but shrieks and groans and blasphemies were terrible to hear. This circle is the hell of carnal and sinful love, where Dantê recognizes Semirămis, Dido, Cleopatra, and Helen; Achillês and Paris; Tristan, the lover of his uncle's wife Isoldê; Lancelot, the lover of queen Guinever; and Francesca, the lover of Paolo her brother-in-law (canto v.). The third circle is a place of deeper woe. Here fall in ceaseless showers, hail, black rain, and sleety flaw; the air is cold and dun; and a foul stench rises from the soil. Cerbĕrus keeps watch here, and this part of the inferno is set apart for gluttons, like Ciacco (*2 syl.*). From this stage the two poets pass on to the "fourth steep ledge," presided over by Plutus (canto vi.), a realm which "hems in all the woe of all the universe." Here are gathered the souls of the avaricious, who wasted their talents, and made no right use of their wealth. Crossing this region, they come to the "fifth steep," and see the Stygian Lake of inky hue. This circle is a huge bog in which "the miry tribe" flounder, and "gulp the muddy lees." It is the abode of those who put no restraint upon their anger (canto vii.). Next comes the city of Dis, where the souls of heretics are "interred in vaults" (cantos viii., ix.). Here Dantê recognizes Farina'ta (a leader of the Ghibelline faction), and is informed that the emperor Frederick II. and cardinal Ubaldini are amongst the number (canto x.). The city of Dis contains the next three circles (canto xi.), through which Nessus conducts them; and here they see the Minotaur and the Centaurs, as Chiron who nursed Achillês and Pholus the passionate. The first circle of Dis (the sixth) is for those who by force or fraud have done violence to *man*, as Alexander the Great, Dionysius of Syracuse, Attila, Sextus, and Pyrrhus (canto xii.). The next (the seventh circle) is for

those who have done violence to *themselves*, as suicides; here are the Harpies, and here the souls are transformed to trees (canto xiii.). The eighth circle is for the souls of those who have done violence to *God*, as blasphemers and heretics; it is a hell of burning, where it snows flakes of fire. Here is Cap'aneus (3 *syl.*) (canto xiv.), and here Dantê held converse with Brunetto, his old schoolmaster (canto xv.). Having reached the confines of the realm of Dis, Ger'yon carries Dantê into the region of Malêbolgê (4 *syl.*), a horrible hell, containing ten pits or chasms (canto xvii.): In the first is Jason; the second is for harlots (canto xviii.); in the third is Simon Magus, "who prostituted the things of God for gold;" in the fourth pope Nicholas III. (canto xix.); in the fifth, the ghosts had their heads "reversed at the neck-bone," and here are Amphiarāos, Tirēsias who was first a woman and then a man, Michael Scott the magician, with all witches and diviners (canto xx.); in the sixth, Caïaphas and Annas his father-in-law (canto xxiii.); in the seventh, robbers of churches, as Vanni Fucci, who robbed the sacristy of St. James's, in Pistoia, and charged Vanni della Nona with the crime, for which she suffered death (canto xxiv.); in the eighth, Ulyssês and Diomed, who were punished for the stratagem of the Wooden Horse (cantos xxvi., xxvii.); in the ninth, Mahomet and Ali, "horribly mangled" (canto xxviii.); in the tenth, alchemists (canto xxix.), coiners and forgers, Potiphar's wife, Sinon the Greek who deluded the Trojans (canto xxx.), Nimrod, Ephialtês, and Antæus, with other giants (canto xxxi.). Antæus carries the two visitors into the nethermost gulf, where Judas and Lucifer are confined. It is a region of thick-ribbed ice, and here they see the frozen river of Cocy'tus (canto xxxii.). The last persons the poet sees are Brutus and Cassius, the murderers of Julius Cæsar (canto xxxiv.). Dantê and his conductor Virgil then make their exit on the "southern hemisphere," where once was Eden, and where the moon rises when here evening sets." This is done that the poet may visit Purgatory, which is situate in mid-ocean, somewhere near the antipodes of Judæa.

Canto xvi. opens with a description of Fraud, canto xxxiii. contains the tale of Ugoli'no, and canto xxxiv. the description of Lucifer.

*** The best translations of the *Inferno* into English verse are those by Cary (blank verse), 1814; by Wright (in triple rhyme), 1853; and by Geo. Musgrave (in Spenserian metre), 1893. (See DIVINA COMEDIA, p. 284.)

-ing, a patronymic, meaning "son of," "descendant of," "of the same clan as."

Anglo-Saxon, *-ing*, as Brown-ing, Leam-ing-ton, the town on the Leam.

English, *-son*, as John-son, William-son, Robert-son, etc.

Frisian, *ingur*.

Norse, *ungar*.

Gaelic (Scotch), *Mac*, as MacKenzie, MacNeil, MacDonald.

Irish, *O'*, as O'Bryan, O'Connor.

Norman French, as *Fitz-*, as Fitz-william, Fitz-herbert.

Welsh (British), *Ap-*, often contracted into P, as Pritchard, Apdavis, Apjones.

Ingelram (*Abbot*), formerly superior of St. Mary's Convent.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Inglewood (*Squire*), a magistrate near Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Inglis (*Corporal*), in the royal army under the leadership of the duke of Monmouth.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Ingoldsby (*Thomas*), the assumed name of the Rev. Richard Harris Barham, author of *Ingoldsby Legends* (1788–1845).

Ingoldsby Legends (*The*), a series of legendary tales in prose and verse, supposed to have been found in the family chest of the Ingoldsby family, and told by Thomas Ingoldsby (see above). The verse-legends are noted for their rhymes. *The Jackdaw of Rheims* (*q.v.*) is especially celebrated.

Ini, Ine, or **Ina,** king of Wessex; his wife was Æthelburh; both were of the royal line of Cerdic. After a grand banquet, king Ini set forth to sojourn in another of his palaces, and his queen privately instructed his steward to "fill the house they quitted with rubbish and offal, to put a sow and litter of pigs in the royal bed, and to dismantle the room entirely." When the king and queen had gone about a mile or so, the queen entreated her husband to return to the house they had quitted, and great was his astonishment to behold the change. Æthelburh then said, "Behold what vanity of vanities is all earthly greatness! Where now are the good things you saw

here but a few hours ago? See how foul a beast occupies the royal bed. So will it be with you, unless you leave earthly things for heavenly." So the king abdicated his kingdom, went to Rome, and dwelt there as a pilgrim for the rest of his life.

. . . in fame great Ina might pretend
With any king since first the Saxons came to shore.
Drayton: Polyolbion, xi. (1613).

Inis-Thona, an island of Scandinavia.—*Ossian.*

In'istore, the Orkney Islands.

Let no vessel of the kingdom of snow [*Norway*] bound on the dark-rolling waves of Inistore.—*Ossian: Fingal*, i.

Inkle and Yar'ico, hero and heroine of a story by sir Richard Steele, in the *Spectator* (No. 11). Inkle is a young Englishman who is lost in the Spanish main. He falls in love with Yarico, an Indian maiden, with whom he consorts; but no sooner does a vessel arrive to take him to Barbadoes than he sells Yarico as a slave.

Colman has dramatized this tale (1787).

Inn. The well-known lines subjoined were written by Shenstone at an inn at Henley—

Whoe'er has travelled Life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
His warmest welcome at an inn.

Innisfail or **Inisfail,** an ancient name of Ireland (*isle of destiny*).

Oh, once the harp of Innisfail
Was strung full high to notes of gladness;
But yet it often told a tale
Of more prevailing sadness.
Campbell: O'Connor's Child, i.

I raised my sails, and rushed into the bay of Croma, into Croma's sounding bay in lovely Inisfail.—*Ossian: Croma.*

Innocents (*The*), the babes of Bethlehem cut off by Herod the Great.

*** John Baptist Marino, an Italian poet, has a poem on *The Massacre of the Innocents* (1569–1625).

Innogen or INOGENE (3 *syl.*), wife of Brute (1 *syl.*) mythical king of Britain. She was daughter of Pan'drasos of Greece.

Thus Brute this realme unto his rule subdewd . . .
And left three sons, his famous progeny,
Born of fayre Inogene of Italy.
Spenser: Faërie Queene, ii. 10 (1590).

And for a lasting league of amity and peace,
Bright Innogen, his child, for wife to Brutus gave.
Drayton: Polyolbion, i. (1612).

Insane Root (*The*), hemlock. It is said that those who eat hemlock can see objects otherwise invisible. Thus when Banquo had encountered the witches, who vanished as mysteriously as they appeared, he says to Macbeth, "Were such things [*really*] here . . . or have we eaten [*hemlock*] the insane root, that takes the reason prisoner," so that our eyes see things that are not?—*Shakespeare: Macbeth*, act i. sc. 3 (1606).

Inspired Idiot (*The*). Oliver Goldsmith was so called by Horace Walpole (1728–1774).

Insu'bri, the district of Lombardy, which contained Milan, Como, Pa'via, Lodi, Nova'ra, and Vercelli.

Intellectual System (*The*), by Cudworth (1678). It professes to confute to demonstration all the arguments in favour of atheism. In 1731 was published his attack on *The Leviathan* of Hobbes, in a treatise called *Eternal and Immutable Morality* (1617–1688).

Intercepted Letters (or *The Twopenny Postbag*), by Thomas Brown the younger [T. Moore]. A series of satirical poems published in 1811. There are eight letters, supposed to have been dropped by the postman, bought for a trifle by "Thomas Brown," and turned into verse. They are *exposées* of the foibles of persons in "high life."

Interpreter (*Mr.*), in Bunyan's *Pilgrim's Progress*, means the Holy Ghost as it operates on the heart of a believer. He is lord of a house a little beyond the Wicket Gate.—Pt. i. (1678).

Inveraschal'loch, one of the Highlanders at the Clachan of Aberfoyle.—*Sir W. Scott: Rob Roy* (time, George I.).

Invin'cible Doctor (*The*), William of Occam; also called *Doctor Singularis* (1270–1347).

Invisible Knight (*The*), sir Garlon, brother of king Pellam (nigh of kin to Joseph of Arimathy).

"He is sir Garlon," said the knight, "he with the black face, he is the marvellest knight living, for he goeth invisible."—*Sir T. Malory: History of Prince Arthur*, i. 39 (1470).

Invisibility is obtained by amulets, dress, herbs, rings, stones, etc.

(1) *Amulets:* as the capon-stone called "Alectoria," which rendered those invisible who carried it about their person.—*Mirror of Stones.*

(2) *Dress:* as Albric's cloak called "Tarnkappe" (2 *syl.*), which Siegfried got possession of (*The Nibelungen Lied*); the mantle of Hel Keplein (*q.v.*).

Jack the Giant-killer had a cloak of invisibility as well as a cap of knowledge. The helmet of Perseus or Hadês (*Greek Fable*) and Mambrino's helmet rendered the wearers invisible. The *moros musphonon* was a girdle of invisibility (*Mrs. Centlivre: A Bold Stroke for a Wife*).

(3) *Herbs:* as fern seed, mentioned by Shakespeare, and Beaumont and Fletcher.

(4) *Rings:* as Gyges's ring, taken from the flanks of a brazen horse. When the stone was turned inwards, the wearer was invisible (*Plato*). The ring of Otnit king of Lombardy, according to *The Heldenbuch*, possessed a similar virtue. Reynard's wonderful ring had three colours, one of which (the green) caused the wearer to be invisible (*Reynard the Fox*, 1498); this was the gem called heliotrope.

(5) *Stones:* as heliotrope, mentioned by Boccaccio in his *Decameron* (day viii. 3). It is of a green hue. Solīnus attributes this power to the *herb* heliotrope: "Herba ejusdem nominis . . . eum, a quocunque gestabitur, subtrahit visibus obviorum."—*Geog.*, xl.

(6) *Poignard:* the poignard of Seidel-Beckir rendered the person who bore it, and others also, invisible. (See SEIDEL; SUPERSTITIONS, article, *The Blood of a Dog.*)

Invulnerability. (1) Stones taken from the cassan plant, which grows in Panten, will render the possessor invulnerable.—*Odoricus: In Hakluyt.*

(2) A dip in the river Styx rendered Achillês invulnerable.

(3) Luned's ring. (See RING.)

(4) Medea rendered Jason proof against wounds and fire by anointing him with the Promethe'an unguent.—*Greek Fable.*

(5) Siegfried was rendered invulnerable by anointing his body with dragon's blood.—*Nibelungen Lied.*

Ion, the title and hero of a tragedy by T. N. Talfourd (1835). The oracle of Delphi had declared that the pestilence which raged in Argos was sent by way of punishment for the misrule of the race of Argos, and that the vengeance of the gods could be averted only by the extirpation of the guilty race. Ion, the son of the king, offered himself a willing sacrifice, and as he was dying, Irus entered and announced that "the pestilence was abating." The heroine is Clemanthe.

Io'na, an island of Scotland south of Staffa, noted for its Culdee institutions, established by St. Columb in 563. It is now called "Icolm-kill," and in *Macbeth*, act ii. sc. 4, "Colmes-kill" (*kill* means "burying-ground").

> Unscathed they left Iona's strand
> When the opal morn first flushed the sky.
> *Campbell: Reullura.*

Io'na's Saint, St. Columb, seen on the top of the church spires, on certain evenings every year, counting the surrounding islands, to see that none of them have been sunk by the power of witchcraft.

> As Iona's saint, a giant form,
> Throned on his towers conversing with the storm . . .
> Counts every wave-worn isle and mountain hoar
> From Kilda to the green Ierne's shore [*from the Hebrides to Ireland*].
> *Campbell: The Pleasures of Hope*, ii. (1799).

I-pal-ne-mo'-ani [i.e. *He by whom we live*], an epithet of God used by the ancient Mexicans.

> "We know him," they reply,
> "The great 'Forever-One,' the God of gods,
> Ipalnemoani."
> *Southey: Madoc*, i. 8 (1805).

Iphigeni'a, daughter of Agamemnon king of Argos. (For the tale of her immolation, see under IDOMENEUS, p. 517.)

> When, a new Iphigene, she went to Tauris.
> *Byron: Don Juan*, x. 49 (1821).

N.B.—Cary, in his translation of *Dantê*, accents the name incorrectly on the third syllable.

> Whence, on the altar Iphige'nia mourned
> Her virgin beauty.
> *Dante: Paradise*, v. (1311).

Iphis, the woman who was changed to a man. The tale is this: Iphis was the daughter of Lygdus and Telethusa of Crete. Lygdus gave orders that if the child about to be born was a girl, it was to be put to death. It happened to be a girl; but the mother, to save it, brought it up as a boy. In due time, the father betrothed Iphis to Ianthê, and the mother, in terror, prayed to Isis for help. Her prayer was heard, for Isis changed Iphis into a man on the day of espousals.—Ovid, *Metaph.*, ix. 12; xiv. 699.

¶ Cæneus [*Se-nuce*] was born of the female sex, but Neptune changed her into a man. Ænēas found her in hadês changed back again. (See CÆNEUS, p. 164.)

¶ Tirēsias, the Theban prophet, was converted into a girl for striking two serpents, and married. He afterwards recovered his sex, and declared that the pleasures of a woman were tenfold greater than those of a man.

I'ran, the empire of Persia.

Iras, a female attendant on Cleop'atra. When Cleopatra had arrayed herself with

robe and crown, prior to applying the asps, she said to her two female attendants, "Come, take the last warmth of my lips. Farewell, kind Charmian! Iras, farewell!" And having kissed them, Iras fell down dead, either broken-hearted, or else because she had already applied an asp to her arm, as Charmian did a little later.—*Shakespeare: Antony and Cleopatra* (1608); and *Dryden: All for Love* (1670, etc.).

Ireby (*Mr.*), a country squire.—*Sir W. Scott: Two Drovers* (time, George III.).

Ireland (*S. W. H.*), a literary forger. His chief forgery is *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4*s.* (1795).

∴ His most impudent forgery was the production of a new play, which he tried to palm off as Shakespeare's. It was called *Vortigern and Rowena*, and was actually represented at Drury Lane Theatre in 1796. (See FORGERS AND FORGERIES, p. 384.)

Weeps o'er false Shakesperian lore
Which sprang from Maisterre Ireland's store,
Whose impudence deserves the rod
For having aped the Muse's god.
Chalcographomania.

Ireland (*The Fair Maid of*), the ignis fatuus.

He had read . . . of . . . the *ignis fatuus*, . . . by some called "Will-with-the-whisp," or "Jack-with-the-lantern," and likewise . . . "The Fair Maid of Ireland."—*Ben Jonson: The Seven Champions of Christendom*, i. 7 (1617).

Ireland's Scholarships (*Dean*), four scholarships of £30 a year, in the University of Oxford, founded by Dr. Ireland, dean of Westminster, in 1825.

Ireland's Three Saints. The three great saints of Ireland are St. Patrick, St. Columb, and St. Bridget.

Ireland's Three Tragedies: (1) *The Death of the Children of Touran*; (2) *The Death of the Children of Lir*; and (3) *The Death of the Children of Usnach* (all which see).—*O'Flanagan: Transactions of the Gaelic Society of Dublin*, i.

Irem (*The Garden of*), mentioned in the *Korân*, lxxxix. It was the most beautiful of all earthly paradises, laid out for Shedad' king of Ad; but no sooner was it finished, than it was struck with the lightning-wand of the death-angel, and was never after visible to the eye of man.

The paradise of Irem this . . .
A garden more surpassing fair
Than that before whose gate
The lighting of the cherub's fiery sword
Waves wide, to bar access.
Southey: Thabala the Destroyer, i. 22 (1797).

Ire'na, Ireland personified. Her inheritance was withheld by Grantorto (*rebellion*), and sir Artegal was sent by the queen of Faërie-land to succour her. Grantorto being slain, Irena was restored, in 1580, to her inheritance.—*Spenser: Faërie Queene*, v. (1596).

Ire'ne (3 *syl.*), daughter of Horush Barbarossa the Greek renegade and corsair-king of Algiers. She was rescued in the siege of Algiers by Selim, son of the Moorish king, who fell in love with her. When she heard of the conspiracy to kill Barbarossa, she warned her father; but it was too late: the insurgents succeeded, Barbarossa was slain by Othman, and Selim married Irenê.—*J. Brown, Barbarossa* (1742).

Ire'ne (3 *syl.*), wife of Alexius Comne'nus emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

∴ Dr. Johnson wrote a tragedy called *Irene* (1737).

Ire'nus, Peaceableness personified. (Greek, *eirênê*, "peace.")—*Phineas Fletcher: The Purple Island*, x. (1633).

I'ris, a messenger, a go-between. **Iris** was the messenger of Juno.

Wheresoe'er thou art in this world's globe,
I'll have an Iris that shall find thee out.
Shakespeare: 2 Henry VI. act v. sc. 2 (1591).

Iris and the Dying. One of the duties of Iris was to cut off a lock of hair (claimed by Proserpine) from those devoted to death, and, till this was done, Death refused to accept the victim. Thus, when Dido mounted the funeral pile, she lingered in suffering till Iris was sent by Juno to cut off a lock of her hair as an offering to the black queen, but immediately this was done her spirit left the body. Than'atos did the same office to Alcestis when she gave her life for that of her husband. In all sacrifices, a forelock was first cut from the head of the victim as an offering to Proserpine.—See *Euripides: Alcestis; Virgil: Æneid*, iv.

"Hunc ego Diti
Sacrum jussa fero, teque isto corpore solvo."
Sic ait, et dextra crinem secat . . . atque in ventos
vita recessit.
Virgil: Æneid, iv. 702–705.

Irish Character (*Sketches of*), by Mrs. Hall (1829). In 1840 she published *Stories of the Irish Peasantry.*

Irish Whisky Drinker (*The*), John Sheehan, a barrister, who, with "Everard Clive of Tipperary Hall," wrote a series of pasquinades in verse, which were published in *Bentley's Miscellany*, in 1846, and attracted considerable attention.

Irish Widow (*The*), a farce by Garrick (1757). (For the plot, see BRADY.)

Irishmen of Islam (*The*), The Moors of Morocco.

Irol'do, the friend of Prasildo of Babylon. Prasildo falls in love with Tisbi'na, his friend's wife, and, to escape infamy, Iroldo and Tisbina take "poison." Prasildo, hearing from the apothecary that the supposed poison is innocuous, goes and tells them so, whereupon Iroldo is so struck with his friend's generosity, that he quits Babylon, leaving Tisbina to Prasildo. Subsequently, Iroldo's life is in peril, and Prasildo saves his friend at the hazard of his own life.—*Bojardo: Orlando Innamorato* (1495).

Irolit'a, a princess in love with prince Parci'nus, her cousin. The fairy Dan'amo wanted Parcinus to marry her daughter Az'ira, and therefore used all her endeavours to marry Irolita to Brutus; but all her plans were thwarted, for Parcinus married Irolita, and Brutus married Azira.

The beauty of Irolita was worthy the world's admiration. She was about 14 years old, her hair was brown, her complexion blooming as the spring, her mouth delicate, her teeth white and even, her smile bewitching, her eyes a hazel colour and very piercing, and her looks were darts of love.—*Comtesse D'Aulnoy: Fairy Tales* ("Perfect Love," 1682).

Iron Arm. Captain François de Lanoue, a huguenot, was called *Bras de Fer.* He died at the siege of Lamballe (1531–1591).

Iron Chest (*The*), a drama by G. Colman, based on W. Godwin's novel of *Caleb Williams.* Sir Edward Mortimer kept in an iron chest certain documents relating to a murder for which he had been tried and honourably acquitted. His secretary Wilford, out of curiosity, was prying into this box, when sir Edward entered and threatened to shoot him; but on reflection he spared the young man's life, told him all about the murder, and swore him to secrecy. Wilford, unable to endure the watchful and suspicious eye of his master, ran away; but sir Edward dogged him like a bloodhound, and at length accused him of robbery. This charge could not be substantiated, so Wilford was acquitted. Sir Edward confessed himself a murderer, and died (1796).

Iron Crown. Walter earl of Athol murdered James I. of Scotland, in Perth, hoping to usurp the crown; but he was crowned with a red-hot iron crown, which ate into his brain, and, of course, killed him.

¶ George Dosa, the Hungarian rebel, was put to death in 1514, by a similar torture, for heading the peasants' rebellion against the nobles. (See LUKE'S IRON CROWN.)

Iron Duke (*The*), the duke of Wellington (1769–1852).

Iron Emperor (*The*), Nicholas of Russia (1796, 1826–1855).

Iron Gates or *Demir Kara*, a celebrated pass of the Teuthras, through which all caravans between Smyrna and Brusa must needs pass.

Iron Hand, Goetz von Berlichingen (*q.v.*), who replaced his right hand, which he lost at the siege of Landshut, by an iron one (sixteenth century).

*** Goethe has made this the subject of an historical drama. (See SILVER HAND.)

Iron Mask (*The Man in the*). This mysterious man went by the name of Lestang, but who he was is as much *in nubibus* as the author of the *Letters of Junius.* The most general opinion is that he was count Er'colo Antonio Matthioli, a senator of Mantua and private agent of Ferdinand Charles duke of Mantua; and that his long imprisonment of twenty-four years was for having deceived Louis XIV. in a secret treaty for the purchase of the fortress of Casale. M. Loiseleur utterly denies this solution of the mystery (see *Temple Bar*, 182-4, May, 1872); but Marius Topin, in his *Man in the Iron Mask*, maintains that "the man was undoubtedly Matthioli."

N.B.—The tragedies of Zschokke in German (1795), and Fournier in French, are based on the supposition that the man in the mask was marechal Richelieu, a twin-brother of the *Grand Monargue*, and this is the solution given by the abbé Soulavie.

Iron Tooth, Frederick II. elector of Brandenburg (*Dent de Fer*), (1657, 1688-1713).

Ironside (*Sir*), called "The Red Knight of the Red Lands." Sir Gareth, after fighting with him from dawn to dewy eve, subdued him. Tennyson calls him Death, and says that Gareth won the victory with a single stroke. Sir Ironside was the knight who kept the lady Lionês (called by Tennyson "Lyonors") captive in Castle Perilous.—*Sir T. Malory: History of Prince Arthur*, i. 134-137 (1470).

N.B.—Tennyson seems very greatly to have misconceived the exquisite allegory of Gareth and Linet. He has not only changed the names into Lyonors and Linette, but, by beginning the day in the modern manner, and not on the eve before, he has greatly marred the allegory. (See GARETH, pp. 405, 406.)

Ironside. Edmund II. king of the Anglo-Saxons was so called from his iron armour (989, 1016-1017).

Sir Richard Steele signed himself "Nestor Ironside" in the *Guardian* (1671-1729).

Ironsides. So were the soldiers of Cromwell called, especially after the battle of Marston Moor, where they displayed their iron resolution (1644).

Ironsides (*Captain*), uncle of Belfield (*Brothers*), and an old friend of sir Benjamin Dove. He is captain of a privateer, and a fine specimen of an English naval officer.

He's true English oak to the heart of him, and a fine old seaman-like figure he is.—*Cumberland: The Brothers*, i. 1 (1769).

Irrefragable Doctor (*The*), Alexander Hales, founder of the Scholastic theology (*-1245).

Irtish (*To cross the ferry of the*), to be "laid on the shelf." The ferry of the Irtish is crossed by those who are exiled to Siberia. It is regarded in Russia as the ferry of political death.

Irus, the beggar of Ithăca, who ran on errands for Penelopê's suitors. When Ulyssês returned home dressed as a beggar, Irus withstood him, and Ulyssês broke his jaw with a blow. So poor was Irus that he gave birth to the proverbs, "As poor as Irus," and "Poorer than Irus" (in French, *Plus pauvre qu' Irus*).

Without respect esteeming equally
King Cresus' pompe and Irus' povertie.
Sackville: A Mirrour for Magistraytes (Induction, 1587).

Irus grows rich, and Cresus must wax poor.
Lord Brooke: Treatie of Warres (1554-1628).

Irwin (*Mr.*), the husband of lady Eleanor daughter of lord Norland. His lordship discarded her for marrying against his will, and Irwin was reduced to the verge of starvation. In his desperation Irwin robbed his father-in-law on the high-road, but relented and returned the money. At length the iron heart of lord Norland was softened, and he relieved the necessities of his son-in-law.

Lady Eleanor Irwin, wife of Mr. Irwin. She retains her love for lord Norland, even through all his relentlessness, and when she hears that he has adopted a son, exclaims, "May the young man deserve his love better than I have done! May he be a comfort to his declining years, and never disobey him!"—*Inchbald: Every One has His Fault* (1794).

Irwin (*Hannah*), former *confidante* of Clara Mowbray.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Isaac [**Mendoza**], a rich Portuguese Jew, short in stature, with a snub nose, swarthy skin, and huge beard; very conceited, priding himself on his cunning, loving to dupe others, but woefully duped himself. He chuckles to himself, "I'm cunning, I fancy; a very cunning dog, ain't I? a sly little villain, eh? a bit roguish; he must be very wide awake who can take Isaac in." This conceited piece of goods is always duped by every one he encounters. He meets Louisa, whom he intends to make his wife, but she makes him believe she is Clara Guzman. He meets his rival Antonio, whom he sends to the supposed Clara, and he marries her. He mistakes Louisa's duenna for Louisa, and elopes with her. So all his wit is outwitted.—*Sheridan: The Duenna* (1775).

Quick's great parts were "Isaac," "Tony Lumpkin" [*She Stoops to Conquer*, Goldsmith], "Spado" [*Castle of Andalusia*, O'Keefe], and "sir Christopher Curry," in *Inkle and Yarico*, by Colman [1748-1831].—*Records of a Stage Veteran.*

Isaac of York, the father of Rebecca. When imprisoned in the dungeon of Front de Bœuf's castle, Front de Bœuf comes to extort money from him, and orders two slaves to chain him to the bars of a slow fire, but the party is disturbed by the sound of a bugle. Ultimately, both the Jew and his daughter leave England and go to live abroad.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Isabel, called the "She-wolf of France," the adulterous queen of Edward II., was daughter of Philippe IV. (*le Bel*) of France. According to one tradition,

Isabel murdered her royal husband by thrusting a hot iron into his bowels, and tearing them from his body.

She-wolf of France, with unrelenting fangs,
That tear'st the bowels of thy mangled mate.
Gray: The Bard (1757).

Isabell, sister of lady Hartwell, in the comedy of *Wit without Money*, by Beaumont (?) and Fletcher (1639).

Beaumont died 1616.

ISABELLA or **Isabelle,** a pale brown colour or buff, similar to that of a hare. It is so called from the princess Isabella of Austria, daughter of Philip II. The tale is that, while besieging Ostend, the princess took an oath that she would not change her body-linen before the town was taken. The siege, however, lasted three years, and her linen was so stained that it gave name to the colour referred to (1601–1604).

¶ The same story is told of Isabella of Castile at the siege of Grana'da (1483).

¶ Thomas Dyche, "schoolmaster to the charity children of St. Andrew's, Holborn, some time before his death, in 1719, made a vow not to shift his linen 'till the Pretender was seated on the throne.' "—*Smeeton: Biog. Curiosa*, p. 13.

The horse that Brightsun was mounted on was as black as jet, that of Felix was grey, Chery's was as white as milk, and that of the princess Fairstar an Isabella.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Isabella, daughter of the king of Galicia, in love with Zerbi'no, but Zerbino could not marry her because she was a pagan. Her lament at the death of Zerbino is one of the best parts of the whole poem (bk. xii.). Isabella retires to a chapel to bury her lover, and is there slain by Rodomont.—*Ariosto: Orlando Furioso* (1516).

Isabella, sister of Claudio, insulted by the base passion of An'gelo deputy of Vienna in the absence of duke Vincentio. Isabella is delivered by the duke himself, and the deputy is made to marry Mariana, to whom he is already betrothed.—*Shakespeare: Measure for Measure* (1603).

Isabella, wife of Hieronimo, in *The Spanish Tragedy*, by Thomas Kyd (1588).

Isabella, mother of Ludov'ico Sforza duke of Milan.—*Massinger: The Duke of Milan* (1622).

Isabella, a nun who marries Biron eldest son of count Baldwin, who disinherits him for this marriage. Biron enters the army, and is sent to the siege of Candy, where he falls, and (it is supposed) dies. For seven years Isabella mourns her loss, and is then reduced to the utmost want. In her distress she begs assistance of her father-in-law, but he drives her from the house as a dog. Villeroy (2 *syl.*) offers her marriage, and she accepts him; but the day after her espousals Biron returns. Carlos, hearing of his brother's return, employs ruffians to murder him, and then charges Villeroy with the crime; but one of the ruffians impeaches, and Carlos is apprehended. Isabella goes mad, and murders herself in her distraction.—*Southern: The Fatal Marriage* (1692).

The part of "Isabella" affords scope for a tragic actress scarcely inferior in pathos to "Belvidera."—*R. Chambers: English Literature*, i. 588.

(Mrs. E. Barry, says T. Campbell, was unrivalled in this part, 1682–1733.)

N.B.—Wm. Hamilton painted Mrs. Siddons as "Isabella," and the picture belongs to the nation.

Isabella, the coadjutor of Zanga in his scheme of revenge against don Alonzo. —*Young: The Revenge* (1721).

Isabella, princess of Sicily, in love with Roberto il Diavolo, but promised in marriage to the prince of Grana'da, who challenges Roberto to mortal combat, from which he is allured by Bertram his fiend-father. Alice tells him that Isabella is waiting for him at the altar, when a struggle ensues between Bertram and Alice, one trying to drag him into hell, and the other trying to reclaim him to the ways of virtue. Alice at length prevails, but we are not told whether Roberto marries the princess.—*Meyerbeer: Roberto il Diavolo* (1831).

Isabella (*Donna*), daughter of don Pedro a Portuguese nobleman, who designed to marry her to don Guzman, a gentleman of large fortune. To avoid this hateful marriage, she jumps from a window, with a view of escaping from the house, and is caught by a colonel Briton, an English officer, who conducts her to the house of her friend donna Violantê. Here the colonel calls upon her, and don Felix, supposing Violantê to be the object of his visits, becomes furiously jealous. After a considerable embroglio, the mystery is cleared up, and a double marriage takes place.—*Mrs. Centlivre: The Wonder* (1714).

Middle-sized, a lovely brown, a fine pouting lip, eyes that roll and languish, and seem to speak the exquisite pleasure she could give.—Act v. sc. 1.

Isabella (*The countess*), wife of Roberto. After a long series of crimes of infidelity to her husband, and of murder, she

is brought to execution.—*Morton: The Wonder of Women*, or *Sophonisba* (1605).

Isabella (*The lady*), a beautiful young girl, who accompanied her father on a chase. Her step-mother requested her to return, and tell the cook to prepare the milk-white doe for dinner. Lady Isabella did as she was told, and the cook replied, "Thou art the doe that I must dress." The scullion-boy exclaimed, "Oh, save the lady's life, and make thy pies of me!" But the cook heeded him not. When the lord returned and asked for his daughter, the scullion-boy made answer, "If my lord would see his daughter, let him cut the pasty before him." The father, horrified at the whole affair, adjudged the step-mother to be burnt alive, and the cook to stand in boiling lead, but the scullion-boy he made his heir.—*Percy: Reliques*, iii. 2.

Isabella or *The Pot of Basil*, a story from Boccaccio turned into verse by Keats (1820).

Isabelle, sister of Léonor, an orphan; brought up by Sganarelle according to his own notions of training a girl to make him a good wife. She was to dress in serge, to keep to the house, to occupy herself in domestic affairs, to sew, knit, and look after the linen, to hear no flattery, attend no places of public amusement, never to be left to her own devices, but to run in harness like a mill-horse. The result was that she duped Sganarelle and married Valère. (See LÉONOR.)—*Molière: L'école des Maris* (1661).

Isabinda, daughter of sir Jealous Traffick a merchant. Her father is resolved she shall marry don Diego Barbinetto, but she is in love with Charles Gripe; and Charles, in the dress of a Spaniard, passing himself off as the Spanish don, marries her.—*Mrs. Centlivre: The Busy Body* (1709).

Isenbras (*Sir*), a hero of mediæval romance. Sir Isenbras was at first proud and presumptuous, but adversity made him humble and penitent. In this stage he carried two children of a poor woodcutter across a ford on his horse.

⁂ Millais has taken sir Isenbras carrying the children across the ferry, as the subject of one of his pictures.

> I warne you first at the begynninge
> That I will make no vain carpinge [*prate*] . . .
> Of Octoriane and Isembrase.
> *William of Nassington.*

I'sengrin (*Sir*) or SIR ISENGRIM, the wolf, afterwards created earl of Pitwood, in the beast-epic of *Reynard the Fox*. Sir Isengrin typifies the *barons*, and Reynard the *Church*. The gist of the tale is to show how Reynard overreaches his uncle Wolf (1498).

Iseult of Brittany, the lady-love of Tristram. Tennyson tells the tale in *The Last Tournament* (*Idylls of the King*).

(Matthew Arnold wrote *Tristram and Iseult*. See YSOLDE.)

Ishah, the name of Eve before the Fall; so called because she was taken out of *ish, i.e.* "man" (*Gen.* ii. 23); but after the expulsion from paradise Adam called his wife Eve or Havah, *i.e.* "the mother of all living" (*Gen.* iii. 20).

Ishban, meant for sir Robert Clayton. There is no such name in the Bible as Ishban; but Tate speaks of "extorting Ishban" pursued by "bankrupt heirs." He says he had occupied himself long in cheating, but then undertook to "reform the state."

> Ishban of conscience suited to his trade,
> As good a saint as usurer e'er made . . .
> Could David . . . scandalize our peerage with his name . . .
> He'd e'en turn loyal to be made a peer.
> *Tate: Absalom and Achitophel*, ii. (1682).

Ish'bosheth, in Dryden's satire of *Absalom and Achitophel*, is meant for Richard Cromwell, whose father Oliver is called "Saul." As Ishbosheth was the only surviving son of Saul, so Richard was the only surviving son of Cromwell. As Ishbosheth was accepted king on the death of his father by all except the tribe of Judah, so Richard was acknowledged "protector" by all except the royalists. As Ishbosheth reigned only a few months, so Richard, after a few months, retired into private life.

> They who, when Saul was dead, without a blow
> Made foolish Ishbosheth the crown forego.
> *Dryden: Absalom and Achitophel*, i. (1681).

Ish'monie (3 *syl.*), the petrified city in Upper Egypt, full of inhabitants all turned to stone.—*Perry: View of the Levant.*

(Captain Marryat has borrowed this idea in his *Pacha of Many Tales.*)

I'sidore (3 *syl.*), a Greek slave, the concubine of don Pèdre a Sicilian nobleman. This slave is beloved by Adraste (2 *syl.*) a French gentleman, who plots to allure her away. He first gets introduced as a portrait-painter, and reveals his love. Isidore listens with pleasure, and promises to elope with him. He then sends his slave Zaïde to complain to don Pèdre of ill-treatment, and to crave protection. Don Pèdre promises to stand her friend, and at this moment Adraste appears and

demands that she be given up to the punishment she deserves. Pèdre intercedes; Adraste seems to relent; and the Sicilian calls to the young slave to appear. Instead of Zaïde, Isidore comes forth in Zaïde's veil. "There," says Pédre, "I have arranged everything. Take her, and use her well." "I will do so," says the Frenchman, and leads off the Greek slave.—*Molière: Le Sicilien ou L'Amour Peindre* (1667).

Isis (Egyptian), the Moon personified. Called "the great mother goddess, mother of Horus" (*Cleopatra*, p. 37). The sun is Osi'ris.

Mother Isis was arisen, and threw her gleaming robe across the bosom of the earth.—*H. Rider Haggard: Cleopatra*, ch. iii.

They [*the priests*] wore rich mitres shapèd like the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.
Spenser: Faërie Queene, v. 7 (1596).

Isis, a poem by Mason (1748), being an attack on Oxford Jacobinism. Warton replied to it in what he calls *The Triumph of Isis* (1749).

Iskander Beg=*Alexander the Great*, George Castriot (1414–1467). (See SKANDERBEG.)

Iskander with the Two Horns, Alexander the Great.

This Friday is the 18th day of the moon of Safar, in the year 653 [i.e. *of the hegʻira, or* A.D. 1255] since the retreat of the great prophet from Mecca to Medi'na; and in the year 7320 of the epoch of the great Iskander with the two horns.—*Arabian Nights* ("The Tailor's Story").

Island of the Seven Cities, a kind of Dixie's land, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Islands of the Blest, called by the Greeks "Happy Islands," and by the Latins "Fortunate Islands;" imaginary islands somewhere in the West, where the favourites of the gods are conveyed at death, and dwell in everlasting joy.

Their place of birth alone is mute
To sounds that echo further west
Than your sire's Islands of the Blest.
Byron.

Isle of Lanterns, an imaginary country, inhabited by pretenders to knowledge, called "Lanternois."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

¶ Lucian has a similar conceit, called *The City of Lanterns;* and dean Swift, in his *Gulliver's Travels*, makes his hero visit Laputa, which is an empire of quacks, false projectors, and pretenders to science.

Isle of Mist, the Isle of Skye, whose high hills are almost always shrouded in mist.

Nor sleep thy hand by thy side, chief of the Isle of Mist.—*Ossian: Fingal*, i.

Isle of Saints, Ireland. So called in the early Middle Ages, from the readiness with which its people accepted the Christian faith; and also from the number of its learned ecclesiastics.

Islington (*The marquis of*), one of the companions of Billy Barlow the noted archer. Henry VIII. jocosely created Barlow "duke of Shoreditch," and his two companions "earl of Pancras" and "marquis of Islington."

Ismael "the Infidel," one of the Immortal Guard.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

(Lord Lytton, at the age of 15, wrote an Oriental tale so called. It was published in 1820.)

Isme'ne and Isme'nias, a love story in Greek by Eustathius, in the twelfth century. It is puerile in its delineation of character, and full of plagiarisms; but many of its details have been copied by D'Urfé, Montemayor, and others. Ismenê is the "dear and near and true" lady of Isme'nias.

N.B.—Through the translation by Godfrey of Viterbo, the tale of *Ismenê and Ismenias* forms the basis of Gower's *Confeisso Amantis*, and Shakespeare's *Pericles Prince of Tyre.*

Isme'no, a magician, once a Christian, but afterwards a renegade to Islam. He was killed by a stone hurled from an engine.—*Tasso: Jerusalem Delivered*, xviii. (1575).

Isoc'rates (*The French*), Esprit Fléchier, bishop of Nismes (1632–1710).

Isoline (3 *syl.*), the high-minded and heroic daughter of the French governor of Messi'na, and bride of Fernando (son of John of Procida). Isoline was true to her husband, and true to her father, who had opposite interests in Sicily. Both fell victims to the butchery called the "Sicilian Vespers" (March 30, 1282), and Isoline died of a broken heart.—*Knowles: John of Procida* (1840).

Isolt (so Tennyson, in *The Last Tournament*, spells the name YSOLT, *q.v.*). There are two ladies connected with Arthurian romance of this name: one, Isolt "the Fair," daughter of Anguish king of Ireland; and the other Isolt "of the White Hands," daughter of Howell

king of Brittany. Isolt *the Fair* was the wife of sir Mark king of Cornwall, but Isolt *of the White Hands* was the wife of sir Tristram. Sir Tristram loved Isolt *the Fair;* and Isolt hated sir Mark, her husband, with the same measure that she loved sir Tristram, her nephew-in-law. Tennyson's tale of the death of sir Tristram is so at variance with the romance, that it must be given separately. He says that sir Tristram was one day dallying with Isolt *the Fair*, and put a ruby carcanet round her neck. Then, as he kissed her throat—

Out of the dark, just as the lips had touched,
Behind him rose a shadow and a shriek—
"Mark's way!" said Mark, and clove him thro' the brain.
Tennyson: The Last Tournament. (See ISOND.)

Isond, called *La Beale Isond*, daughter of Anguish king of Ireland. When sir Tristram vanquished sir Marhaus, he went to Ireland to be cured of his wounds. La Beale Isond was his leech, and fell in love with him; but she married sir Mark the dastard king of Cornwall. This marriage was a very unhappy one, for Isond hated Mark as much as she loved sir Tristram, with whom she eloped and lived in Joyous Guard Castle, but was in time restored to her husband, and Tristram married Isond the *Fair-handed.* In the process of time, Tristram, being severely wounded, sent for La Beale Isond, who alone could cure him, and if the lady consented to come the vessel was to hoist a white flag. The ship hove in sight, and Tristram's wife, out of jealousy, told him it carried a *black* flag at the mast-head. On hearing this, sir Tristram fell back on his bed, and died. When La Beale Isond landed, and heard that sir Tristram was dead, she flung herself on the body, and died also. The two were buried in one grave, on which a rose and vine were planted, which grew up and so intermingled their branches that no man could separate them.—*Malory: History of Prince Arthur*, ii. (1470).

∴ Sir Palimedes the Saracen (*i.e.* unbaptized) also loved La Beale Isond, but met with no encouragement. Sir Kay Hedius died for love of her.—*History of Prince Arthur*, ii. 172. (See ISOLT.)

Isond, called *le Blanch Mains*, daughter of Howell king of Britain (*i.e.* Brittany). Sir Tristram fell in love with her for her name's sake; but, though he married her, his love for La Beale Isond, wife of his uncle Mark, grew stronger and stronger. When sir Tristram was dying and sent for his uncle's wife, it was Isond *le Blanch Mains* who told him the ship was in sight, but carried a *black* flag at the mast-head; on hearing which sir Tristram bowed his head and died.—*Sir T. Malory: History of Prince Arthur*, ii. 35, etc. (1470). (See ISOLT.)

Is'rael, in Dryden's *Absalom and Achitophel*, means England. As David was king of Israel, so Charles II. was king of England. Of his son, the duke of Monmouth, the poet says—

Early in foreign fields he won renown
With kings and states allied to Israel's crown.
Dryden: Absalom and Achitophel, i. (1681).

Is'raelites (3 *syl.*), Jewish money-lenders.

. . . all the Israelites are fit to mob its
Next owner, for their . . . post-obits.
Byron: Don Juan, i. 125 (1819).

Is'rafil, the angel who will sound the "resurrection blast." Then Gabriel and Michael will call together the "dry bones" to judgment. When Israfil puts the trumpet to his mouth, the souls of the dead will be cast into the trumpet, and when he blows, out will they fly like bees, and fill the whole space between earth and heaven. Then will they enter their respective bodies, Mahomet leading the way.—*Sale: Korân* (Preliminary discourse, iv.).

(Israfil is the angel of melody in paradise. It is said that his ravishing songs, accompanied by the daughters of paradise and the clanging of bells, will give delight to the faithful.)

Is'sachar, in Dryden's *Absalom and Achitophel*, is meant for Thomas Thynne, of Longleate Hall, a friend to the duke of Monmouth. There seems to be a very slight analogy between Thomas Thynne and Issachar son of Jacob. If the *tribe* (compared to an ass overburdened) is alluded to, the poet could hardly have called the rich commoner "*wise* Issachar."

N.B.—Mr. Thynne and count Koningsmark both wished to marry the widow of Henry Cavendish earl of Ogle. Her friends contracted her to the rich commoner, but before the marriage was consummated, he was murdered. Three months afterwards, the widow married the duke of Somerset.

Hospitable treats did most commend
Wise Issachar, his wealthy western friend.
Dryden: Absalom and Achitophel, i. (1681).

Issland, the kingdom of Brunhild.—*The Nibelungen Lied.*

Istakhar, in Fars (Persia), upon a rock. (The word means "the throne of Jemshid.") It is also called "Chil'-Minar'," or *the forty pillars.* The Greeks called it Persep'olis. Istakhar was the

cemetery of the Persian kings, and a royal treasury.

She was fired with impatience to behold the superb tombs of Istakhar, and the palace of forty columns.—*Beckford: Vathek* (1786).

Isumbras (*Sir*) or Ysumbras. (See ISENBRAS, p. 531.)

Itadach (*Colman*), surnamed "The Thirsty." In consequence of his rigid observance of the rule of St. Patrick, he refused to drink one single drop of water; but his thirst in the harvest-time was so great that it caused his death.

Italy, a poem in heroic verse, by Samuel Rogers (1822). It is in two parts, each part in twenty-two subdivisions. The stories, he tells us, are taken from old chronicles.

Item, a money-broker. He was a thorough villain, who could "bully, cajole, curse, fawn, flatter, and filch." Mr. Item always advised his clients not to sign away their money, but at the same time stated to them the imperative necessity of so doing. "I would advise you strongly not to put your hand to that paper, though Heaven knows how else you can satisfy these duns and escape imprisonment."—*Holcroft: The Deserted Daughter* (altered into *The Steward*).

Ith'acan Suitors. During the absence of Ulyssês king of Ithaca in the Trojan war, his wife Penel'opê was pestered by numerous suitors, who assumed that Ulyssês, from his long absence, must be dead. Penelopê put them off by saying she would finish a certain robe which she was making for Laërtês, her father-in-law, before she gave her final answer to any of them; but at night she undid all the work she had woven during the day. At length, Ulyssês returned, and relieved her of her perplexity.

All the ladies, each at each,
Like the Ithacensian suitors in old time,
Stared with great eyes and laughed with alien lips.
Tennyson: The Princess, iv.

Ith'ocles (3 *syl.*), in love with Calantha princess of Sparta. Ithoclês induces his sister Penthēa to break the matter to the princess, and in time she not only becomes reconciled to his love, but also requites it, and her father consents to the marriage. During a court festival, Calantha is informed by a messenger that her father has suddenly died, by a second that Penthea has starved herself to death, and by a third that Ithoclês has been murdered by Or'gilus out of revenge.—*Ford: The Broken Heart* (1633).

Ithu'riel (4 *syl.*), a cherub sent by Gabriel to find out Satan. He finds him squatting like a toad beside Eve as she lay asleep, and brings him before Gabriel. (The word means "God's discovery.")—*Milton: Paradise Lost*, iv. 788 (1665).

Ithuriel's Spear, the spear of the angel Ithuriel, whose slightest touch exposed deceit. Hence, when Satan squatted like a toad "close to the ear of Eve," Ithuriel only touched the creature with his spear, and it resumed the form of Satan.

. . . for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness.
Milton: Paradise Lost, iv. (1665).

Ithu'riel, the guardian angel of Judas Iscariot. After Satan entered into the heart of the traitor, Ithuriel was given to Simon Peter as his second angel.—*Klopstock: The Messiah*, iii., iv. (1748, 1771).

Ivan the Terrible, Ivan IV. of Russia, a man of great energy, but infamous for his cruelties. He was the first to adopt the title of *czar* (1529, 1533–1584).

I'vanhoe (3 *syl.*), a novel by sir W. Scott (1820). A brilliant and splendid romance. Rebecca, the Jewess, was Scott's favourite character. The scene is laid in England in the reign of Richard I., and we are introduced to Robin Hood in Sherwood Forest, banquets in Saxon halls, tournaments, and all the pomp of ancient chivalry. Rowena, the heroine, is quite thrown into the shade by the gentle, meek, yet high-souled Rebecca.

Ivanhoe (*Sir Wilfred, knight of*), the favourite of Richard I., and the disinherited son of Cedric of Rotherwood. Disguised as a palmer, he goes to Rotherwood, and meets there Rowe'na his father's ward, with whom he falls in love; but we hear little more of him except as the friend of Rebecca and her father Isaac of York, to both of whom he shows repeated acts of kindness, and completely wins the affections of the beautiful Jewess. In the grand tournament, Ivanhoe [*I'-van-ho*] appears as the "Desdichado" *or* the "Disinherited Knight," and overthrows all comers. King Richard pleads for him to Cedric, reconciles the father to his son, and the young knight marries Rowena.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ivan'ovitch [*son of Ivan* or *John*], the popular name of a Russian. Similar to our "John-son," the Danish "Jan-sen," and the Scotch "Mac-Ina."

N.B.—The popular name of the English as a people is John Bull; of the Germans, Cousin Michael; of the French, Jean Crapaud; of the Chinese, John Chinaman; of the North American States, Brother Jonathan; of the Welsh, Taffy; of the Scotch, Sandy; of the Swiss, Colin Tampon; of the Russians, Ivan; etc.

Ivàn Ivànovitch, a poem by R. Browning (*Dramatic Idylls*, 1879). The story, which takes place in Russia about "Peter's [the Great] time, when hearts were great, not small," is as follows: Ivàn Ivànovitch, a Russian carpenter, is working at a "huge shipmast trunk," when a sledge dashes up to the workyard with a half-frozen, fainting woman in it, who is recognized by the crowd assembled as "Dmitri's wife." She tells them that on her journey home in the sledge, with her three children, she is overtaken by wolves, and, to save herself, throws the children to the beasts. Ivàn Ivànovitch takes the law into his own hands, and slays her with an axe as she lies before him. The village pope judges that he has done right in killing so vile a mother, and the crowd go to Ivàn's house to tell him he is acquitted. They find him calmly making a model of the Kremlin, with his children round him, and when "they told him he was free as air to walk about," "How otherwise?" asked he, so sure is he that he acted as God's servant.

Iverach (*Allan*), or steward of Inveraschalloch with Gallraith, at the Clachan of Aberfoyle.—*Sir W. Scott: Rob Roy* (time, George I.).

Ives (*St.*), originally called *Slepe*. Its name was changed in honour of St. Ive, a Persian missionary.

> From Persia, led by zeal, St. Ive this island sought,
> And near our eastern fens a fit place finding, taught
> The faith; which place from him alone the name derives,
> And of that sainted man has since been called St. Ives.
> *Drayton: Polyolbion*, xxiv. (1622).

Ivory Gate of Dreams. Dreams which delude pass through the *ivory* gate, but those which come true through the *horn* gate. This whim depends upon two puns: ivory, in Greek, is *elephas*, and the verb *elephairo* means "to cheat;" horn, in Greek is *keras*, and the verb *karanöo* means "to accomplish."

> Sunt geminæ somni portæ, quarum altera fertur
> Cornea, qua veris facilis datur exitus umbris;
> Altera candenti perfecta nitens elephanto,
> Sed falsa ad cælum mittunt insomnia Manes.
> *Virgil: Æneid*, vi. 893-6.

> From gate of horn or ivory, dreams are sent;
> These to deceive, and those for warning meant.
> *E. C. B.*

The title, *The Ivory Gate*, was used for a novel by sir Walter Besant in 1892.

Ivory Shoulder. Demēter ate the shoulder of Pelops, served up by Tan'talos; so when the gods restored the body to life, Demeter supplied the lacking shoulder by one made of ivory.

¶ Pythag'oras had a golden thigh, which he showed to Ab'aris the Hyperborèan priest.

> Not Pelops' shoulder whiter than her hands,
> Nor snowy swans that jet on Isca's sands.
> *Browne: Britannia's Pastorals*, ii. 3 (1613).

Ivory Tube of prince Ali, a sort of telescope, which showed the person who looked through it whatever he wished most to see.—*Arabian Nights* ("Ahmed and Pari-Banou").

Ivry, in France, famous for the battle won by Henry of Navarre over the League (1590).

> Hurrah! hurrah! a single field
> Hath turned the chance of war.
> Hurrah! hurrah! for Ivry,
> And Henry of Navarre.
> *Macaulay: Lays* ("Ivry," 1842).

Ivy Lane, London; so called from the houses of the prebendaries of St. Paul's, overgrown with ivy.

I'wein, a knight of the Round Table. He slays the possessor of an enchanted fountain, and marries the widow, whose name is Laudine. Gaw'ein or Gawain urges him to new exploits, so he quits his wife for a year in quest of adventures, and as he does not return at the stated time, Laudine loses all love for him. On his return, he goes mad, and wanders in the woods, where he is cured by three sorcerers. He now helps a lion fighting against a dragon, and the lion becomes his faithful companion. He goes to the enchanted fountain, and there finds Lunet' prisoner. While struggling with the enchanted fountain, Lunet aids him with her ring, and he in turn saves her life. By the help of his lion, Iwein kills several giants, delivers three hundred virgins, and, on his return to king Arthur's court, marries Lunet.—*Hartmann von der Aue* (thirteenth century).

Ixi'on, king of the Lap'ithæ, attempted to win the love of Hērē (*Juno*); but Zeus substituted a cloud for the goddess, and a centaur was born.

J.

J. (in *Punch*), the signature of Douglas Jerrold, who first contributed to No. 9 of the serial (1803–1858).

Jaafer, who carried the sacred banner of the prophet at the battle of Muta. When one hand was lopped off, he clutched the banner with the other; this hand also being lost, he held it with his two stumps. When, at length, his head was cleft from his body, he contrived so to fall as to detain the banner till it was seized by Abdallah, and handed to Khaled.

¶ Cynægiros, in the battle of Marathon, seized one of the Persian ships with his right hand. When this was lopped off, he laid hold of it with his left; and when this was also cut off, he seized it with his teeth, and held on till he lost his head.

¶ Admiral Benbow, in an engagement with the French near St. Martha, in 1701, was carried on deck on a wooden frame after both his legs and thighs were shivered into splinters by chain-shot.

¶ Almeyda, the Portuguese governor of India, had himself propped against the mainmast after both his legs were shot off.

Jabos (*Jock*), postilion at the Golden Arms inn, Kippletringan, of which Mrs. M'Candlish was landlady.—*Sir W. Scott: Guy Mannering* (time, George II.).

Ja'chin, the parish clerk, who purloined the sacramental money, and died disgraced.—*Crabbe: Borough* (1810).

Jacinta, a first-rate cook, "who deserved to be housekeeper to the patriarch of the Indies," but was only cook to the licentiate Sedillo of Valladolid.—Ch. ii. 1.

The cook, who was no less dexterous than Dame Jacinta, was assisted by the coachman in dressing the victuals.—*Lesage: Gil Blas,* iii. 10 (1715).

Jacin'tha, the supposed wife of Octa'vio, and formerly contracted to don Henrique (2 *syl.*) an uxorious Spanish nobleman. — *Fletcher: The Spanish Curate* (1622).

Jacin'tha, the wealthy ward of Mr. Strickland; in love with Bellamy. Jacintha is staid but resolute, and, though "she elopes down a ladder of ropes" in boy's costume, has plenty of good sense and female modesty.—*Dr. Hoadley: The Suspicious Husband* (1747).

Jack, in Dr. Arbuthnot's *History of John Bull,* is meant for John Calvin. In Swift's *Tale of a Tub,* Calvin is introduced as *Jack.* "Martin" in both these tales means Martin Luther.

Jack (*Colonel*), the hero of Defoe's novel entitled *The History of the Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel, Jacque, vulgarly called Colonel Jack.* The colonel (born a gentleman and bred a pickpocket) goes to Virginia, and passes through all the stages of colonial life, from that of "slavie" to that of an owner of slaves and plantations.

The transition from their refined Oron'datês and Stati'ras to the society of captain [*sic*] Jack and Moll Flanders . . . is (to use a phrase of Sterne) like turning from Alexander the Great to Alexander the coppersmith. — *Encyclopædia Britannica* (article "Romance").

Jack, the wooden figure of a man which formerly struck on a bell at certain times during divine service. Several of these figures still remain in churches in East Anglia. (See Jaquemart, p. 539.)

Jack Amend-all, a nickname given to Jack Cade the rebel, who promised to remedy all abuses (*–1450). As a specimen of his reforms, take the following examples:—

I, your captain, am brave, and vow reformation. There shall be in England seven half-penny loaves sold for a penny; the three-hooped pot shall have ten hoops; and I will make it felony to drink small beer. . . . When I am king, there shall be no money; all shall eat and drink on my score; and I will apparel all in one livery.—*Shakespeare: 2 Henry VI.* act iv. sc. 2 (1591).

Jack and Jill, said to be the Saxon and Norman stocks united. "Jack" is the Saxon *John,* and "Jill" the French *Julienne.*

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and cracked his crown,
And Jill came tumbling after.
Nursery Rhyme.

Or thus, by Samuel Wilberforce—

'Twas not on Alpine ice or snow,
But homely English soil;
"Excelsior!" their motto was;
They spared nor time nor toil;
They did not go for fame or wealth,
But went at duty's call;
And tho' united in their aim,
Were severed in their fall.

Jack and the Bean-Stalk. Jack was a very poor lad, sent by his mother to sell a cow, which he parted with to a butcher for a few beans. His mother, in her rage, threw the beans away; but one of them grew during the night as high as the heavens. Jack climbed the stalk, and, by the direction of a fairy, came to a giant's castle, where he begged food and rest. This he did thrice, and in his three visits stole the giant's red hen which laid golden eggs, his money-bags, and his

harp. As he ran off with the last treasure, the harp cried out, "Master! master!" which woke the giant, who ran after Jack; but the nimble lad cut the beanstalk with an axe, and the giant was killed in his fall.

(This is said to be an allegory of the Teutonic Al-fader: the "red hen" representing the all-producing sun, the "money-bags" the fertilizing rain, and the "harp" the winds.)

Jack-a-Lent, a kind of aunt Sally set up during Lent to be pitched at; hence a puppet, a sheepish booby, a boy-page, a scarecrow. Mrs. Page says to Robin, Falstaff's page—

> You little Jack-a-Lent, have you been true to us?—*Shakespeare: Merry Wives of Windsor*, act iii. sc. 3 (1603).

Jack-in-the-Green, one of the May-day mummers.

(Dr. Owen Pugh says that Jack-in-the-Green represents Melvas king of Somersetshire, disguised in green boughs and lying in ambush for queen Guenever the wife of king Arthur, as she was returning from a hunting expedition.)

Jack of Newbery, John Winchcomb, the greatest clothier of the world in the reign of Henry VIII. He kept a hundred looms in his own house at Newbery, and equipped at his own expense a hundred of his men to aid the king against the Scotch in Flodden Field (1513).

(Thomas Delony published, in 1633, a tale so called.)

Jack Robinson. This famous comic song is by Hudson, tobacconist, No. 98, Shoe Lane, London, in the early part of the nineteenth century. The last line is, "And he was off before you could say 'Jack Robinson.'" The tune to which the words are sung is the *Sailors' Hornpipe.* Halliwell quotes these two lines from an "old play"—

> A warke it ys as easie to be doone
> As 'tys to saye, *Jacke! robys on.*
> *Archaic Dictionary.*

Jack Sprat, of nursery rhymes.

> Jack Sprat could eat no fat,
> His wife could eat no lean;
> And so betwixt 'em both
> They licked the platter clean.

Jack the Giant-Killer, a series of nursery tales to show the mastery of skill and wit over brute strength. Jack encounters various giants, but outwits them all. The following would illustrate the sort of combat: Suppose they came to a thick iron door, the giant would belabour it with his club hour after hour without effect; but Jack would apply a delicate key, and the door would open at once. This is not one of the stories, but will serve to illustrate the sundry contests. Jack was a "valiant Cornishman," and his first exploit was to kill the giant Cormoran, by digging a deep pit which he filmed over with grass, etc. The giant fell into the pit, and Jack knocked him on the head with a hatchet. Jack afterwards obtained a coat of invisibility, a cap of knowledge, a resistless sword, and shoes of swiftness. Thus armed, he almost rid Wales of its giants.

> Our Jack the Giant-killer is clearly the last modern transmutation of the old British legend told by Geoffrey of Monmouth, of Corineus the Trojan, the companion of the Trojan Brutus when he first settled in Britain.—*Masson.*

Jack-with-a-Lantern. This meteoric phenomenon, when seen on the ground or a little above it, is called by sundry names, as Brenning-drake, Burning candle, Corpse candles, Dank Will, Death-fires, Dick-a-Tuesday, Elf-fire, the Fair maid of Ireland, Friar's lantern, Gillion-a-burnt-tail, Gyl Burnt-tail, Ignis fatuus, Jack-o'-lantern, Jack-with-a-lantern, Kit-o'-the-canstick, Kitty-wi'-a-wisp, Mad Crisp, Peg-a-lantern, Puck, Robin Goodfellow, Shot stars, Spittle of the stars, Star jelly, a Sylham lamp, a Walking fire, Wandering fires, Wandering wild-fire, Will-with-a-wisp.

(Those led astray by these "fool fires" are said to be Elf-led, Mab-led, or Puck-led.)

N.B.—When seen on the tips of the fingers, the hair of the head, mast-tops, and so on, the phenomenon is called Castor and Pollux (if double), Cuerpo Santo (Spanish), Corpusants, Dipsas, St. Elmo *or* Fires of St. Elmo (Spanish), St. Ermyn, Feu d'Hélène (French), Fire-drakes, Fuole *or* Looke Fuole, Haggs, Helen (if single), St. Hel'ena, St. Helme's fires, Leda's twins, St. Peter and St. Nicholas (Italian) *or* Fires of St. Peter and St. Nicholas.

(The superstitions connected with these "fool-fires" are: That they are souls broken out from purgatory, come to earth to obtain prayers and masses for their deliverance; that they are the mucus sneezed from the nostrils of rheumatic planets; that they are ominous of death; that they indicate hid treasures; etc.)

Jack's, a noted coffee-house, where London and country millers used to assemble to examine their purchases after

the market was closed. It stood in the rear of old 'Change, London.

Jacks (*The Two Genial*), Jack Munden and Jack Dowton. Planché says, "They were never called anything else." The former was Joseph Munden (1758–1832), and the latter William Dowton (1764–1851).—*Planché: Recollections, etc.*, i. 28.

Jackdaw of Rheims (*The*), one of the Ingoldsby legends (*q.v.*). It describes how a jackdaw stole a cardinal's ring, and the cardinal laid a curse on the thief. The jackdaw soon became a most pitiable object; but ultimately the ring was found in the jackdaw's nest; the curse was removed, the jackdaw recovered, left off his thievish tricks, became a most sanctimonious bird, and at death was canonized as "Jim Crow." (See RHEIMS, etc.)

Jacob the Scourge of Grammar, Giles Jacob, master of Romsey, in Southamptonshire, brought up for an attorney. Author of a *Law Dictionary*, *Lives and Characters of English Poets*, etc. (1686–1744).

Jacob's Ladder, a meteoric appearance resembling broad beams of light from heaven to earth. A somewhat similar phenomenon may be seen when the sun shines through the chink or hole of a closed shutter. The allusion is, of course, to the ladder which Jacob dreamt about (*Gen.* xxviii. 12).

Jacob's Staff, a mathematical instrument for taking heights and distances.

> Reach, then, a soaring quill, that I may write
> As with a Jacob's Staff to take her height.
> *Cleveland: The Hecatomb to his Mistress* (1641).

Jac'omo, an irascible captain and a woman-hater. Frank (the sister of Frederick) is in love with him.—*Beaumont and Fletcher: The Captain* (1613).

Jacques (1 *syl.*), one of the domestic men-servants of the duke of Aranza. The duke, in order to tame down the overbearing spirit of his bride, pretends to be a peasant, and deputes Jacques to represent the duke for the nonce. Juliana, the duke's bride, lays her grievance before "duke" Jacques, but of course receives no redress, although she learns that if a Jacques is "duke," the "peasant" Aranza is the better man.—*Tobin: The Honeymoon* (1804).

Jacques (*Pauvre*), the absent sweetheart of a love-lorn maiden. Marie Antoinette sent to Switzerland for a lass to attend the dairy of her "Swiss village" in miniature, which she arranged in the Little Trianon (Paris). The lass was heard sighing for *pauvre Jacques*, and this was made a capital sentimental amusement for the court idlers. The swain was sent for, and the marriage consummated.

> Pauvre Jacques, quand j'etais près de loi
> Je ne sentais pas ma misère;
> Mais à présent que tu vis loin de moi
> Je manque de tout sur la terre.
> *Marquis de Travenet: Pauvre Jacques.*

Jacques. (See JAQUES.)

Jac'ulin, daughter of Gerrard king of the beggars, beloved by lord Hubert. —*Fletcher: The Beggars' Bush* (1622).

Jaffier, a young man befriended by Priuli, a proud Venetian senator. Jaffier rescued the senator's daughter Belvidera from shipwreck, and afterwards married her clandestinely. The old man now discarded both, and Pierre induced Jaffier to join a junto for the murder of the senators. Jaffier revealed the conspiracy to his wife, and Belvidera, in order to save her father, induced her husband to disclose it to Priuli, under promise of free pardon to the conspirators. The pardon, however, was limited to Jaffier, and the rest were ordered to torture and death. Jaffier now sought out his friend Pierre, and, as he was led to execution, stabbed him to prevent his being broken on the wheel, and then killed himself. Belvidera went mad and died.—*Otway: Venice Preserved* (1682).

*** Betterton (1635–1710), Robert Wilks (1670–1732), Spranger Barry (1719–1777), C. M. Young (1777–1856), and W. C. Macready (1793–1873), are celebrated for this character.

Jaga-naut, the seven-headed idol of the Hindûs, described by Southey in the *Curse of Kehama*, xiv. (1809).

Jaggers, a lawyer of Little Britain, London. He was a burly man, of an exceedingly dark complexion, with a large head and large hand. He had bushy black eyebrows that stood up bristling, sharp suspicious eyes set very deep in his head, and strong black dots where his beard and whiskers would have been if he had let them. His hands smelt strongly of scented soap, he wore a very large watch-chain, was in the constant habit of biting his fore-finger, and when he spoke to any one, he threw his fore-finger at him pointedly. A hard, logical man was Mr. Jaggers, who required an answer to be "yes" or "no," allowed no one to express an opinion, but only to state facts in the

fewest possible words. Magwitch appointed him Pip's guardian, and he was Miss Havisham's man of business.—*Dickens: Great Expectations* (1860).

Jairus's Daughter, restored to life by Jesus, is called by Klopstock Cidli.—*Klopstock: The Messiah,* iv. (1771).

Jalût, the Arabic name for Goliath.—*Sale: Al Korân,* xvii.

James (*Prince*), youngest son of king Robert III. of Scotland, introduced by sir W. Scott in *The Fair Maid of Perth* (1828).

James I. of England, introduced by sir W. Scott in *The Fortunes of Nigel* (1822).

Ja'mie (*Don*), younger brother of don Henrique (2 *syl.*), by whom he is cruelly treated.—*Fletcher: The Spanish Curate* (1622).

Jamie Duffs. Weepers are so called, from a noted Scotchman of the eighteenth century, whose craze was to follow funerals in deep mourning costume.—*Kay: Original Portraits,* i. 7; ii. 9, 17, 95.

Ja'mieson (*Bet*), nurse at Dr. Gray's, surgeon at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Jamshid, king of the genii, famous for a golden cup filled with the elixir of life. The cup was hidden by the genii, but found when digging the foundations of Persep'olis.

> I know, too, where the genii hid
> The jewelled cup of their king Jamshid,
> With life's elixir sparkling high.

Moore: Lalla Rookh ("Paradise and the Peri," 1817).

Jane Eyre, heroine of a novel so called by Currer Bell (Charlotte Bronté).

Jane Shore. (See SHORE.)

Jan'et, the Scotch laundress of David Ramsay the watchmaker.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jan'et of Tomahourich (*Muhme*), aunt of Robin Oig M'Combich a Highland drover.—*Sir W. Scott: The Two Drovers* (time, George III.).

Janet's Repentance, one of the tales in *Scenes of Clerical Life,* by George Eliot (Mrs. J. W. Cross) (1858).

Jannekin (*Little*), apprentice of Henry Smith the armourer.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Jannie Duff, with her little sister and brother, were sent to gather broom, and were lost in the bush (Australia). The parents called in the aid of the native blacks to find them, and on the ninth day they were discovered. "Father," cried the little boy, "why didn't you come before? We cooed quite loud, but you never came." The sister only said, "Cold!" and sank in stupor. Jannie had stripped herself to cover little Frank, and had spread her frock over her sister to keep her warm, and there all three were found almost dead, lying under a bush.

Janot [*Zha-no*], a simpleton, one who exercises silly ingenuity or says vapid and silly things.

> Without being a Janot, who has not sometimes in conversation committed a Janotism?—*Ourry: Trans.*

January and May. January is an old Lombard baron, some 60 years of age, who marries a girl named May. This young wife loves Damyan, a young squire. One day, the old baron found them in close embrace; but May persuaded her husband that his eyes were so dim he had made a mistake, and the old baron, too willing to believe, allowed himself to give credit to the tale.—*Chaucer: Canterbury Tales* ("The Merchant's Tale," 1388).

(Modernized by Ogle and Pope, 1741.)

Jaquemart, the automata of a clock, consisting of a man and woman who strike the hours on a bell. So called from Jean Jaquemart of Dijon, a clockmaker, who devised this piece of mechanism. Menage erroneously derives the word from *jaccomarchiardus* ("a coat of mail"), "because watchmen watched the clock of Dijon fitted with a jaquemart."

Jaquenetta, a country wench courted by don Adriano de Armado.—*Shakespeare: Love's Labour's Lost* (1594).

Jaques, one of the lords attendant on the banished duke in the forest of Arden. A philosophic idler, cynical, sullen, contemplative, and moralizing. He could "suck melancholy out of a song, as a weasel sucks eggs." Jaques resents Orlando's passion for Rosalind, and quits the duke as soon as he is restored to his dukedom.—*Shakespeare: As You Like It* (1598).

N.B.—Sometimes Shakespeare makes one syllable and sometimes two syllables of the word. Sir W. Scott makes one

syllable of it, but Charles Lamb two. For example—

Whom humorous Jaques with envy viewed (1 *syl.*).
Sir W Scott.

Where Jaques fed his solitary vein (2 *syl.*).—*Lamb.*

The "Jaques" of [*Charles M. Young*, 1777–1856] is indeed most musical, most melancholy, attuned to the very wood-walks among which he muses. — *New Monthly Magazine* (1822).

Jaques (1 *syl.*), the miser in a comedy by Ben Jonson, entitled *The Case is Altered* (1574–1637).

Jaques (1 *syl.*), servant to Sulpit'ia a bawd. (See JACQUES.)—*Fletcher: The Custom of the Country* (1647).

Jarley (*Mrs.*), a kind-hearted woman, mistress of a travelling wax-work exhibition, containing "one hundred figures the size of life;" the "only stupendous collection of real wax-work in the world;" "the delight of the nobility and gentry, the royal family, and crowned heads of Europe." Mrs. Jarley was kind to little Nell, and employed her as a decoy-duck to "Jarley's unrivalled collection."

If I know'd a donkey wot wouldn't go
To see Mrs. Jarley's wax-work show;
Do you think I'd acknowledge him? Oh no, no!
Then run to Jarley.
Dickens: The Old Curiosity Shop, xvii. (1840).

Jarnac (*Coup de*), a cut which severs the ham-string. So called from a cut given by Jarnac to La Châteigneraie in a duel fought in the presence of Henri II., in 1547.

Jarn'dyce *v.* **Jarn'dyce** (2 *syl.*), a Chancery suit "never ending, still beginning," which had dragged its slow length along over so many years that it had blighted the prospects and ruined the health of all persons interested in its settlement.—*Dickens: Bleak House* (1852).

Jarn'dyce (*Mr.*), client in the great Chancery suit of "Jarndyce *v.* Jarndyce," and guardian of Esther Summerson. He concealed the tenderest heart under a flimsy churlishness of demeanour, and could never endure to be thanked for any of his numberless acts of kindness and charity. If anything went wrong with him, or if he heard of an unkind action, he would say, "I am sure the wind is in the east;" but if he heard of kindness or goodness, the wind would veer round at once, and be "due west." —*Dickens: Bleak House* (1852).

Jarvie (*Bailie Nicol*), a magistrate at Glasgow, and kinsman of Rob Roy. He is petulant, conceited, purse-proud, without tact, and intensely prejudiced, but kind-hearted and sincere. Jarvie marries his maid. The novel of *Rob Roy* has been dramatized by J. Pocock, and Charles Mackay was the first to appear in the character of "Bailie Nicol Jarvie." Talfourd says (1829), "Other actors are sophisticate, but Mackay is the thing itself."—*Sir W. Scott: Rob Roy* (time, George I.).

The character of Bailie Nicol Jarvie is one of the author's happiest conceptions, and the idea of carrying him to the wild rugged mountains, among outlaws and desperadoes—at the same time that he retained a keen relish of the comforts of the Saltmarket of Glasgow, and a due sense of his dignity as a magistrate—complete the ludicrous effect of the picture.—*Chambers. English Literature*, ii. 587.

Jarvis, a faithful old servant, who tries to save his master, Beverley, from his fatal passion of gambling.—*Edward Moore: The Gamester* (1753).

Jaspar was poor, heartless, and wicked; he lived by highway robbery, and robbery led to murder. One day, he induced a poor neighbour to waylay his landlord; but the neighbour relented, and said, "Though dark the night, there is One above who sees in darkness." "Never fear!" said Jaspar; "for no eye above or below can pierce this darkness." As he spoke, an unnatural light gleamed on him, and he became a confirmed maniac.—*Southey: Jaspar* (a ballad).

Jasper (*Old*), a ploughman at Glendearg Tower.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Jasper (*Sir*), father of Charlotte. He wants her to marry a Mr. Dapper; but she loves Leander, and, to avoid a marriage she dislikes, pretends to be dumb. A mock doctor is called in, who discovers the facts of the case, and employs Leander as his apothecary. Leander soon cures the lady with "pills matrimoniac." In Molière's *Le Médecin Malgré Lui* (from which this play is taken), sir Jasper is called "Géronte" (2 *syl.*).—*Fielding: The Mock Doctor* (1733).

Jasper Packlemerton, of atrocious memory, one of the chief figures in Mrs. Jarley's wax-work exhibition.

"Jasper courted and married fourteen wives, and destroyed them all by tickling the soles of their feet when they were asleep. On being brought to the scaffold and asked if he was sorry for what he had done, he replied he was only sorry for having let them off so easy. Let this," said Mrs. Jarley, "be a warning to all young ladies to be particular in the character of the gentlemen of their choice. Observe, his fingers are curled, as if in the act of tickling, and there is a wink in his eyes."—*Dickens: The Old Curiosity Shop*, xxviii. (1840).

Jaup (*Alison*), an old woman at Middlemas village.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.)

Jaup (*Saunders*), a farmer at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Javan lost his father on the day of his birth, and was brought up in the "patriarch's glen" by his mother, till she also died. He then sojourned for ten years with the race of Cain, and became the disciple of Jubal the great musician. He then returned to the glen, and fell in love with Zillah; but the glen being invaded by giants, Zillah and Javan, with many others, were taken captives. Enoch reproved the giants; and, as he ascended up to heaven, his mantle fell on Javan, who released the captives, and conducted them back to the glen. The giants were panic-struck by a tempest, and their king was killed by some unknown hand.—*James Montgomery: The World before the Flood* (1812).

Ja'van's Issue, the Ionians and Greeks generally (*Gen.* x. 2). Milton uses the expression in *Paradise Lost*, i. 508.

(In *Isa.* lxvi. 19 and in *Ezek.* xxvii. 13 the word is used for Greeks collectively.)

Javert, an officer of police, the impersonation of inexorable law.—*Victor Hugo: Les Miserables* (1862).

Ja'zer, a city of Gad, personified by Isaiah. "Moab shall howl for Moab, every one shall howl. . . . I will bewail, with the weeping of Jazer, the vine of Sibmah; I will water thee with my tears, O Heshbon."—*Isa.* xvi. 7–9.

It did not content the congregation to weep all of them; but they howled with a loud voice, weeping with the weeping of Jazer.—*Kirkton*, 150.

Jealous Traffick (*Sir*), a rich merchant, who fancies everything Spanish is better than English, and intends his daughter Isabinda to marry don Diego Barbinetto, who is expected to arrive forthwith. Isabinda is in love with Charles [Gripe], who dresses in a Spanish costume, passes himself off as don Diego Barbinetto, and is married to Isabinda. Sir Jealous is irritable, headstrong, prejudiced, and wise in his own conceit.—*Mrs. Centlivre: The Busy Body* (1709).

Jealous Wife (*The*), a comedy by George Colman (1761). Harriot Russet marries Mr. Oakly, and becomes "the jealous wife;" but is ultimately cured by the interposition of major Oakley, her brother-in-law.

(This comedy is founded on Fielding's *Tom Jones.*)

Jeames de la Pluche, a flunky, in the service of sir George Flimsey of Berkley Square, who comes unexpectedly into a large fortune. Jeames is a synonym for a flunky.—*Thackeray: Jeames's Diary* (1849).

Jean des Vignes, a drunken performer of marionettes. The French say, *Il fait comme Jean des Vignes* (*i.e.* "He is a good-for-nothing fellow"); *Le mariage de Jean des Vignes* (*i.e.* "a hedge marriage"); *Un Jean des Vignes* (*i.e.* "an ungain-doing fellow"); *Plus sot que Jean des Vignes* (*i.e.* "worse than come out"), etc.

Jean! que dire sur Jean? C'est un terrible nom,
Qui jamais n'accompagne une épithète honête.
Jean des Vignes, Jean ligne. Où vais-je? Trouvez bon
Qu'en si beau chemin je m'arrête.
Virgil Travesti ("Juno to Æneas"), vii.

Jean Folle Farine, a merry Andrew, a poor fool, a Tom Noodle. So called because he comes on the stage like a great loutish boy, dressed all in white, with his face, hair, and hands thickly covered with flour. Scaramouch is a sort of Jean Folle Farine.

(Ouida has a novel called *Folle Farine*, but she uses the phrase in quite another sense.)

Jean Jacques. So J. J. Rousseau is often called (1712–1778).

That is almost the only maxim of Jean Jacques to which I can . . . subscribe.—*Lord Lytton.*

Jean Paul. J. P. Friedrich Richter is generally so called (1763–1825).

Jeanne of Alsace, a girl ruined by Dubosc the highwayman. She gives him up to justice, in order to do a good turn to Julie Lesurques (2 *syl.*), who had befriended her.—*Stirling: The Courier of Lyons* (1852).

Jebusites (*The*). The Catholics are so called in Dryden's *Absalom and Achitophel.*

But far more numerous was the herd of such,
Who think too little, and who talk too much;
These out of mere instinct, they knew not why,
Adored their fathers' God, and property;
And, by the same blind benefit of fate,
The devil and the Jebusite did hate.
Part i. par. 530–540 (1681).

Jedburgh, Jeddart, or **Jedwood Justice,** hang first and try afterwards. The custom rose from the summary way of dealing with border marauders.

(Jeddart and Jedwood are merely corruptions of Jedburgh.)

¶ *Cupar Justice* is the same thing.

¶ *Abingdon Law*, the same as "Jedburgh Justice." In the Commonwealth, major-general Brown, of Abingdon, first hanged his prisoners and then tried them.

¶ *Lynch Law*, mob law. So called from James Lynch of Piedmont, in Virginia. It is a summary way of dealing with marauders, etc. Called in Scotland, Burlaw or Byrlaw.

Jeddler (*Dr.*), "a great philosopher." The heart and mystery of his philosophy was to look upon the world as a gigantic practical joke; something too absurd to be considered seriously by any rational man. A kind and generous man by nature was Dr. Jeddler, and though he had taught himself the art of turning good to dross and sunshine into shade, he had not taught himself to forget his warm benevolence and active love. He wore a pigtail, and had a streaked face like a winter pippin, with here and there a dimple "to express the peckings of the birds;" but the pippin was a tempting apple, a rosy, healthy apple after all.

Grace and *Marion Jeddler*, daughters of the doctor, beautiful, graceful, and affectionate. They both fell in love with Alfred Heathfield; but Alfred loved the younger daughter. Marion, knowing the love of Grace, left her home clandestinely one Christmas Day, and all supposed she had eloped with Michael Warden. In due time, Alfred married Grace, and then Marion made it known to her sister that she had given up Alfred out of love to her, and had been living in concealment with her aunt Martha. Report says she subsequently married Michael Warden, and became the pride and honour of his country mansion.—*Dickens: The Battle of Life* (1846).

Jed'ida and Benjamin, two of the children that Jesus took in His arms and blessed.

"Well I remember," said Benjamin, "when we were on earth, with what loving fondness He folded us in His arms; how tenderly He pressed us to His heart. A tear was on His cheek, and I kissed it away. I see it still, and shall ever see it." "And I, too," answered Jedida, "remember when His arms were clasped around me, how He said to our mothers, 'Unless ye become as little children, ye cannot enter the kingdom of heaven.'"—*Klopstock: The Messiah*, i. (1748).

Jehoi'achim, the servant of Joshua Geddes the quaker.—*Sir W. Scott: Redgauntlet* (time, George III.).

Jehu, a coachman, one who drives at a rattling pace.

The driving is like the driving of Jehu the son of Nimshi; for he driveth furiously.—2 *Kings* ix. 20.

Jehu (*Companions of*). The "Chouans" were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu on his being set over the kingdom of Israel. As Jehu was to cut off Ahab and Jezebel, with all their house; so the Chouans were to cut off Louis XVI., Marie Antoinette, and all the Bourbons.

Jehu and Henry IV. While Ahab king of Israel was alive, Jehu was anointed king, and the heads of Ahab's sons, enclosed in baskets, were sent to Jehu as an acceptable present.—2 *Kings* x. 9 (B.C. 884).

¶ While Richard II. was still living, Henry [IV.] was anointed king of England, and the heads of the earls of Kent, Salisbury, and Holland, who had conspired against him, were sent in baskets to him as an acceptable present.—*Froissart*, bk. iv. ch. 119 (A.D. 1400).

Jekyll (*Dr.*) **and Mr. Hyde.** This is a remarkable allegory, illustrating the dual nature of man. Dr. Jekyll is an honourable man, beloved by all for his philanthropic labours. Mr. Hyde is positively loathsome, and from him all shrink as from one deformed and foul. He lives without restraint, and plunges into all manner of evil. The truth is that Dr. Jekyll is Mr. Hyde. He has discovered a potion by means of which he can change himself into Mr. Hyde, and another to effect the change back again into Dr. Jekyll. He says at the outset that he can be rid of Mr. Hyde at will; but not till Mr. Hyde commits a dastardly and outrageous murder does Dr. Jekyll promise to have no more to do with Mr. Hyde. Even then he does not make an absolute renunciation of the past, for he still keeps the house where he lived as Mr. Hyde, as well as the clothes he then wore. At last he locks the door which leads into Hyde's house, and stamps the key underfoot. But it is too late. He finds himself transformed into Mr. Hyde without taking the potion; and, though he takes double doses of the other potion to keep himself Dr. Jekyll, he often lapses. At last he can procure no more of one of the ingredients of the mixture, and commits suicide.—*R. L. Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

Jel'licot (*Old Goody*), servant at the under-keeper's hut, Woodstock Forest.—

Sir W. Scott: Woodstock (time, Commonwealth).

Jel'lyby (*Mrs.*), a sham philanthropist, who spends her time, money, and energy on foreign missions, to the neglect of her family and home duties. Untidy in dress, living in a perfect litter, she has a habit of looking "a long way off," as if she could see nothing nearer to her than Africa. Mrs. Jellyby is quite overwhelmed with business correspondence relative to the affairs of Borrioboola Gha.—*Dickens: Bleak House*, iv. (1852).

Jemlikha, the favourite Greek slave of Dakiānos of Ephesus. Nature had endowed him with every charm, "his words were sweeter than the honey of Arabia, and his wit sparkled like a diamond." One day, Dakianos was greatly annoyed by a fly, which persisted in tormenting the king, whereupon Jemlikha said to himself, "If Dakianos cannot rule a fly, how can he be the creator of heaven and earth?" This doubt he communicated to his fellow-slaves, and they all resolved to quit Ephesus, and seek some power superior to that of Dakianos.—*Comte Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

Jemmie Duffs, weepers. (See JAMIE DUFFS, p. 539.)

Jemmies, sheep's heads, and also a house-breaker's instrument.

Mr. Sikes made many pleasant witticisms on "jemmies," a cant name for sheep's heads, and also for an ingenious implement much used in his profession.—*Dickens: Oliver Twist* (1837).

Jemmy. This name, found on engravings of the eighteenth century, means James Worsdale (died 1767).

Jemmy Dawson, a ballad by Shenstone, relating the love of Kitty for captain Dawson, in the service of the young chevalier. He was "hanged, drawn, and quartered" on Kennington Common in 1746.

Jemmy Twitcher, a cunning and treacherous highwayman.—*Gay: The Beggar's Opera* (1727).

(Lord Sandwich, member of the Kit-Kat Club, was called "Jemmy Twitcher," 1765.)

Jenkin, the servant of George-a-Green. He says a fellow ordered him to hold his horse, and see that it took no cold. "No, no," quoth Jenkin, "I'll lay my cloak under him." He did so, but "mark you," he adds, "I cut four holes in my cloak first, and made his horse stand on the bare ground."—*R. Greene: George-a-Green, the Pinner of Wakefield* (1584).

Jenkin, one of the retainers of Julian Avenel (2 *syl.*) of Avenel Castle.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Jenkins (*Mrs. Winifred*), Miss Tabitha Bramble's maid, noted for her bad spelling, misapplication of words, and ludicrous misnomers. Mrs. Winifred Jenkins is the original of Mrs. Malaprop. —*Smollett: The Expedition of Humphry Clinker* (1771).

Jenkins, a vulgar lick-spittle of the aristocracy, who retails their praises and witticisms, records their movements and deeds, gives flaming accounts of their dresses and parties, either *vivâ voce* or in newspaper paragraphs: "Lord and lady Dash attended divine service last Sunday, and were very attentive to the sermon" (wonderful!). "Lord and lady Dash took a drive *or* walk last Monday in their magnificent park of Snobdoodleham. Lady Dash wore a mantle of rich silk, a bonnet with ostrich fellows, and shoes with rosettes." The name is said to have been given by *Punch* to a writer in the *Morning Post*.

Jenkinson (*Ephraim*), a green old swindler, whom Dr. Primrose met in a public tavern. Imposed on by his venerable appearance, apparent devoutness, learned talk about "cosmogony," and still more so by his flattery of the doctor's work on the subject of monogamy, Dr. Primrose sold the swindler his horse, Old Blackberry, for a draft upon Farmer Flamborough. When the draft was presented for payment, the farmer told the vicar that Ephraim Jenkinson "was the greatest rascal under heaven," and that he was the very rogue who had sold Moses Primrose the spectacles. Subsequently the vicar found him in the county jail, where he showed the vicar great kindness, did him valuable service, became a reformed character, and probably married one of the daughters of Farmer Flamborough.—*Goldsmith: Vicar of Wakefield* (1765).

For our own part, we must admit that we have never been able to treat with due gravity any allusion to the learned speculations of Man'etho, Bero'sius, or Sanchoni'athon, from their indissoluble connection in our mind with the finished cosmogony of Jenkinson.—*Encyclopædia Britannica* (article, "Romance").

Jennie, housekeeper to the old laird of Dumbiedikes.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Jenny [DIVER]. Captain Macheath says, "What, my pretty Jenny! as prim and demure as ever? There's not a prude, though ever so high bred, hath a more sanctified look, with a more mischievous heart." She pretends to love Macheath, but craftily secures one of his pistols, that his other "pals" may the more easily betray him into the hands of the constables (act ii. sc. 1).—*Gay: The Beggar's Opera* (1727).

Jenny l'Ouvrière, the type of a hard-working Parisian needlewoman. She is contented with a few window-flowers which she terms "her garden," a caged bird which she calls "her songster;" and when she gives the fragments of her food to some one poorer than herself, she calls it "her delight."

> Entendez-vous un oiseau familier?
> C'est le chanteur de Jenny l'Ouvrière,
> Au cœur content, content de peu
> Elle pourrait être riche, et préfère
> Ce qui vient de Dieu.
>
> *Emile Barateau* (1847).

Jeph'thah's Daughter. When Jephthah went forth against the Ammonites, he vowed that if he returned victorious he would sacrifice, as a burnt offering, whatever first met him on his entrance into his native city. He gained a splendid victory, and at the news thereof his only daughter came forth dancing to give him welcome. The miserable father rent his clothes in agony, but the noble-spirited maiden would not hear of his violating the vow. She demanded a short respite, to bewail upon the mountains her blighted hope of becoming a mother, and then submitted to her fate.—*Judg.* xi.

¶ An almost identical tale is told of Idom'eneus king of Crete. On his return from the Trojan war, he made a vow in a tempest that, if he escaped, he would offer to Neptune the first living creature that presented itself to his eye on the Cretan shore. His own son was there to welcome him home, and Idomeneus offered him up a sacrifice to the sea-god, according to his vow. Fénelon has introduced this legend in his *Télémaque*, v.

¶ Agamemnon vowed to Diana, if he might be blessed with a child, that he would sacrifice to her the dearest of all his possessions. Iphigenīa, his infant daughter, was, of course, his "dearest possession;" but he refused to sacrifice her, and thus incurred the wrath of the goddess, which resulted in the detention of the Trojan fleet at Aulis. Iphigenia being offered in sacrifice, the offended deity was satisfied, and interposed at the critical moment, by carrying the princess to Tauris and substituting a stag in her stead.

¶ The latter part of this tale cannot fail to call to mind the offering of Abraham. As he was about to take the life of Isaac, Jehovah interposed, and a ram was substituted for the human victim.—*Gen.* xxii.

> [*Be*] not bent as Jephthah once,
> Blindly to execute a rash resolve;
> Whom better it had suited to exclaim,
> "I have done ill!" than to redeem his pledge
> By doing worse. Not unlike to him
> In folly that great leader of the Greeks—
> Whence, on the altar Iphigenia mourned
> Her virgin beauty.
>
> *Dante: Paradise*, v. (1311).

¶ Iphigēnia, in Greek, Ἰφιγενεία, is accented incorrectly in this translation by Cary.

¶ Jephthah's daughter has often been dramatized. Thus we have in English *Jephthah his Daughter*, by Plessie Morney; *Jephthah* (1546), by Christopherson; *Jephthah*, by Buchanan (1554); and *Jephthah* (an opera, 1752), by Handel.

∴ Percy, in his *Reliques* (bk. ii. 3), has inserted a ballad called *Jephthah, Judge of Israel*, which Hamlet quotes (act ii. sc. 2)—

> *Hamlet:* O Jeptha, judge of Israel, what a treasure hadst thou!
> *Polonius:* What [*a*] treasure had he, my lord?
> *Hamlet:* Why, "*one fair and no more, the which he loved passing well.*"
> *Polonius:* If you call me Jeptha, my lord, I have a daughter, that I love passing well.
> *Hamlet:* Nay, that follows not.
> *Polonius:* What follows then, my lord?
> *Hamlet:* Why, "*As by lot, God wot.*"

The first verse of the ballad is—

> Have you not heard these many years ago,
> Jeptha was judge of Israel;
> He had one only daughter, and no mo,
> The which he lovèd passing well,
> And as by lot, God wot,
> It so came to pass . . .

(Polonius asks, "What follows ['passing well']?" to which Hamlet replies, "As by lot, God wot.")

Jepson (*Old*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Jeremi'ah (*The British*), Gildas, author of *De Exidio Britanniæ*, a book of lamentations over the destruction of Britain. He is so called by Gibbon (516–570).

Jer'emy (*Master*), head domestic of lord Saville.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jeremy Diddler, an adept at raising money on false pretences.—*Kenney: Raising the Wind* (1803).

Jericho, the manor of Blackmore, near Chelmsford. Here Henry VIII. had a house of pleasure, and when he was absent on some affair of gallantry, the expression in vogue was, "He's gone to Jericho."

Jermyn (*Matthew*) the lawyer, husband of Mrs. Transome, and father of Harold.—*George Eliot* (Mrs. J.W. Cross): *Felix Holt, the Radical* (a novel, 1866).

Jerningham (*Master Thomas*), the duke of Buckingham's gentleman.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jerome (*Don*), father of don Ferdinand and Louisa; pig-headed, passionate, and mercenary, but very fond of his daughter. He insists on her marrying Isaac Mendoza, a rich Portuguese Jew; but Louisa, being in love with don Antonio, positively refuses to do so. She is turned out of the house by mistake, and her duenna is locked up, under the belief that she is Louisa. Isaac, being introduced to the duenna, elopes with her, supposing her to be don Jerome's daughter; and Louisa, taking refuge in a convent, gets married to don Antonio. Ferdinand, at the same time, marries Clara the daughter of don Guzman. The old man is well content, and promises to be the friend of his children, who, he acknowledges, have chosen better for themselves than he had done for them.—*Sheridan: The Duenna* (1775).

Jerome (*Father*), abbot at St. Bride's Convent.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Jeron'imo, the principal character in *The Spanish Tragedy*, by Thomas Kyd (1597). On finding his application to the king ill-timed, he says to himself, "Go by! Jeronimo;" which so tickled the fancy of the audience that it became a common street jest.

Jerry, manager of a troupe of dancing dogs. He was a tall, black-whiskered man, in a velveteen coat.—*Dickens: The Old Curiosity Shop*, xviii. (1840).

Jerry Cruncher. (See CRUNCHER, p. 249)

Jerry Hawthorn, the rustic in Pierce Egan's *Life in London* (1824). (See CORINTHIAN TOM, p. 235.)

Jerry Sneak, a hen-pecked husband.—*Foote: Mayor of Garratt* (1763).

Jerryman'dering, so dividing a state or local district as to give one part of it a political advantage over the other. The word is a corruption of "Gerrymandering;" so called from Elbridge Gerry, governor of Massachusetts, member of Congress from 1776 to 1784, and vice-president of the United States in 1812. Elbridge Gerry died in 1814.

Jeru'salem, in Dryden's *Absalom and Achitophel*, means London; "David" is Charles II., and "Absalom" the duke of Monmouth, etc.

> The inhabitants of old Jerusalem
> Were Jebusites [*Catholics*].
>
> Pt. i. 87, 88.

Jerusalem. 1. Henry IV. was told "he should not die but in Jerusalem." Being in Westminster Abbey, he inquired what the chapter-house was called, and when he was told it was called the "Jerusalem Chamber," he felt sure that he would die there "according to the prophecy," and so he did.

2. Pope SYLVESTER II. was told the same thing, and died as he was saying mass in a church so called at Rome.—*Brown: Fasciculus.*

3. CAMBYSES, son of Cyrus, was told that he should die in Ecbat'ana, which he supposed meant the capital of Media; but he died of his wounds in a place so called in Syria.

Jerusalem (*The Fall of*), a dramatic poem by dean Milman (1820).

Jerusalem Delivered, an epic poem in twenty books, by Torquato Tasso (1575). The tale is as follows:—

The crusaders, having encamped on the plains of Torto'sa, choose Godfrey for their chief. The overtures of Argantês being declined, war is declared by him in the name of the king of Egypt. The Christian army reaches Jerusalem, but it is found that the city cannot be taken without the aid of Rinaldo, who had withdrawn from the army because Godfrey had cited him for the death of Girnando, whom he had slain in a duel. Godfrey sends to the enchanted island of Armi'da to invite the hero back, and on his return Jerusalem is assailed in a night attack. The poem concludes with the triumphant entry of the Christians into the Holy City, and their adoration at the Saviour's tomb.

(The two chief episodes are the loves of Olindo and Sophronia, and of Tancred and Corinda.)

English translations in verse by Carew in 1594; by Fairfax in 1600; and by Hoole in 1762.

Jervis (*Mrs.*), the virtuous housekeeper of young squire B. Mrs. Jervis protects Pam'ela when her young master assails her.—*Richardson: Pamela* or *Virtue Rewarded* (1740).

Jessamy, the son of colonel Oldboy. He changed his name in compliment to lord Jessamy, who adopted him and left him his heir. Jessamy is an affected, conceited prig, who dresses as a fop, carries a muff to keep his hands warm, and likes old china better than a pretty girl. This popinjay proposes to Clarissa Flowerdale; but she despises him, much to his indignation and astonishment.—*Bickerstaff: Lionel and Clarissa* (1735–1790).

He's a coxcomb, a fop, a dainty milksop,
Who essenced and dizened from bottom to top,
And looked like a doll from a milliner's shop . . .
He shrugs and takes snuff, and carries a muff,
A minickin, finicking, French powdered puff.
Act i. 1.

Jessamy. As an adjective, having the colour or smell of jasmine. As a noun, the plant jasmine; one who wears jasmine in a button-hole; a fop. (See the *Standard Dict. of Eng. Lang.*, p. 962.)

Jessamy Bride (*The*), Mary Horneck, with whom Goldsmith fell in love in 1769.

A writer in *Notes and Queries*, April 10, 1897, suggests that "jessamy" is equivalent to "jasmine," and that Goldsmith simply used the word to express Mary's sweetness, daintiness, and grace. The flowers of the jasmine were used to perfume gloves; and Pepys, in his *Diary*, February 15, 1668–9, says, "I did this day call at the New Exchange, and bought her . . . and two pairs of jessimy gloves."

(Frankfort Moore has just (1897) written a novel so called.)

Jes'sica, daughter of Shylock the Jew. She elopes with Lorenzo.—*Shakespeare: Merchant of Venice* (1597).

Jessica cannot be called a sketch, or, if a sketch, she is dashed off in glowing colours from the rainbow palette of a Rubens. She has a rich tint of Orientalism shed over her.—*Mrs. Jameson.*

Jessie, the Flower o' Dumblane (*The Charming Young*), a song by Robert Tannahill.

How sweet is the brier, in its saft fauldin' blossom!
And sweet is the hill wi' its mantle o' green;
Yet fairer and sweeter, and dear to my bosom,
The charming young Jessie, the flower o' Dumblane.

Jesters. (See FOOLS, p. 380.)

Jests (*The Father of*), Joseph *or* Joe Miller, an English comic actor, whose name has become a household word for a stale jest (1684–1738). The book which goes by his name was compiled by Mr. Mottley the dramatist (1739). Joe Miller himself never uttered a jest in his life, and it is a *lucus a non lucendo* to father them on such a taciturn, commonplace dullard.

Jesus Christ and the Clay Bird. The *Korân* says, "O Jesus, son of Mary, remember . . . when thou didst create of clay the figure of a bird . . . and didst breathe thereon, and it became a bird!"—Ch. v.

N.B.—The allusion is to a legend that Jesus was playing with other children who amused themselves with making clay birds, but when the child Jesus breathed on the one He had made, it instantly received life and flew away.—*Hone: Apocryphal New Testament* (1820).

Jew (*The*), a comedy by R. Cumberland (1776), written to disabuse the public mind of unjust prejudices against a people who have been long "scattered and peeled." The Jew is Sheva, who was rescued at Cadiz from an *auto da fe* by don Carlos, and from a howling London mob by the son of don Carlos, called Charles Ratcliffe. His whole life is spent in unostentatious benevolence, but his modesty is equal to his philanthropy. He gives £10,000 as a marriage portion to Ratcliffe's sister, who marries Frederick Bertram, and he makes Charles the heir of all his property.

Shylock the Jew. Of C. Macklin's acting Pope said—

This is the Jew
That Shakespeare drew.

Jew (*The Wandering*).

1. *Of Greek tradition.* ARIS'TEAS, a poet, who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth.

2. *Of Jewish story.* Tradition says that CARTAPH'ILOS, the door-keeper of the judgment-hall in the service of Pontius Pilate, struck our Lord as he led Him forth, saying, "Get on! Faster, Jesus!" Whereupon the Man of Sorrows replied, "I am going; but tarry thou till I come [*again*]." This man afterwards became a Christian, and was baptized by Ananias under the name of Joseph. Every hundred years he falls into a trance, out of which he rises again at the age of 30.

3. *In German legend*, the Wandering Jew is associated with JOHN BUTTADÆUS, seen at Antwerp in the thirteenth century, again in the fifteenth, and again in the sixteenth centuries. His last appearance was in 1774, at Brussels.

(Leonard Doldius, of Nürnberg, in his *Praxis Alchymiæ* (1604), says that the Jew Ahasue'rus is sometimes called "Buttadæus.")

4. *The French legend.* The French call the Wandering Jew ISAAC LAKE'DION or Laquedem. (See *Mitternacht: Dissertatio in Johan.*, xxi. 19.)

5. *Of Dr. Croly's novel.* The name given to the Wandering Jew by Dr. Croly is SALATHIEL BEN SADI, who appeared and disappeared towards the close of the sixteenth century at Venice, in so sudden a manner as to attract the attention of all Europe.

6. It is said in legend that GIPSIES are doomed to be everlasting wanderers, because they refused the Virgin and Child hospitality in their flight into Egypt.—*Aventinus: Annalium Boiorum, libri septem*, vii. (1554).

N.B.—The earliest account of the Wandering Jew is in the *Book of the Chronicles of the Abbey of St. Alban's*, copied and continued by Matthew Paris (1228). In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicle."

Cartaphilos, we are told, was baptized by Ananias (who baptized Paul), and received the name of Joseph. (See *Book of the Chronicles of the Abbey of St. Albans.*)

¶ Another legend is that Jesus, pressed down by the weight of His cross, stopped to rest at the door of a cobbler named AHASUE'RUS, who pushed Him away, saying, "Get off! Away with you! away!" Our Lord replied, "Truly, I go away, and that quickly; but tarry thou till I come."

(This is the legend given by Paul von Eitzen, bishop of Schleswig in 1547.—*Greve: Memoirs of Paul von Eitzen*, 1744.)

¶ A third legend says that it was the cobbler Ahasue'rus who haled Jesus to the judgment-seat; and that as the Man of Sorrows stayed to rest awhile on a stone, he pushed Him, saying, "Get on, Jesus! Here you shall not stay!" Jesus replied, "I truly go away, and go to rest; but thou shalt go away and never rest till I come."

Signor GUALDI, who had been dead 130 years, appeared in the latter half of the eighteenth century, and had his likeness taken by Titian. One day he disappeared as mysteriously as he had come. —*Turkish Spy*, ii. (1682).

¶ Dr. Croly, in his novel called *Salathiel* (1827), traces the course of the Wandering Jew; so does Eugène Sue, in *Le Juif Errant* (1845); but in these novels the Jew makes no figure of importance.

(G. Doré, in 1861, illustrated the legend in folio wood engravings.)

N.B.—The legend of the Wild Huntsman, called by Shakespeare "Herne the Hunter," and by Father Matthieu "St. Hubert," is said to be a Jew who would not suffer Jesus to drink from a horse-trough, but pointed out to Him some water in a hoof-print, and bade Him go there and drink.—*Kuhn von Schwarz: Nordd. Sagen*, 499.

(Poetical versions of the legend have been made by A. W. von Schlegel, *Die Warnung;* by Schubert, *Ahasuer;* by Goethe, *Aus Meinem Leben*, all in German. By Mrs. Norton, *The Undying One*, in English; etc. The legend is based on St. John's *Gospel* xxi. 22, "If I will that *he* tarry till I come, what is that to thee?" The apostles thought the words meant that John would not die, but tradition has applied them to some one else.)

Jews sacrificing Christian children. (See HUGH OF LINCOLN, p. 510.)

Jews (*The*), in Dryden's *Absalom and Achitophel*, means those English who were loyal to Charles II. called "David" in the satire (1681–2).

Jewels. For Persia, *turquoises;* for Africa, *rubies;* for India, *amethysts;* for England and France, *diamonds.*

Jewkes (*Mrs.*), a detestable character in Richardson's *Pamela* (1740).

Jez'ebel (*A Painted*), a flaunting woman, of brazen face but loose morals. So called from Jezebel, the wife of Ahab king of Israel.

Jim, the boy of Reginald Lowestoffe the young Templar.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jim Crow, the name of a popular comic nigger song, brought out in 1836 at the Adelphi Theatre, and popularized by T. D. Rice. The burden of the song is—

Wheel about, and turn about, and do just so;
And every time you wheel about, jump Jim Crow.

Jin Vin, *i.e.* Jenkin Vincent, one of Ramsay's apprentices, in love with Margaret Ramsay.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jin'gle (*Alfred*), a strolling actor, who, by his powers of amusing and sharp-wittedness, imposes for a time on the members of the Pickwick Club, and is admitted to their intimacy; but being found to be an impostor, he is dropped by them. The generosity of Mr. Pickwick, in rescuing Jingle from the Fleet, reclaims him, and he quits England. Alfred Jingle talks most rapidly and flippantly, but not without much native shrewdness; and he knows a "hawk from a handsaw." —*Dickens: The Pickwick Papers* (1836).

Jingo, a corruption of Jainko, the Basque Supreme Being. "By Jingo!" or "By the living Jingo!" is an appeal to deity. Edward I. had Basque moun-

taineers conveyed to England to take part in his Welsh wars, and the Plantagenets held the Basque provinces in possession. This Basque oath is a landmark of these facts.

Jingoes (*The*), the anti-Russians in the war between Russia and Turkey; hence the English war party. The term arose (1878) from M'Dermott's *War-song*, beginning thus—

We don't want to fight, but by Jingo if we do,
We've got the ships, we've got the men, we've got the money too.

(This song has also furnished the word *jingoism* (bragging war spirit, Bobadilism) and the adjective *jingo*.)

Jiniwin (*Mrs.*), a widow, the mother of Mrs. Quilp. A shrewd, ill-tempered old woman, who lived with her son-in-law in Tower Street.—*Dickens: The Old Curiosity Shop* (1840).

Jinker (*Lieutenant Jamie*), horse dealer at Doune. — *Sir W. Scott: Waverley* (time, George II.).

Jinn, plu. of **Jinnee,** a sort of fairy in Arabian mythology, the offspring of fire. The jinn propagate their species like human beings, and are governed by kings called suleymans. Their chief abode is the mountain Kâf, and they appear to men under the forms of serpents, dogs, cats, etc., which become invisible at pleasure. Evil jinn are hideously ugly, but good jinn are exquisitely beautiful. (See GINN, p. 425.)

(Jinnistan means the country of the jinn. The connection of Solomon with the jinn is a mere blunder, arising from the similarity of *suleyman* and *Solomon*.)

J. J., in Hogarth's "Gin Line," written on a gibbet, is sir Joseph Jekyll, obnoxious for his bill for increasing the duty on gin.

N.B.—Jean Jacques [Rousseau] was often referred to by these initials in the eighteenth century.

Jo, a poor little outcast, living in one of the back slums of London, called "Tom All-alone's." The little human waif is hounded about from place to place, till he dies of want.—*Dickens: Bleak House* (1852).

Joan. Cromwell's wife was always called Joan by the cavaliers, although her real name was Elizabeth.

Joan, princess of France, affianced to the duke of Orleans.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Joan of Arc, surnamed *La Pucelle,* born in a village upon the marches of Barre, called Domremy, near Vaucouleurs. Her father was James of Arc, and her mother Isabel, poor country-folk, who brought up their child to keep their cattle. Joan professed to be inspired to liberate France from the English, and actually raised the siege of Orleans, after which Charles II. was crowned (1402–1431).

A young wench of an eighteene years old; of favour was she counted likesome, of person stronglie made and manlie, of courage great, hardie and stout withall . . . she had great semblance of chastitie both of body and behaviour.—*Hollinshed: Chronicles,* 600 (1577).

. . . there was no bloom of youth
Upon her cheek; yet had the loveliest hues
Of health, with lesser fascination, fixed
The gazer's eye; for wan the maiden was,
Of saintly paleness, and there seemed to dwell,
In the strong beauties of her countenance,
Something that was not earthly.
Southey: Joan of Arc (1795).

*** Schiller published a tragedy on the subject, *Jungfrau von Orleans* (1801); Loumet another, *Jeanne d'Arc* (1825); T. Taylor an historic drama, *Joan of Arc* (1870); Balfe an opera (1839).

Historic poems on the subject (*Joan of Arc*) are by Southey, in ten books (blank verse), 1795; Français Czaneaux, in French; J. Chaplain, a French poet, toiled thirty years on his poem called *La Pucelle*, published in 1656.

Casimir Delavigne, a French poet, published an admirable elegy on *The Maid* (1846); and Voltaire a burlesque, *La Pucelle d'Orleans*, in 1738.

Joanna, the "deserted daughter" of Mr. Mordent. Her father abandoned her in order to marry lady Anne, and his money-broker placed her under the charge of Mrs. Enfield, who kept a house of intrigue. Cheveril fell in love with Joanna, and described her as having "blue eyes, auburn hair, aquiline nose, ivory teeth, carnation lips, a ravishing mouth, enchanting neck, a form divine, and the face of an angel."—*Holcroft: The Deserted Daughter* (altered into *The Steward*).

Job (*The Book of*), one of the five poetical books of the Old Testament, which records how Job was "plagued" by Satan; and, having continued steadfast to the end, was restored to health and prosperity.

¶ The tale of the patient Griselda is somewhat of the same character.

Job and Elspat, father and mother of sergeant Houghton.—*Sir W. Scott: Waverley* (time, George II.).

Job Thornberry. (See THORNBERRY.)

Job Trotter. (See TROTTER.)

Job's Wife. Some call her Rahmat, daughter of Ephraim son of Joseph; and others call her Makhir, daughter of Manasses.—*Sale: Korân* xxi. note.

Joblillies (*The*), the small gentry of a village, the squire being the Grand Panjandrum (*q.v.*).

There were present the Picninnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself.—*Foote: The Quarterly Review*, xcv. 516, 517.

Jobling, medical officer to the "Anglo-Bengalee Company." Mr. Jobling was a portentous and most carefully dressed gentleman, fond of a good dinner, and said by all to be "full of anecdote." He was far too shrewd to be concerned with the Anglo-Bengalee bubble company, except as a paid functionary.—*Dickens: Martin Chuzzlewit* (1844).

Jobson (*Joseph*), clerk to squire Inglewood the magistrate. — *Sir W. Scott: Rob Roy* (time, George I.).

Jobson (*Zekel*), a very masterful cobbler, who ruled his wife with a rod of iron.

Neil Jobson, wife of Zekel, a patient, meek, sweet-tempered woman.—*Coffey: The Devil to Pay* (died 1745).

Jock o' Dawston Cleugh, the quarrelsome neighbour of Dandie Dinmont, of Charlie's Hope.

Jock Jabos, postilion to Mrs. M'Candlish the landlady of the Golden Arms inn, Kippletringan.

Slounging Jock, one of the men of M'Guffog the jailer.—*Sir W. Scott: Guy Mannering* (time, George II.).

Jock o' Hazeldean, the young man beloved by a "ladye fair." The lady's father wanted her to marry Frank, "the chief of Errington and laird of Langley Dale," rich, brave, and gallant; but "aye she let the tears down fa' for Jock o' Hazeldean." At length the wedding morn arrived, the kirk was gaily decked, the priest and bridegroom, with dame and knight, were duly assembled; but no bride could be seen: she had crossed the border and given her hand to Jock of Hazeldean.

(This ballad, by sir W. Scott, is a modernized version of an ancient ballad entitled *Jock o' Hazelgreen.*)

Jockey of Norfolk, sir John Howard, a firm adherent of Richard III. On the night before the battle of Bosworth Field, he found in his tent this warning couplet—

Jockey of Norfolk, be not too bold,
For Dickon, thy master, is bought and sold.

Jodelet, valet of Du Croisy (*q.v.*).—*Molière: Les Précieuses Ridicules* (1659).

Joe, "the fat boy," page in the family of Mr. Wardle. He has an unlimited capacity for eating and sleeping.—*Dickens: The Pickwick Papers* (1836).

Joe Gargery, a blacksmith. He was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of "such very undecided blue, that they seemed to have got mixed with their own whites. He was a mild, sweet-tempered, easy-going, foolish, dear fellow. A Herculês in strength, and in weakness also." He lived in terror of his wife; but loved Pip, whom he brought up. His great word was "meantersay." Thus: "What I meantersay, if you come a-badgering me, come out. Which I meantersay as sech, if you're a man, come on. Which I meantersay that what I say I meantersay and stand to it" (ch. xviii.). His first wife was a shrew; but soon after her death he married Biddy, a young woman wholly suited to him.

Mrs. Joe Gargery, the blacksmith's first wife; a "rampageous woman," always "on the ram-page." By no means good-looking was Mrs. Joe, with her black hair, and fierce eyes, and prevailing redness of skin, looking as if "she scrubbed herself with a nutmeg-grater instead of soap and flannel." She "was tall and bony, and wore a coarse apron fastened over her figure behind with two loops, and having a square bib in front, stuck full of needles and pins." She brought up Pip, but made his home as wretched as she could, always keeping a rod called "Tickler" ready for immediate use. Mrs. Joe was a very clean woman, and cleanliness is next to godliness; but Mrs. Joe had the art of making her cleanliness as disagreeable to every one as many people do their godliness. She died after a long illness.—*Dickens: Great Expectations* (1860).

Joe Miller. (See JESTS; MILLER.)

Joe Willet. (See under WILLET.)

Johannes Agricola, a German reformer of the sixteenth century, and

alleged founder of the sect of Antinomians. Browning has a poem so called.

JOHN (*The Gospel of St.*), the fourth book of the New Testament, generally called "the Spiritual Gospel," because it shows Christ as the "Son of God," while the other three evangelists speak of Him mainly as the "Son of man." It passes over the birth, baptism, and temptation of Jesus, but records five miracles, four discourses or addresses, and four events not mentioned in the three synoptic Gospels.

(1) The five miracles—

Turning water into wine (ch. ii. 1–11); healing the son of the nobleman of Capernaum (ch. iv. 43–54); healing the man at the pool of Bethesda (ch. v.); giving sight to the man born blind (ch. ix.); and the raising of Lazarus from the dead (ch. xi.).

(2) The four discourses or addresses—

The discourse with Nicodemus (ch. iii. 1–21); the discourse with the woman of Samaria (ch. iv. 1–42); Christ's address to His disciples on the prospect of death (chs. xiv.–xvii.); and His words on the cross (ch. xix. 26, 27, 28).

(3) The four events—

The pre-existence of Christ (ch. i. 1–4); the doubts of Thomas (ch. xx. 26–29); Christ's appearance to Mary after the Resurrection (ch. xx. 14–18); and His appearance to His disciples at the sea of Tiberias (ch. xxi. 1–24).

John (*The herb*), also called St. Johnwort, devil-fuge, heal-all, etc. It is mentioned by Pliny and Dioscorîdês (5 *syl.*). Called "devil-fuge" because it was supposed to be a charm against evil spirits. Called "heal-all" because it was at one time considered a panacea both for external injuries and for internal complaints. Its Latin name is *Hypericum perforātum*. The *-icum* is the Greek εἰκών, "a phantom," from its supposed charm against ghosts and evil spirits.

John, a proverbially unlucky name for royalty. (See *Dictionary of Phrase and Fable*, p. 684, col. 2.)

We shall see, however, that this poor king [*Robert II.*] remained as unfortunate as if his name had still been John [*he changed it from John to Robert*].—*Sir W. Scott: Tales of a Grandfather*, i. 17.

John, a Franciscan friar. — *Shakespeare: Romeo and Juliet* (1598).

John, the driver of the Queen's Ferry diligence.—*Sir W. Scott: The Antiquary* (time, George III.).

John (*Don*), the bastard brother of Don Pedro prince of Aragon. In order to torment the governor, don John tries to mar the happiness of his daughter Hero, who is about to be married to lord Claudio. Don John tells Claudio that his *fiancée* has promised him a rendezvous by moonlight, and, if Claudio will hide in the garden, he may witness it. The villain had bribed the waiting-woman of Hero to dress up in her mistress's clothes and to give him this interview. Claudio believes the woman to be Hero, and when the bride appears at the altar next morning he rejects her with scorn. The truth, however, comes to light; don John takes himself to flight; and Hero is married to lord Claudio, the man of her choice.—*Shakespeare: Much Ado about Nothing* (1600).

I have seen the great Henderson [1747–1785]. . . . His "don John" is a comic "Cato," and his "Hamlet" a mixture of tragedy, comedy, pastoral, farce, and nonsense.—*Garrick* (1775).

John (*Friar*), a tall, lean, wide-mouthed, long-nosed friar of Seville, who despatched his matins and vigils quicker than any of his fraternity. He swore like a trooper, and fought like a Trojan. When the army from Lernê pillaged the convent vineyard, friar John seized the staff of a cross and pummelled the rogues without mercy, beating out brains, smashing limbs, cracking ribs, gashing faces, breaking jaws, dislocating joints, in the most approved Christian fashion; and never was corn so mauled by the flail as were these pillagers by "the batôn of the cross."—*Rabelais: Gargantua*, i. 27 (1533).

(Of course, this is a satire of what are called Christian or religious wars.)

John (*King*), a tragedy by Shakespeare (1598). This drama is founded on *The First and Second Parts of the Troublesome Raigne of John King of England, etc. As they were sundry times publickly acted by the Queenes Majesties players in the Honourable Citie of London* (1591).

The *tale* is this: King John usurped the crown of England from Arthur, the rightful heir, who thus became hateful to the usurper. King John induced his chamberlain, Hubert, to murder the young prince, and Hubert employed two men to put out the prince's eyes, which would prevent his being a king. (See KINGSHIP, *Disqualification for.*) Hubert relented and saved the boy, but the rumour of his death got wind, and the nobles rose in rebellion. John accused Hubert as the cause of this, but Hubert informed the king that prince Arthur was alive. Unknown to Hubert, the prince was found dead, the pope put John under an interdict, and gave his kingdom to the French dauphin. When the dauphin landed with his army, king John gave his kingdom to the pope, who removed the interdict, and

commanded the dauphin to return to France. However, a monk poisoned the king, who died, and the crown of England passed in regular succession to Henry III.

In "Macbeth," "Hamlet," "Wolsey," "Coriolanus," and "king John," he [*Edmund Kean*, 1787–1833] never approached within any measurable distance of the learned, philosophical, and majestic Kemble.—*Quarterly Review* (1835).

W. C. Macready [1793–1873], in the scene where he suggests to "Hubert" the murder of "Arthur," was masterly, and his representation of death by poison was true, forcible, and terrific.—*Talfourd.*

Kynge Johan, a drama of the transition state between the moralities and tragedy. Of the historical persons introduced we have king John, pope Innocent, cardinal Pandulphus, Stephen Langton, etc.; and of allegorical personages we have Widowed Britannia, Imperial Majesty Nobility, Clergy, Civil Order, Treason, Verity, and Sedition. This play was published in 1838 by the Camden Society, under the care of Mr. Collier (about 1550).

John (*Little*), one of the companions of Robin Hood.—*Sir W. Scott: The Talisman* (time, Richard I.).

John (*Prester*). According to Mandeville, Prester John was a lineal descendant of Ogier the Dane. This Ogier penetrated into the north of India with fifteen barons of his own country, among whom he divided the land. John was made sovereign of Teneduc, and was called *Prester* because he converted the natives.

Another tradition says he had seventy kings for his vassals, and was seen by his subjects only three times a year.

Marco Polo says that Prester John was the khan Ung, who was slain in battle by Jenghiz Khan, in 1202. He was converted by the Nestorians, and his baptismal name was John. Gregory Bar-Hebræus says that God forsook him because he had taken to himself a wife of the Zinish nation, called Quarakhata.

Otto of Freisingen is the first author who makes mention of Prester John. His chronicle is brought down to the year 1156, and in it we are assured that this most mysterious personage was of the family of the Magi, and ruled over the country of these Wise Men. "He used" (according to Otto) "a sceptre made of emeralds."

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. At one time Abyssinia went by the name of Middle India.

Maimonidês mentions Prester John, and calls him Preste-Cuan. The date of Maimonidês is 1135–1204.

(Before 1241 a letter was addressed by Prester John to Manuel Comne'nus, emperor of Constantinople. It is to be found in the *Chronicle* of Albericus Trium Fontium, who gives the date as 1165.)

N.B.—In Ariosto's *Orlando Furioso*, xvii., Prester John is called Sena'pus king of Ethiopia. He was blind. Though the richest monarch of the world, he pined "in plenty with endless famine," because harpies carried off his food whenever the table was spread; but this plague was to cease "when a stranger came to his kingdom on a flying horse." Astolpho came on a flying griffin, and with his magic horn chased the harpies into Cocy'tus.

John (*Prince*), son of Henry II., introduced by sir W. Scott in *The Betrothed* (1825).

John (*Prince*), brother of Richard I., introduced by sir W. Scott in *The Talisman* (1825).

John (*Sir*). (See LUKE, p. 639.)—*Foote: The Lame Lover* (1770).

John and the abbot of Canterbury. King John, being jealous of the state kept by the abbot of Canterbury, declared he should be put to death unless he answered these three questions: (1) "How much am I worth?" (2) "How long would it take me to ride round the world?" and (3) "What are my thoughts?" The king gave the abbot three weeks for his reply. A shepherd undertook to disguise himself as the abbot, and to answer the questions. To the first he said, "The king's worth is twenty-nine pence, for the Saviour Himself was sold for thirty pence, and his majesty is mayhap a penny worse than He." To the second question he answered, "If you rise with the sun and ride with the sun, you will get round the world in twenty-four hours." To the third question he replied, "Your majesty thinks me to be the abbot, but I am only his servant."—*Percy: Reliques*, II. iii. 6.

There is doubt whether the age of these questions is as great as is claimed, or certainly the true shape of the earth must have been generally known before it is usually supposed to have been.

¶ In Sacchetti's *Fourth Novella* is a similar story: The miller answers the questions of Messer Bernabo lord of Mil'an, who imagined that he was questioning the abbot.

¶ In *Eulenspiegel* (the fifteenth section) is a disputation between Eulenspiegel and

the rector of Prague. Eulenspiegel replies to the questions with similar answers to the "shepherd." Thus, being asked, "How far is it to heaven?" Owlglasse replies, "Not far; for a prayer whispered ever so low can be heard there instantly." Being asked, "How large is heaven?" he replied, "Twelve thousand leagues by ten thousand; and if you doubt my word, go and measure it yourself." Being asked, "How many days have passed since the creation of Adam?" he replied, "Only seven; for when seven days are passed they begin again."

¶ In another section, called *The Miller and the Magistrate*, the same questions and answers occur as in king John and the abbot, but the last answer is varied thus: "You believe that I am your curate, but I am only your miller."

¶ Another curious story of hard questions is related of Aberdeen, only in this case the conversation is in dumb-show, which gives rise to a rich vein of humour, because of the ambiguity. A Spanish ambassador, who is also a professor of "signs," is informed by the Scottish king that there is a brother professor in the north of his kingdom. The professor must see him. The king requests the civic authorities to make the best of the situation. A one-eyed butcher agrees to meet the professor. The don holds up one finger; the butcher, two; the Spaniard holds up three of his fingers; the other, his clenched fist; the professor displays an orange; the butcher, a dry crust. The professor is delighted: When he had said there was one God, the other had replied that there were Father and Son; when he had declared faith in the Trinity, the other had as strongly asserted the Unity; when he had said the earth was as round as an orange, the other had replied that bread was the staff of life. The butcher was no less pleased with the way in which he had met the insulting remarks of the Spaniard: When the latter had held up one finger, thereby hinting that the butcher had but one eye, he had replied that probably he could see a thing as clearly with that one as the professor with his two; when the don gently intimated that they had but three eyes between them, he wished him to understand, in reply, that were it not for the authorities, he would have made him rue his insolence; and lastly, when the other held up his orange, implying that no such fruit could be grown thereabouts, he had answered that they did not care for that, so long as they had plenty of good rye-bread.

¶ Similar questions and answers might be varied almost without end. For example: (1) "Where is heaven?" *Ans.* "It is the abode of God, who dwells in every contrite heart." (2) "What is the worth of the whole world?" *Ans.* "Thirty pence; for Jesus was sold for that sum, and purchased the redemption of the world." (3) "What am I now thinking about?" *Ans.* "What answer will be given to your question."

John Anderson, my jo, John. An old Scotch song, consisting of two stanzas, each of eight lines. R. Burns added six extra stanzas (about 1788).

John Blunt, a person who prides himself on his brusqueness, and in speaking unpleasant truths in the rudest manner possible. He not only calls a spade a spade, but he does it in an offensive tone and manner.

John Bull, the national name for an Englishman. (See BULL, p. 158.)

John Chinaman, a Chinese.

John Company, the old East India Company.

In old times, John Company employed nearly 4000 men in warehouses.—*Old and New London*, ii. 185.

John Grueby, the honest, faithful servant of lord George Gordon, who wished "the blessed old creetur, named Bloody Mary, had never been born." He had the habit of looking "a long way off." John loved his master, but hated his religious craze.

"Between Bloody Marys, and blue cockades, and glorious queen Besses, and no poperys, and protestant associations," said Grueby to himself, "I believe my lord's half off his head."—*Dickens: Barnaby Rudge*, xxxvi. (1841).

John Halifax, Gentleman, a novel by Miss Mulock (Mrs. Craik) 1857 (*her best*).

John of Bruges (1 *syl.*), John van Eyck, the Flemish painter (1370–1441).

John o' Groat, a Dutchman, who settled in the most northerly part of Scotland in the reign of James IV. He is immortalized by the way he put an end to a dispute among his nine sons respecting precedency. He had nine doors made to his cottage, one for each son, and they sat at a round table.

From John o' Groat's house to the Land's End, from furthest north to furthest south of the island, *i.e.* through its entire length.

John of Hexham, Johannes Hagustaldensis, a chronicler (twelfth century).

John of Leyden, John Bockhold or Boccold, a fanatic (1510–1536).

N.B.—In the opera, he is called "the prophet." Being about to marry Bertha, three anabaptists meet him, and observe in him a strong likeness to a picture of David in Munster Cathedral. Having induced him to join the rebels, they take Munster, and crown him "Ruler of Westphalia." His mother meets him while he is going in procession, but he disowns her; subsequently, however, he visits her in prison, and is forgiven. When the emperor arrives, the anabaptists fall off, and John, setting fire to the banquet-room of the palace, perishes with his mother in the flames.—*Meyerbeer: Le Prophète* (1849).

John with the Leaden Sword. The duke of Bedford, who acted as regent for Henry VI. in France, was so called by earl Douglas (surnamed *Tine-man*).

Johnny, the infant son of Mrs. Betty Higden's "daughter's daughter." Mrs. Boffin wished to adopt the child, and to call him John Harmon, but it died. During its illness, Bella Wilfer went to see it, and the child murmured, "Who is the boofer lady?" The sick child was placed in the Children's Hospital, and, just at the moment of death, gave his toys to a little boy with a broken leg in an adjoining bed, and sent "a kiss to the boofer lady."—*Dickens: Our Mutual Friend* (1854).

Johnny Crapaud. A Frenchman was so called by English sailors in the time of Napoleon I. The Flemings called the French "Crapaud Franchos." The allusion is to the toads borne in the ancient arms of France.

Johnson, in Albert Smith's novel *The Adventures of Mr. Ledbury* (1844), a polished Bohemian, "good-natured, reckless, and witty."

Johnson (*John*), in cantos vii., viii., of *Don Juan*, by Byron (1823).

In truth he was a noble fellow.

Johnson (*Dr. Samuel*), lexicographer, essayist, and poet (1709–1784).

I own I like not Johnson's turgid style,
That gives an inch th' importance of a mile:
Casts of manure a waggon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat;
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Bids ocean labour with tremendous roar,
To heave a cockle-shell upon the shore.
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart.
Peter Pindar [Dr. John Wolcot] (1816).

Johnstone (*Auld Willie*), an old fisherman, father to Peggy the laundry-maid at Woodburne.

Young Johnstone, his son.—*Sir W. Scott: Guy Mannering* (time, George II.).

Johnstone's Tippet (*St.*), a halter; so called from Johnstone the hangman.

Joliffe (2 *syl.*), footman to lady Penfeather.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Joliffe (*Joceline*), under-keeper of Woodstock Forest.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Joliquet (*Bibo*), the *garçon* of the White Lion inn, held by Jerome Lesurques (2 *syl.*).—*Stirling: The Courier of Lyons* (1852).

Jollup (*Sir Jacob*), father of Mrs. Jerry Sneak and Mrs. Bruin. Jollup is the vulgar pomposo landlord of Garratt, who insists on being always addressed as "sir Jacob."

Reg. Anan, sir.
Sir J. "Sir!" sirrah? and why not "sir Jacob," you rascal? Is that all your manners? Has his majesty dubbed me knight, for you to make me a mister?—*Foote: The Mayor of Garratt*, i. 1 (1763).

Jolter. In the agony of terror, on hearing the direction given to put on the dead-lights in a storm off Calais, Smollett tells us that Jolter went through the steps of a mathematical proposition with great fervour instead of a prayer.

Jonas, the name given, in *Absalom and Achitophel*, to sir William Jones, attorney-general, who conducted the prosecution of the popish plot.—*Dryden: Absalom and Achitophel*, i. (1681).

. . . bull-faced Jonas, who could statutes draw
To mean rebellion, and make treason law.
581, 5cc
("Mean," the verb.)

JONATHAN, a sleek old widower He was a parish orphan, whom sir Benjamin Dove apprenticed, and then took into his family. When Jonathan married, the knight gave him a farm rent free and well stocked. On the death of his wife, he gave up the farm, and entered the knight's service as butler. Under the evil influence of lady Dove, this old servant was inclined to neglect his kind master; but sir Benjamin soon showed him that, although the lady was allowed to peck him, the servants were not.—*Cumberland: The Brothers* (1769).

Jonathan, one of the servants of general Harrison.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Jonathan, an attendant on lord Saville.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jonathan (*Brother*), a national nickname for an American of the United States. In the Revolutionary war, Washington used to consult his friend Jonathan Trumbull, governor of Connecticut, in all his difficulties. "We must ask brother Jonathan," was so often on his lips, that the phrase became synonymous with the good genius of the States, and was subsequently applied to the North Americans generally.

Jonathan's, a noted coffee-house in 'Change Alley, described in *The Tatler* as the "general mart for stock-jobbers." What is now termed "the Royal Stock Exchange" was at one time called "Jonathan's."

Yesterday the brokers and others . . . came to a resolution that [*the new building*], instead of being called "New Jonathan's," should be called "The Stock Exchange." The brokers then collected sixpence each, and christened the house.—*Newspaper paragraph* (July 15, 1773).

Jones (*Tom*), the hero of a novel by Fielding, called *The History of Tom Jones, a Foundling* (1749). Tom Jones is a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation. With all this, he is not to be admired; his reputation is flawed, he sponges for a guinea, he cannot pay his landlady, and he lets out his honour to hire.

The romance of *Tom Jones*, that exquisite picture of human manners, will outlive the palace of the Escurial and the imperial eagle of Austria.—*Gibbon.*

To *Tom Jones* is added the charm of a plot of unrivalled skill, in which the complex threads of interest are all brought to bear upon the catastrophe in a manner equally unexpected and simple.—*Encyclopædia Britannica* (article "Romance").

Jones (*Mrs.*), the waiting-woman of lady Penfeather.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Jonson (*Ben*), the poet, introduced by sir Walter Scott in his *Woodstock*. Shakespeare is introduced in the same novel.

Jopson (*Jacob*), farmer at the village near Clifton.

Cicely Jopson, Jacob's daughter. She marries Ned Williams.—*Sir W. Scott: Waverley* (time, George II.).

Jordan (*Mrs.*), the actress, who lived with the duke of Clarence, was Miss Dorothea Bland. She called herself Dora, first appeared in York as Miss Francis, and changed her name at the request of an aunt who left her a little property. When the change of name was debated between her and the manager, Tate suggested "Mrs. Jordan," and gave this very pertinent reason—

"You have crossed the water," said Tate, "so I'll call you 'Jordan.'"

Jorkins, the partner of Mr. Spenlow, in Doctors' Commons. Mr. Jorkins is really a retiring, soft-hearted man; but to clients he is referred to by Spenlow as the stern martinet, whose consent will be most difficult to obtain.—*Dickens: David Copperfield* (1849).

Jorworth-ap-Jevan, envoy of Gwenwyn prince of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Josaphat, a young Indian prince, of whom it had been predicted that he would embrace Christianity and become a devotee. His father tried to seclude him from all knowledge of misery and evil, and to attach him only to pleasurable pursuits. At length the young prince took three drives, in one of which he saw Old Age, in another Sickness, and in the third Death. This had such an effect upon him that he became a hermit, and at death was canonized both by the Eastern and Western Churches.—*Johannes Damascenus: Barlaham and Josaphat* (eighth century).

Josceline (*Sir*), an English knight and crusader in the army of Richard I.—*Sir W. Scott: The Talisman* (time, Richard I.).

José (*Don*), father of don Juan, and husband of donna Inez. He was henpecked and worried to death by his wife's "proprieties." To the world they were "models of respectability," but at home they were "cat and dog." Donna Inez tried to prove him mad, in order to obtain a divorce, and "kept a journal where all his faults were noted." "She witnessed his agonies with great magnanimity;" but, while seeking a divorce, don José died.—*Byron: Don Juan*, i. 26, 33 (1819).

JOSEPH, the old gardener at Shaw's Castle.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Joseph, a Jew of the noblest type; with unbounded benevolence and most

excellent charity. He sets a splendid example of "Christian ethics" to those who despised him for not believing the "Christian creed." Joseph the Jew was the good friend of the Christian minister of Mariendorpt.—*Knowles: The Maid of Mariendorpt* (1838). (See SHEVA.)

Joseph (*A*), a young man not to be seduced from his continency by any temptation. The reference is to Joseph in Potiphar's house (*Gen.* xxxix.).

Joseph (*St.*), of Arimathæ'a, said to have brought to Glastonbury in a mystic vessel some of the blood which trickled from the wounds of Christ at the Crucifixion, and some of the wine left at the Last Supper. This vessel plays a very prominent part in the Arthurian legends.

Next holy Joseph came . . .
The Saviour of mankind in sepulchre that laid;
That to the Britons was th' apostle. In his aid
St. Duvian, and with him St. Fagan, both which were His scholars.
Drayton: Polyolbion, xxiv. (1622).

(He also brought with him the spear of Longinus, the Roman soldier who pierced the side of Jesus.—*Malory: History of Prince Arthur*, i. 40 (1470). The famous Glastonbury thorn, says tradition, sprang from the staff which Joseph stuck into the ground. See GLASTONBURY, p. 428.)

N.B.—The "mystic vessel" brought by Joseph is sometimes called the San Graal; but by referring to the word GRAAL, it will be seen that the usual meaning of the term in Arthurian romance is very different.

Joseph the Patriarch. His wife's name, according to tradition, was Zulieka; the Bible gives Asenath.

Jos'ephine (3 *syl.*), wife of Werner, and mother of Ulric. Josephine was the daughter of a decayed Italian exile of noble blood.—*Byron: Werner* (1822).

Joshua (*The book of*), the sixth book of the Old Testament, which tells us how Joshua, after the death of Moses, led the Israelites into the promised land. It covers a period of about thirty years.

Jos'ian, daughter of the king of Armenia, and wife of sir Bevis of Southampton. It was she who gave the hero his sword "Morglay" and his steed "Arundel."—*Drayton: Polyolbion*, ii. (1612).

Josse (1 *syl.*), a jeweller. Lucinde (2 *syl.*), the daughter of Sganarelle, pined and fell away, and the anxious father asked his neighbours what they would advise him to do. Mon. Josse replied—

"Pour moi, je tiens que la braverie, que l'ajustement est la chose qui réjouit le plus les filles; et si j'étois que de vous, je lui achéterois dès aujourd'hui une belle garniture de diamants, ou de rubis, ou d'émeraudes."

Sganarelle made answer—

"Vous êtes orfèvre, Monsieur Josse; et votre conseil sent son homme qui a envie de se défaire de sa marchandise."—*Molière: L'Amour Médecin*, i. 1 (1665).

Vous êtes orfevre, Mon. Josse ("You are a jeweller, Mon. Josse, and are not disinterested in your advice"). (See above.)

Jo'tham, the person who uttered the parable of "The Trees choosing a King," when the men of Shechem made Abimelech king. In Dryden's *Absalom and Achitophel*, it stands for George Saville, marquis of Halifax.

Jotham of piercing wit and pregnant thought,
Endued by nature, and by learning taught
To move assemblies . . . turned the balance too;
So much the weight of one brave man can do.
Dryden: Absalom and Achitophel, 819-822 (1681).

Jötunheim, the abode of the frost giants in Scandinavian mythology. One of the roots of the ash tree yggdrasil descended into it.

Jour des Morts (*All Souls' Day*). A Dieppoise legend explains the phrase thus—

Le guetteur de la jetée voit au milieu de la nuit arriver un bateau à le hèle, il s'empresse de lui jeter le grelin; mais à ce moment même le bateau disparait; on entend des cris plaintifs qui font frissonner, car on les reconnait c'est la voix des marins qui ont naufragé dans l'année.—*Chapus: Dieppe et ses Environs* (1853).

Jour king of Mambrant, the person who carried off Jos'ian the wife of sir Bevis of Southampton, his sword "Morglay," and his steed "Ar'undel." Sir Bevis, disguised as a pilgrim, recovered all three.—*Drayton: Polyolbion*, ii. (1612).

Jourdain (*Mons.*), an elderly tradesman, who has suddenly fallen into a large fortune, and wishes to educate himself up to his new position in society. He employs masters of dancing, fencing, philology, and so on; and the fun of the drama turns on the ridiculous remarks that he makes, and the awkward figure he cuts as the pupil of these professors. One remark is especially noted: he says he had been talking prose all his life, and never knew it till his professor told him. —*Molière: Le Bourgeois Gentilhomme* (1670).

Journalists. Napoleon I. said—

A journalist is a grumbler, a censurer, a giver of advice, a regent of sovereigns, a tutor of nations. Four hostile newspapers are more formidable than a thousand bayonets.

Journey from this World to the Next, a tract by Fielding, the novelist (1743).

Jovian, emperor of Rome, was bathing one day, when a person stole his clothes and passed himself off as the emperor. Jovian, naked and ashamed, went to a knight, said he was emperor, and begged the loan of a few garments for the nonce; but the knight called him an impostor, and had him scourged from the gate. He next went to a duke, who was his chief minister; but the duke had him confined, and fed on bread and water as a vagrant and a madman. He then applied at the palace, but no one recognized him there. Lastly, he went to his confessor, and humbled himself, confessing his sins. The priest took him to the palace, and the sham emperor proved to be an angel sent to reform the proud monarch. The story says that Jovian thenceforth reigned with mercy and justice, till he died.—*Evenings with the Old Story-tellers.*

Jowler, in Smollett's *History and Adventures of an Atom,* a political satire, is meant for the earl of Chatham (1769).

Joyeuse (*2 syl.*), Charlemagne's sword, which bore the inscription, *Decem præceptorum custos Carolus.* It was buried with the king, as Tizo'na (the Cid's sword) was buried with the Cid, and the sword Durindana with Orlando.

Joyeuse-Garde or **Garde-Joyeuse,** the estate given by king Arthur to sir Launcelot du Lac for defending the queen's honour against sir Mador. Here sir Launcelot was buried.

Joyous Entrance (*The*), the constitution granted to the city of Brabant by Philip II. of Spain, in 1564. It provided (1) that the ecclesiastical power shall not be further augmented; (2) that no subject shall in any wise be prosecuted except in the ordinary civil law courts; (3) that no foreigner shall be appointed to any office in Brabant; and (4) if any sovereign violates these provisions, the oath of allegiance shall be no longer binding.—*Motley: The Dutch Republic,* pt. i. 2.

Joyous Isle, the place to which sir Launcelot retired during his fit of madness, which lasted two years.

JUAN, in *The Spanish Gypsy,* a dramatic poem by George Eliot (Mrs. J. W. Cross) (1868).

> Juan was a troubadour, . . .
> Freshening life's dusty road with babbling rills
> Of wit and song.

Juan (*Don*), a hero of the sixteenth century, a natural son of Charles-quint, born at Ratisbonne, in 1545. He conquered the Moors of Grana'da, won a great naval victory over the Turks at Lepanto, made himself master of Tunis, and put down the insurgents of the Netherlands (1545-1578).

(This is the don Juan of C. Delavigne's drama entitled *Don Juan d'Autriche,* 1835.)

Juan (*Don*), son of don Louis Tenorio, of Sicily, a heartless *roué.* His valet says of him—

> "Tu vois en don Juan le plus grand scélérat que la terre ait jamais porté, un enragé, un chien, un démon, un Turc, un hérétique qui ne croit ni ciel, ni enfer, ni diable, qui passe cette vie en véritable bête brute, un pourceau d'Epicure, un vrai Sardanapale; qui ferme l'oreille à toutes les remontrances qu'on lui peut faire, et traite de billevesées tout ce que nous croyons."—*Molière: Don Juan,* i. 1 (1665).

Juan (*Don*), a native of Seville, son of don José and donna Inez (a blue-stocking). When Juan was 16 years old, he got into trouble with donna Julia, and was sent by his mother (then a widow) on his travels. His adventures form the story of a poem so called; but the tale is left incomplete.—*Byron: Don Juan* (1819-21).

> Cantos i., ii., published 1819; cantos iii., iv., v., published 1821; cantos vi. to xiv., published 1823; cantos xv., xvi., published 1824.
>
> ∴ Byron's *Don Juan* and *Don Giovanni* have nothing in common but the name. Byron's *Don Juan* is merely a young voluptuary, of great amatory proclivities.

Juan (*Don*), or don Giovanni, the prince of libertines. The original of this character was don Juan Tenorio, of Seville, who attempted the seduction of the governor's daughter; and the father, forcing the libertine to a duel, fell. A statue of the murdered father was erected in the family vault; and one day, when don Juan forced his way into the vault, he invited the statue to a banquet. The statue accordingly placed itself at the board, to the amazement of the host, and, compelling the libertine to follow, delivered him over to devils, who carried him off triumphant.

(Dramatized first by Gabriel Tellez (1626). Molière (1665) and Thomas Corneille, in *Le Festin de Pierre,* both imitated from the Spanish (1673), have made it the subject of French comedies; Goldoni (1705), of an Italian comedy; Glück, of a musical ballet (1765); Mozart, of an opera called *Don Giovanni* (1787), a princely work. See JUAN.)

Juan Fernandez, a rocky island in

the Pacific Ocean, near the coast of Chili. Here Alexander Selkirk, a buccaneer, resided in solitude for four years. Defoe is supposed to have based his tale of *Robinson Crusoe* on the history of Alexander Selkirk.

(Defoe places the island of his hero "on the *east coast* of South America," somewhere near Dutch Guiana.)

Juba, prince of Numidia, warmly attached to Cato while he lived at Utica (in Africa), and passionately in love with Marcia, Cato's daughter. Sempro'nius, having disguised himself as Juba, was mistaken for the Numidian prince by Marcia; and being slain, she gave free vent to her grief, thus betraying the state of her affection. Juba overheard her, and as it would have been mere prudery to deny her love after this display, she freely confessed it, and Juba took her as his betrothed and future wife.—*Addison: Cato* (1713).

Jubal, son of Lamech and Adah. The inventor of the lyre and flute.—*Gen.* iv. 19–21.

Then when he [*Javan*] heard the voice of Jubal's lyre,
Instinctive genius caught the ethereal fire.
Montgomery: The World before the Flood, i. (1812).

Jubilee Dicky, in Steele's comedy of *The Conscious Lovers* (1721).

Judas, in pt. ii. of *Absalom and Achitophel,* by Tate, is meant for Mr. Fergueson, a nonconformist, who joined the duke of Monmouth, and afterwards betrayed him.

Shall that false Hebronite escape our curse—
Judas, that keeps the rebels' pension-purse;
Judas, that pays the treason-writer's fee;
Judas, that well deserves his namesake's tree?
Absalom and Achitophel, ii. 319–322 (1682).

Judas Colour. In the old mystery-plays, Judas had hair and beard of a fiery red colour.

Let their beards be Judas's own colour.
Kyd: The Spanish Tragedy (1597).

Judas Iscariot. Klopstock says that Judas Iscariot had a heart formed for every virtue, and was in youth unpolluted by crime, insomuch that the Messiah thought him worthy of being one of the twelve. He, however, was jealous of John, because Jesus loved him more than He loved the rest of the apostles; and this hatred towards the beloved disciple made him hate the lover of "the beloved." Judas also feared (says Klopstock) that John would have a higher post than himself in the kingdom, and perhaps be made treasurer. The poet tells us that Judas betrayed Jesus under the expectation that it would drive Him to establish His kingdom at once, and rouse Him into action.—*Klopstock: The Messiah,* iii. (1748).

Judas Tree, a gallows.

N.B.—The garden shrub called the Judas tree is a mere blunder for *kuamos tree, i.e.* the bean tree; but the corrupt name has given rise to the legend that Judas hanged himself on one of these trees.

Judges (*The Book of*) contains the history of the Israelites after the death of Joshua, when the people were governed by judges.

There were fourteen judges, but the history of the last two (Eli and Samuel) is contained in the First Book of *Samuel.* Gideon, Jephthah, Samson, and Deborah (a woman) are the chief rulers mentioned in the *Book of Judges.*

Judgment of Hercules (*The*). (See *Hercules's Choice.*)

Judgment of Paris, a poem, by James Beattie (1765). Tennyson's *Œnone* (1832) is the same subject.

(N.B.—Œnone (3 *syl.*) was the beloved of Paris, who had to decide which of the three goddesses (Juno, Minerva, and Venus) was the most beautiful. All three tried the effects of bribery: Juno promised him *dominion,* Minerva promised *wisdom,* but Venus promised him the *most beautiful of women for a wife.* Of course, Paris gave his award in favour of Venus.)

Judi (*Al*), the mountain on which the ark rested. The word is a corruption of *Al Kurdu,* so called because it was inhabited by the Kurds. The Greeks corrupted the name into Gordyæi, and the mountain was often called the Gordyæan.

The ark rested on the mountain Al Judi.—*Al Koran,* xi.

Judith, a beautiful Jewess of Bethu'lia, who, to save her native town, assassinated Holofernês, the general of Nebuchadnezzar. When Judith showed the head of the general to her countrymen, they rushed on the invading army, and put it to a complete rout.—*Judith* vii., x.–xv.

(The words of the opera of *Judith* are by Bickerstaff, the music by Dr. Arne, 1764.)

Judith (*Aunt*), sister to Master George Heriot the king's goldsmith.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Judy, the wife of Punch. Master Punch, annoyed by the cries of the baby, gives it a knock, which kills it, and, to conceal his crime from his wife, throws the dead body out of the window. Judy comes to inquire about the child, and, hearing of its death, upbraids her lord stoutly, and tries on him the "reproof of blows." This leads to a quarrel, in which Judy is killed. The officers of justice, coming to arrest the domestic tyrant, meet the same fate as his child and wife; but at last the devil outwits him, he is hanged, and carried off to the place of all evil-doers.

Juel (*Nils*), a celebrated Danish admiral, who received his training under Tromp and De Ruyter. He defeated the Swedes in 1677 in several engagements.

> Nils Juel gave heed to the tempest's roar . . .
> "Of Denmark's Juel who can defy
> The power?"
> *Longfellow: King Christian* [*V.*].

Juletta, the witty, sprightly attendant of Alinda.—*Fletcher: The Pilgrim* (1621).

Julia, a lady beloved by Protheus. Her waiting-woman is Lucetta.—*Shakespeare: Two Gentlemen of Verona* (1594).

Julia, the "ward" of Master Walter "the hunchback." She was brought up by him most carefully in the country, and at a marriageable age was betrothed to sir Thomas Clifford. Being brought to London, she was carried away in the vortex of fashion, and became the votary of pleasure and dissipation, abandoned Clifford, and promised to marry the earl of Rochdale. As the wedding day drew nigh, her love for Clifford returned, and she implored her guardian to break off her promise of marriage to the earl. Walter now showed himself to be the real earl of Rochdale, and father of Julia. Her nuptials with the supposed earl fell to the ground, and she became the wife of sir Thomas Clifford.—*Knowles: The Hunchback* (1831).

Julia (*Donna*), a lady of Sev'ille, of Moorish origin, a married woman, "charming, chaste, and twenty-three." Her eye was large and dark, her hair glossy, her brow smooth, her cheek "all purple with the beam of youth," her husband 50, and his name Alfonso. Donna Julia loved a lad of 16, named don Juan, "not wisely but too well," for which she was confined in a convent.—*Byron: Don Juan*, i. 59–188 (1819).

> Tender and impassioned, but possessing neither information to occupy her mind, nor good principles to regulate her conduct, donna Julia is an illustration of the women of Seville, "whose minds have but one idea, and whose life-business is intrigue." The slave of every impulse . . . she now prostrates herself before the altar of the Virgin, making the noblest efforts "for honour, pride, religion, virtue's sake," and then, "in the full security of innocence," she seeks temptation, and finds retreat impossible.—*Finden: Byron Beauties.*

Julia Melville, a ward of sir Anthony Absolute; in love with Faulkland, who saved her life when she was thrown into the water by the upsetting of a boat.—*Sheridan: The Rivals* (1775).

Julian (*Count*), a powerful lord of the Spanish Goths. When his daughter Florinda was violated by king Roderick, the count was so indignant that he invited over the Moors to come and push him from the throne, and even turned regenade the better to effect his purpose. The Moors succeeded, but condemned count Julian to death, "to punish treachery, and prevent worse ill." Julian, before he died, sent for "father Maccabee," and said—

> I would fain
> Die in the faith wherein my fathers died.
> I feel that I have sinned, and from my soul
> Renounce the Impostor's faith, which in my soul
> No place obtained.
> *Southey: Roderick, etc.*, xxiv. (1814).

Julian (*St.*), patron saint of hospitality. A synonym for an epicure, or man of hospitality.

> An householder and that a gret was he;
> Seint Julian he was in his countré.
> *Chaucer: Introduction to Canterbury Tales* (1388).

Julian St. Pierre, the brother of Mariana (*q.v.*).—*Knowles: The Wife* (1833).

Juliana, wife of Virölet, saint and heroine.—*Beaumont and Fletcher: The Double Marriage* (1647).

(The *other* marriage was with Martia.)

Juliana, eldest daughter of Balthaza. A proud, arrogant, overbearing "Katharine," who marries the duke of Aranza, and intends to be lady paramount. The duke takes her to a poor hut, which he calls his home, gives her the household duties to perform, and pretends to be a day labourer. She chafes for a time, but his manliness, affection, and firmness get the mastery; and when he sees that she loves him for himself, he announces the fact that after all he is the duke and she the duchess of Aranza.—*Tobin: The Honeymoon* (1804).

Ju'liance, a giant.—*Sir T. Malory: History of Prince Arthur*, i. 98 (1470).

Julie (2 *syl.*), the heroine of Molière's

comedy entitled *Mons. de Pourceaugnac* (1669).

Julie (*2 syl.*), the heroine of J. J. Rousseau's novel entitled *Julie ou la Nouvelle Héloïse* (1760). The prototype was the comtesse d'Houdetot. Julie had a pale complexion, a graceful figure, a profusion of light brown hair, and her near-sightedness gave her "a charming mixture of *gaucherie* and grace." Rosseau went every morning to meet her, that he might receive from her that single kiss with which Frenchwomen salute a friend. One day, when Rousseau told her that she might innocently love others besides her husband, she naively replied, "Je pourrais donc aimer mon pauvre St. Lambert." Lord Byron has made her familiar to English readers.

> His love was passion's essence . . .
> This breathed itself to life in Julie; this
> Invested her with all that's wild and sweet;
> This hallowed, too, the memorable kiss
> Which every morn his fevered lip would greet
> From her's, who but with friendship his would meet.
> *Byron: Childe Harold*, iii. 79 (1816).

N.B.—Julie was in love with St. Preux; and the object of Rousseau's novel is to invest vice with an air of attraction.

> To make madness beautiful, and cast
> O'er erring deeds and thoughts a heavenly hue
> Of words, like sunbeams, dazzling as they pass.

Julie de Mortemar, an orphan, ward of Richelieu, loved by king Louis XIII., count Baradas, and Adrien de Mauprat, the last of whom she married. After many hair-breadth escapes and many a heart-ache, the king allowed the union and blessed the happy pair.—*Lord Lytton: Richelieu* (1839).

Ju'liet, daughter of lady Cap'ulet of Verona, in love with Ro'meo son of Mon'tague (*3 syl.*), a rival house. As the parents could not be brought to sanction the alliance, the whole intercourse was clandestine. In order that Juliet might get from the house and meet Romeo at the cell of Friar Laurence, she took a sleeping draught, and was carried to the family vault. The intention was that on waking she should repair to the cell and get married; but Romeo, seeing her in the vault, killed himself from grief; and when Juliet woke and found Romeo dead, she killed herself also.—*Shakespeare: Romeo and Juliet* (1598).

*** C. H. Wilson says of Mrs. Baddeley (1742–1780) that her "'Juliet' was never surpassed." W. Donaldson, in his *Recollections*, says that "Miss O'Neill made her first appearance in Covent Garden Theatre in 1815 as 'Juliet,' and never was such an impression made before by any actress whatsoever." Miss Fanny Kemble and Miss Helen Faucit were both excellent in the same character.

> The doating fondness and silly peevishness of the nurse tends [*sic*] to relieve the soft and affectionate character of "Juliet," and to place her before the audience in a point of view which those who have seen Miss O'Neill perform "Juliet" know how to appreciate.
> —*Sir W. Scott: The Drama.*

Juliet, the lady beloved by Claudio brother of Isabella.—*Shakespeare: Measure for Measure* (1603).

Ju'lio, a noble gentleman, in love with Lelia a wanton widow.—*Beaumont and Fletcher: The Captain* (1603).

Julio of Harancour, "the deaf and dumb" boy, ward of Darlemont. Darlemont gets possession of Julio's inheritance, and abandons him in the streets of Paris; but he is rescued by the abbé De l'Epée, who brings him up, and gives him the name of Theodore. Julio grows up a noble-minded and intelligent young man, is recognized by the Franval family, and Darlemont confesses that "the deaf and dumb" boy is the count of Harancour.—*Holcroft: The Deaf and Dumb* (1785).

Julius (*St.*), a British martyr of Caerleon or the City of Legions (*Newport*, in South Wales). He was torn limb from limb by Maximia'nus Herculius, general of the army of Diocle'tian in Britain. Two churches were founded in the City of Legions—one in honour of St. Julius, and one in honour of St. Aaron, his fellow-martyr.

> . . . two other . . . sealed their doctrine with their blood;
> St. Julius, and with him St. Aaron, have their room
> At Carleon, suffering death by Diocletian's doom.
> *Drayton: Polyolbion*, xxiv. (1622).

Julius Cæsar, an historic tragedy by Shakespeare (1601, printed 1623). Julius Cæsar is chosen king of Rome, at the Lúpercal, but, though offered the crown thrice by Antony, he "did thrice refuse." However, his friend Brutus, with Cassius, Casca, and others, conspired his death, and murdered him. This gave rise to two factions: the party of Antony, which consisted of Antony, Octavius, and Lepi'dus; and the party of Brutus. This led to a civil war. At the battle of Philippi Cassius was slain, Brutus killed himself; the triumvirate became masters of Rome.

(Stirling published, in 1607, a tragedy entitled *The Death of Julius Cæsar;* and Antoni, in 1691, *The Conspiracy of Brutus.*)

Jumps (*Jemmy*), in *The Farmer*. One of the famous parts of Jos. S. Munden (1758–1832).

June (*The Glorious First of*) was June, 1794, when lord Howe gained a great victory over the French.

Junius (*Letters of*), forty-four letters on political subjects which appeared in the *Public Advertiser* between 1769 and 1772. The duke of Grafton, the duke of Bedford, and lord Mansfield were especially attacked. Generally attributed to sir Philip Francis; but sir Philip always denied that he was the author.

There were other letters which followed: one signed *Philo Junius*; 113 under various names; and 72 addressed to Woodfall, publisher of the *Advertiser*.

Junkerthum, German squirearchy. (From *junker*, "a young nobleman;" our *younker*.)

Juno's Birds. Juno is represented in works of art as drawn through fields of air by a pair of peacocks harnessed to her chariot.

Jupe (*Signor*), clown in Sleary's circus, passionately attached to his daughter Cecilia. Signor Jupe leaves the circus suddenly, because he is hissed, and is never heard of more.

Cecilia Jupe, daughter of the clown. After the mysterious disappearance of her father, she is adopted and educated by Thomas Gradgrind, Esq., M.P.—*Dickens: Hard Times* (1854).

Just (*The*).

ARISTIDÊS, the Athenian (died B.C. 468).

BA'HARAM, called *Shah endeb* ("the just king"). He was the fifth of the Sassan'idês (276–296).

CASSIMIR II. of Poland (1117, 1177–1194).

FERDINAND I. of Aragon (1373, 1412–1416).

HAROUN-AL-RASCHID ("*the just*,"), the greatest of the Abbasside caliphs (765, 786–808).

JAMES II. of Aragon (1261, 1285–1327.)

KHOSRÛ or CHOSROES I., called by the Arabs *Molk al Adel* ("the just king"). He was the twenty-first of the Sassanidês (*, 531–579).

MORAN, counsellor of Feredach an early king of Ireland.

PEDRO I. of Portugal (1320, 1357–1367).

Justin'ian (*The English*), Edward I. (1239, 1272–1307).

Ju'venal (*The English*), John Oldham (1653–1683).

Ju'venal (*The Young*). [Dr.] Thomas Lodge is so called by Robert Green (1555–1625).—*A Groat'sworth of Wit, bought with a Million of Repentance.*

Ju'venal of Painters (*The*), William Hogarth (1697–1794).

J'y suis et j'y reste ("Here am I placed, and here I mean to remain"). This was said by marshal de MacMahon, and shows the character of the marshal-president of the French better than a volume (1877). He resigned in 1879; born 1808, died 1893.

K.

K.D.G. The 1st or King's Dragoon Guards, raised in 1685. Called "The King's Regiment of Horse," in 1714; and in 1746 "The 1st or King's Regiment of Dragoon Guards." Their badge is the royal cypher within the garter; and their uniform scarlet, with blue facings, and a red plume.

Kadr (*Al*), the night on which the *Korân* was sent down to Mahomet. Al Kadr is supposed to be the seventh of the last ten nights of Ramadân, or the night between the 23rd and 24th days of the month.

Verily we sent down the Korân on the night of Al Kadr; and what can make thee comprehend how excellent the night of Al Kadr is?—*Al Korân*, xcvii.

Kâf (*Mount*), a mountain encircling the whole earth, said to be a huge table-land which walls in the earth as a ring encircles one's finger. It is the home of giants and fairies, jinn, peris, and deevs, and rests on the sacred stone called Sakhrat. It is fully described in the romance of *Hatim Taï*, the hero of which often visited the region. The romance has been translated into English by Duncan Forbes.—*Mohammedan Mythology*.

The mountain of Kâf surrounds the whole world. It is composed of one entire emerald. Beyond it there are forty other worlds, entirely different to this; each of the forty worlds has 400,000 cities, and each city 400,000 gates. The inhabitants of these cities are entirely exempt from all the sufferings of the race of man; the day there has no night, the earth is gold, and the inhabitants angels, who sing without ceasing the praises of Allah and his prophet.

The mountain Kâf is placed between the horns of a white ox, named Kirnit. The head of this ox touches the east, and his hind parts the west, and the distance between these horns could not be traversed in 100,000 years.—*Comte de Caylus: Oriental Tales* ("History of Abdal Motalleb," 1743).

The mountain of Kâf may set bounds to the world, but not to the wishes of the ambitious.—*Comte de Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

From Kâf to Kâf, from one extremity of the earth to the other. The sun was supposed to rise from one of its eminences and to set on the opposite.

The mountain of Kâf may tremble, but the power of Allah remaineth fast for ever and ever.—*Beckford: Vathek* (1784).

Kâf, a fountain, the waters of which confer immortality on the drinker.

Sure his lips
Have drunk of Kâf's dark fountain, and he comes
Strong in his immortality.
Southey: Roderick, etc., xxv. (1814).

Kail, a prince of Ad, sent to Mecca to pray for rain. Three clouds appeared, a white one, a red one, and a black one, and Kail was bidden to make his choice. He chose the last, but when the cloud burst, instead of rain it cast out lightning, which killed him.—*Sale: Al Korân*, vii. note.

Kail'yal (2 *syl.*), the lovely and holy daughter of Ladur'lad, persecuted relentlessly by Ar'valan; but virtue and chastity, in the person of Kailyal, always triumphed over sin and lust. When Arvalan "in the flesh" attempted to dishonour Kailyal, he was slain by Ladurlad; but he then continued his attacks "out of the flesh." Thus, when Kailyal was taken to the Bower of Bliss by a benevolent spirit, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 *syl.*) to drag him thence; the dragons, however, unable to mount to paradise, landed him in a region of thick-ribbed ice. Again, Kailyal, being obliged to quit the Bower, was made the bride of Jaga-naut, and when Arvalan presented himself before her again, she set fire to the pagoda, and was carried from the flames by her father, who was charmed from fire as well as water. Lastly, while waiting for her father's return from the submerged city, whither he had gone to release Ereen'ia (3 *syl.*), Arvalan once more appeared, but was seized by Baly, the governor of hell, and cast into the bottomless pit. Having descended to hell, Kailyal quaffed the water of immortality, and was taken by Ereenia to his Bower of Bliss, to dwell with him for ever in endless joy.—*Southey: Curse of Kehama* (1809).

Kaimes (*Lord*), one of the two judges in Peter Peebles's lawsuit.—*Sir W. Scott: Redgauntlet* (time, George III.).

Kalas'rade (3 *syl.*), the virtuous wife of Sadak, persecuted by the sultan Am'urath. (See SADAK.)—*Ridley: Tales of the Genii*, xi. (1751).

Kaled. Gulnare (2 *syl.*) disguised as a page, in the service of Lara. After Lara is shot, she haunts the spot of his death as a crazed woman, and dies at length of a broken heart.

Light was *his* form, and darkly delicate
That brow whereon *his* native sun had sate . . .
And the wild sparkle of *his* eye seemed caught
From high, and lightened with electric thought;
Tho' its black orb those long low lashes fringe
Had tempered with a melancholy tinge.
Byron: Lara (1814).

Kalemberg (*The curé of*), a *recueil* of facetiæ. The escapades of a young student made a chaplain in the Austrian court. He sets at defiance and torments every one he encounters, and ends in being court fool to Otho the Gay, grandson of Rudolf of Hapsburg.—*German Poem* (fifteenth century).

Kalyb, "the Lady of the Woods," who stole St. George from his nurse, brought him up as her own child, and endowed him with gifts. St. George enclosed her in a rock, where she was torn to pieces by spirits.—*Johnson: Seven Champions of Christendom*, i. (1617).

Kâ'ma, the Hundû god of love. He rides on a sparrow, the symbol of lust; holds in his hand a bow of sugar-cane strung with bees; and has five arrows, one for each of the five senses.

Her ebony brows have the form of the bow of Kama, the god of love, and she seems to have been modelled by the hand of Vicvarcarna, the immortal sculptor.—*Ocaf Uddaul: Description of queen Ahmehmagara.*

Karma, the necessary effect of a cause, when not interfered with by anything. It is, therefore, natural justice: "As you sow so you must reap." (See NIRVANA.)

Karûn, son of Yeshar or Izhar, uncle of Moses, the most beautiful and wealthy of all the Israelites.

Riches of Karûn, an Arabic and Jewish proverb. The Jews say that Karûn had a large palace, the doors of which were of solid gold.—*Sale: Al Korân*, xxviii.

(This Karûn is the Korah of the Pentateuch.)

Kashan (*Scorpions of*). Kashan, in Persia, is noted for its scorpions, which are both large and venomous. A common

curse in Persia is, *May you be stung by a scorpion of Kashan!*

Kate [PLOWDEN], niece of colonel Howard of New York, in love with lieutenant Barnstable of the British navy, but promised by the colonel in marriage to captain Boroughcliff, a vulgar, conceited Yankee. Ultimately, it is discovered that Barnstable is the colonel's son, and the marriage is arranged amicably between Barnstable and Kate.—*Fitzball: The Pilot.*

Kate Kearney [*Kar'-ney*], an Irish song, by lady Morgan of Dublin (1797).

Oh! did you ne'er hear of Kate Kearney?
She lives on the banks of Killarney;
From the glance of her eye, shun danger and fly,
For fatal's the glance of Kate Kearney.
Stanza i.

Katerfelto, a celebrated quack; a generic name for a quack.—*Cowper: The Task*, bk. iv. ("Winter Evening," ver. 86).

Kathari'na, the elder daughter of Baptista of Padua. She was of such an ungovernable spirit and fiery temper, that she was nicknamed "The Shrew." As it was very unlikely any gentleman would select such a spitfire for his wife, Baptista made a vow that his younger daughter Bianca should not be allowed to marry before her sister. Petruchio married Katharina and tamed her into a most submissive wife, insomuch that when she visited her father a bet was made by Petruchio and two other bridegrooms on their three brides. First Lucentio sent a servant to Bianca to desire her to come into the room; but Bianca sent word that she was busy. Hortensio next sent the servant "to entreat" his bride to come to him; but she replied that Hortensio had better come to her if he wanted her. Petruchio said to the servant, "Tell your mistress I command her to come to me at once;" she came at once, and Petruchio won the bet.—*Shakespeare: Taming of the Shrew* (1594).

Katharine, a lady in attendance on the princess of France. Dumain, a young lord in the suite of Ferdinand king of Navarre, asks her hand in marriage, and she replies—

A twelvemonth and a day
I'll mark no words that smooth-faced wooers say.
Come then . . .
And if I have much love, I'll give you some.
Shakespeare: Love's Labour's Lost (1594).

Katharine (*Queen*), the divorced wife of Henry VIII.—*Shakespeare: Henry VIII.* (1601).

The following actresses are celebrated for their impersonations of this character:—Mrs. Pritchard (1711–1768); Margaret [Peg] Woffington (1718–1760); Mrs. Siddons (1755–1831); Mrs. Barley (1785–1850).

Katherine de Medici of China, Voo-chee, widow of king Tae-tsòng. She was most imperious and cruel, but her energy was irresistible (684–705).

Kathleen Mavourneen. Words by Mrs. Crawford, music by Frederick William Nicholls Crouch, who died 1896. He was born in 1808 at Warren Street, St. Pancras. The song first appeared in Chapman's *Metropolitan Monthly Magazine.* Crouch obtained £100 for the "performing rights" of this song, and Mrs. Crawford £20 for the words of this and three other songs, viz. *Dermot Astore! Shella, my Darling Colleen;* and *The Death of Dermott* (on the Field of Waterloo).

Katin'ka, a Georgian, "white and red, with great blue eyes, a lovely hand and arm, and feet so small they scarce seemed made to tread, but rather skim the earth." She was one of the three beauties of the harem, into which don Juan was admitted in female disguise. The other two were Lolah and Dudù.—*Byron: Don Juan*, vi. 40, 41 (1824).

Katmîr', the dog of the seven sleepers. It spoke with a human voice, and said to the young men who wanted to drive it out of the cave, "I love those who love God. Go to sleep, masters, and I will keep guard." The dog kept guard over them for 309 years, and neither slept nor ate. At death it was taken up into paradise.—*Sale: Al Korân*, xviii. notes.

(Katmîr, in the *Oriental Tales,* is called "Catnier.")

The shepherd had a little dog named Catnier [*sic*], that followed them. They threw a stone at him to drive him back; the stone broke his left leg, but the dog still followed them, limping. They then threw another stone at the dog, and broke his right fore leg. It now followed them on its two hind legs, and a third stone having broken one of these, the poor creature could no longer stand. God now gave it the gift of speech, . . . at which they were so astonished that they carried it with them by turns.—*Comte de Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

He wouldn't give a bone to Katmîr, or *He wouldn't throw a bone to the dog of the seven sleepers,* an Arabic proverb, applied to a very niggardly man.

Kavanagh, a novel by Longfellow (1849). Kavanagh is a clergyman who marries Cecilia Vaughan.

Kay (*Sir*), son of sir Ector, and foster-brother of prince Arthur, who made him his seneschal or steward. Sir Kay was ill-tempered, mean-spirited, boastful, and overbearing. He had not strength of mind enough to be a villain like Hagen, nor strength of passion enough to be a traitor like Ganelon and Mordred; but he could detract and calumniate, could be envious and spiteful, could annoy and irritate. His wit consisted in giving nicknames: Thus he called young Gareth "Big Hands" (*Beaumains*), "because his hands were the largest that ever any one had seen." He called sir Brewnor "The Shocking Bad Coat" (*La Cote Male-taile*), because his doublet fitted him so badly, and was full of sword-cuts.—*Sir T. Malory: History of Prince Arthur*, i. 3, 4, 120, etc. (1470). (See KEY.)

(Tennyson introduces sir Kay in his *Idylls of the King.*)

Kayward, the name of the hare in the beast-epic of *Reynard the Fox* (1498).

Keblah, the point towards which Mohammedans turn their faces in prayer.

Kecksey, a wheezy old wittol, who pretends to like a termagant wife who can flirt with other men—ugh, ugh!—he loves high spirits—ugh, ugh!—and to see his wife—ugh, ugh!—happy and scampering about—ugh, ugh!—to theatres and balls—ugh, ugh!—he likes to hear her laugh—ugh, ugh!—and enjoy herself—ugh, ugh! Oh! this troublesome cough! —ugh, ugh!—*Garrick: The Irish Widow* (1757).

Ke'derli, the St. George of Mohammedan mythology. Like St. George, he slew a monstrous dragon to save a damsel exposed to its fury, and, having drunk of the water of life, rode through the world to aid those who were oppressed.

Keelavine (*Mr.*), painter at the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Keene (*Abel*), a village schoolmaster, afterwards a merchant's clerk. Being led astray, he lost his place and hanged himself.—*Crabbe: Borough*, xxi. (1810).

Keepers (of Piers Plowman's visions), the Malvern Hills. Piers Plowman (W. or R. Langland, 1362) supposes himself fallen asleep on the Malvern Hills, and in his dream he sees various visions of an allegorical character pass before him. These "visions" he put into poetry, the whole containing 15,000 verses, divided into twenty parts, each part being called a *passus* or separate vision.

> Keepers of Piers Plowman's vision, thro' the sunshine and the snow.
> *Mrs. Browning: The Lost Bower.*

Keha'ma, the almighty rajah of earth, and all-powerful in Swerga or heaven. After a long tyranny, he went to Pan'dalon (*hell*) to claim domination there also. Kehama demanded why the throne of Yamen (or Pluto) was supported by only three persons, and was told that he himself must be the fourth. He paid no heed to this prophecy, but commanded the amreeta-cup or draught of immortality to be brought to him, that he might quaff it and reign for ever. Now, there are two immortalities—the immortality of life for the good, and the immortality of death for the wicked. When Kehama drank the amreeta, he drank immortal death, and was forced to bend his proud neck beneath the throne of Yamen, to become the fourth supporter.—*Southey: Curse of Kehama* (1809).

*** Ladurlad was the person subjected to the "curse of Kehama," and under that name the story will be found.

Kela, now called Calabar.

> Sailing with a fair wind, we reached Kela in six days, and landed. Here we found lead-mines, some Indian canes, and excellent camphor.—*Arabian Nights* ("Sinbad," fourth voyage).

Keltie (*Old*), innkeeper at Kinross.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Kempfer-Hausen, Robert Pearce Gillies, one of the speakers in the "Noctês Ambrosianæ."—*Blackwood's Magazine.*

Kendah, an Arabian tribe, which used to bury alive their female children as soon as they were born. The *Korân* refers to them in ch. vi.

Kenelm (*St.*) was murdered at Clente-in-Cowbage, near Winchelcumb, in Gloucestershire; but the murder "was miraculously notified at Rome by a white dove," which alighted on the altar of St. Peter's, bearing in its beak a scroll with these words—

> In Clent cow-pasture, under a thorn,
> Of head bereft, lies Kenelm king-born.
> *Roger de Wendover: Chronicles* (died 1237).

Kenelm Chillingly, a novel by lord Lytton (1873).

Kenge (1 *syl.*), of the firm of Kenge and Carboy, Lincoln's Inn, generally called "Conversation Kenge," loving above all things to hear "the dulcet tones of his own voice." The firm was

engaged on the side of Mr. Jarndyce in the great Chancery suit of "Jarndyce *v.* Jarndyce."—*Dickens: Bleak House* (1852).

Kenilworth, a novel by sir W. Scott (1821). This is very superior to *The Abbot* and *The Monastery.* For interest it comes next to *Ivanhoe,* and the portrait of queen Elizabeth is life-like and correct. That of queen Mary is given in *The Abbot.* The novel is full of courtly gaieties and splendour, but contains the unhappy tale of the beautiful Amy Robsart, which cannot fail to excite our sympathy and pity.

The *tale* is about the infidelity of the earl of Leicester and the death of his wife, Amy Robsart. Queen Elizabeth went to Kenilworth Castle on a visit to the earl of Leicester, who wished and hoped to become king-consort, but Amy Robsart was in the way. The queen, having heard about Amy, requested to see her, but Varney (the earl's master-of-the-house) assured her majesty that Amy (whom he called his wife) was too ill to enter the royal presence. Matters were now so complicated and dangerous that Varney induced the earl to send Amy a cup of poison to make away with her. She was compelled to drink the draught, but its fatal effects were neutralized by an antidote. Amy now made her escape from the castle, and took refuge in Cumnor Place, a seat belonging to the earl. Here Varney inveigled her into a dark passage, under pretence that the earl was waiting for her. She rushed forwards to meet her husband, and, falling through a secret trap into an abyss, was killed.

Kenna, daughter of king Oběron, who fell in love with Albion son of the island king. According to this fable, "Kensington Garden" is Kenna's-town-garden.—*Tickell: Kensington Garden* (died 1740). (See KENSINGTON.)

Kennahtwhar ["*I know not where*"], the capital of Noman's-land, 91° north latitude and 181° west longitude.

A chronicler of Kennahtwhar of literary mystery, *The Conquest of Granada* left in manuscript for history. *The Queen* ("Double Acrostic," 1878).

(This chronicler was "Fray Antonio Agapida," the hypothetical author of *The Conquest of Granada,* by W. Irving.)

Kenna-quhair [Scotch, "*I don't know where*"], an hypothetical locality.

Melrose may in general pass for Kennaquhair.—*Sir W. Scott.*

Kennedy (*Frank*), an excise officer, who shows Mr. G. Godfrey Bertram, the laird of Ellangowan and a magistrate, the smuggler's vessel chased by a war-sloop. The smugglers afterwards murder him.—*Sir W. Scott: Guy Mannering* (time, George II.).

Kenneth (*Sir*), "Knight of the Leopard," a disguise assumed by David earl of Huntingdon, prince royal of Scotland.—*Sir W. Scott: The Talisman* (time, Richard I.).

Kenrick (*Felix*), the old foster-father of Caroline Dormer. His wife Judith was her nurse. Kenrick, an Irishman, clings to his mistress in all her misfortunes, and proves himself a most attached, disinterested, and faithful old servant.—*Colman: The Heir-at-Law* (1797).

Kensington, according to Tickell's fable, is so called from the fairy Kenna, daughter of king Oběron. The *tale* is that prince Albion was stolen by Milkah the fairy, and carried to Kensington. When 19 years old, he fell in love with Kenna; but Oberon was so angry at this engagement, that he drove Albion out of the garden, and compelled Kenna to marry Azuriel, a fairy from Holland Park. Albion laid his complaint before Neptune, who sent Oriel with a fairy army against Oberon. In this battle Albion was slain, and Neptune, in revenge, utterly destroyed the whole empire. The fairies, being dispersed, betook themselves to the hills and dales, the caves and mines. Kenna poured juice of the herb mōly over the dead body of Albion, and the unhappy prince was changed thus into a snowdrop.—*Tickell: Kensington Garden* (died 1740).

Kent. According to fable, Kent is so called from Can'ute, one of the companions of Brute the Trojan wanderer, who, according to Geoffrey's *British History,* settled in England, and founded a dynasty of kings. Canute had that part of the island assigned to him which was called Canutium, contracted into Can'tium, and again into Cant or Kent.

But Canute had his portion from the rest,
The which he called Canutium, for his hire,
Now Cantium, which Kent we commonly inquire.
Spenser: Faërie Queene, II. x. 12 (1590).

Kent (*Earl of*), under the assumed name of Caius, attended upon the old king Lear, when his two elder daughters refused to entertain him with his suite.

He afterwards took him to Dover Castle. When the old king was dying, he could not be made to understand how Caius and Kent could be the same person.—*Shakespeare: King Lear* (1605).

Kent (*The Fair Maid of*), Joan, only daughter of Edmund Plantagenet earl of Kent. She married thrice: (1) William de Montacute earl of Salisbury, from whom she was divorced; (2) sir Thomas Holland; and (3) her second cousin, Edward the Black Prince, by whom she became the mother of Richard II.

Kentish man (*A*), those of *West* Kent; the natives of *East* Kent call themselves "Men of Kent." This is the distinction given by my father, who was a "man of Kent," many generations in descent.

Kenwigs (*Mr.*), a turner in ivory, and "a monstrous genteel man." He toadies Mr. Lillyvick, his wife's uncle, from whom he has "expectations."

Mrs. Kenwigs, wife of the above, considered "quite a lady," as she has an uncle who collects the water-rates and sends her daughter Moleena to a day school.

The Misses Kenwigs, pupils of Nicholas Nickleby, remarkable for wearing their hair in long braided tails down their backs, the ends being tied with bright ribbons.—*Dickens: Nicholas Nickleby* (1838).

Kera Khan, a gallant and generous Tartar chief in a war between the Poles and the Tartars.—*J. P. Kemble: Lodoiska* (a melodrame).

Kerns, light-armed Irish foot-soldiers. The word (*Kigheyren*) means "a hell shower;" so called because they were hell-rakes or the "devil's black-guard." (See GALLOWGLASSES, p. 402.)—*Stanihurst: Description of Ireland*, viii. 28.

Keschetiouch, the shepherd who joined the six Greek slaves of Ephesus, and was one of the "seven sleepers."

Keschetiouch's Dog, Catmer, called by Sale, in his notes to the *Korân*, "Katmîr."—*Comte de Caylus: Oriental Tales* ("History of Dakianos," 1743).

Kes'teven. Lincolnshire is divided into *Lindsey*, the highest lands; *Kesteven*, the heaths (west); and *Holland*, the fens.

Quoth Kesteven . . . how I hate
Thus of her foggy fens to hear rude Holland prate!
Drayton: Polyolbion, xxv. (1622).

Kettle of Fish (*A Pretty*), a pretty muddle, a bad job. A corruption of *Kiddle of fish*. A kiddle is a basket set in the opening of a weir for catching fish. (French, *quideau*.)

Kettle-drum, a corruption of *Kiddle*-drum, a drum in the shape of a kiddle or basket employed for catching fish (*v.s.*).

Kettledrummle (*Gabriel*), a covenanter preacher.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Keuser, one of the rivers of Mahomet's paradise, the waters whereof are sweeter than new milk.

He who has seen the garden of thy beauty, O adorable princess, would not change his ravishment for a draught of the water of Keuser.—*Comte de Caylus: Oriental Tales* ("The Basket," 1743).

Kevin (*St.*), a young man who went to live on a solitary rock at Glendalough, in Wicklow. This he did to flee from Kathleen, who loved him, and whose eyes he feared his heart would not be able to resist. Kathleen tracked him, and while he slept "bent over him;" but, starting from his sleep, the "holy man" cast the girl from the rock into the sea, which her ghost haunted amidst the sounds of sweet music.—*Moore: Irish Melodies*, iv. ("By that Lake . . ." 1814).

Key (*Sir*), son of sir Ector the foster-father of prince Arthur. He was Arthur's seneschal, and is represented as rude and boastful. Sir Gaw'ain is the type of courtesy, sir Launcelot of chivalry, sir Mordred of treachery, sir Galahad of chastity, sir Mark of cowardice. (See KAY.)

Key and Bible, used for the detection of thieves. A key is placed over an open Bible at the words, "Whither thou goest, I will go" (*Ruth* i. 16); and, the fingers of the person being held so as to form a cross, the text is repeated. The names of suspected persons are then pronounced in succession, and when the name of the thief is uttered, the key jumps and dances about. An instance of this method of thief-finding was brought before the magistrates at the borough petty sessions at Ludlow, in January, 1879.

A married woman, named Mary Collier, was charged with using abusive and insulting language to her neighbour, Eliza Oliver; and the complainant, in her statement to the magistrates, said that on December 27 she was engaged in carrying water, when Mrs. Collier stopped her, and stated that another neighbour had had a sheet stolen, and had "turned the key on the Bible near several houses; that when it came to her (Oliver's) house, the key moved of itself, and that when complainant's name was mentioned the key and the Book turned completely round, and fell out of their hands." She also stated that the owner of the sheet

then inquired from the key and the Book whether the theft was committed at dark or daylight, and the reply was "daylight." Defendant then called complainant "A —— daylight thief," and charged her with stealing the sheet.—*Newspaper paragraph* (January, 1879).

Key of Russia, Smolensk, on the Dnieper. Famous for its resistance to Napoleon I. in 1812.

Key of the Mediterranean, the fortress of Gibraltar, which commands the entrance of the Mediterranean Sea.

Keys of Knowledge. Five things are known to God alone: (1) The time of the day of judgment; (2) the time of rain; (3) the sex of an animal before birth; (4) what will happen on the morrow; (5) where any one will die. These the Arabs call *the five keys of secret knowledge.—Sale: Al Korân*, xxxi. note.

(The five senses are called "The five doors of knowledge." No. 2 is certainly knowable to science; and No. 5 is too general.)

Keyne [*Keen*] or ST. KEYNA, daughter of Braga'nus prince of Garthmatrin or Brecon, called "Keyna the Virgin." Her sister Melaria was the mother of St. David. Many nobles sought her in marriage, but she refused them all, being resolved to live and die a virgin. She retired to a spot near the Severn, which abounded with serpents, but at her prayer they were all turned into *Ammonites*, and "abide to this day." Subsequently she removed to Mount St. Michael, and by her prayer a spring of healing waters burst out of the earth, and whoever drinks first of this water after marriage will become the dominant house-power. "Now," says Southey, "a Cornishman took his bride to church, and the moment the ring was on ran up the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said, 'My good man, I brought a bottle of the water to church with me, and drank of it before you started.'"—*Southey: The Well of St. Keyne* (1798).

Khadijah, daughter of Khowailed; Mahomet's first wife, and one of the four perfect women. The other three are Fâtima, the prophet's daughter; Mary, daughter of Imrân; and Asia, wife of the Pharaoh drowned in the Red Sea.

Khawla, one of the sorceresses in the caves of Dom-Daniel, "under the roots of the ocean." She is called "the woman-fiend," "fiercest of the enchanter brood." She had heard that one of the race of Hodei'rah (3 *syl.*) would be their destruction, so Okba was sent forth to cut off the whole race. He succeeded in killing eight, but one named Thal'aba escaped. Abdaldar was chosen to hunt him up and kill him. He found the boy in an Arab's tent, and raised the dagger, but ere the blow fell, the murderer himself was killed by the death-angel.—*Southey: Thalaba the Destroyer* (1797).

Khid'ir or CHIDDER, the tutelary god of voyagers; his brother Elias is the tutelary god of travellers. The two brothers meet once a year at Mina, near Mecca.—*Mouradgea d'Ohsson: History of the Ottoman Empire* (1821).

Khorassan (*The Veiled Prophet of*), Mokanna, a prophet-chief, who wore a veil under pretence of shading the dazzling light of his countenance. The truth is, he had lost an eye, and his face was otherwise disfigured in battle. Mokanna assumed to be a god, and maintained that he had been Adam, Noah, and other representative men. When the sultan Mahadi environed him so that escape was impossible, the prophet poisoned all his followers at a banquet, and then threw himself into a burning acid, which wholly consumed his body.—*Moore: Lalla Rookh* ("The Veiled Prophet, etc.," 1817).

Kickleburys on the Rhine (*The*), "A Christmas Book," by Thackeray (1851).

Kifri, a giant and enchanter, the impersonation of atheism and blasphemy. After some frightful blasphemies he hurled into the air a huge rock, which fell on himself and killed him, "for self-murderers are generally infidels or atheists."—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Kil, in the names of places, means a "cell, cloister, or chapel."

Kilbarchan (Scotland), *Kil-bara-cin*, the kil on the hill-top.
Kilcrin (Ireland), the little kil.
Kildare is *Kil-dara*, the "kil of the oak." St. Bridget built her first cell under a large oak.
Kilham (Yorkshire), the chapel close.
Kilkenny, the kil or cloister of St. Kenny or Canicê.
Kilmore (Ireland), the big kil.
Kilsyth (Ireland), the great kil (*sythe*, "great").
Icolmkill (Scotland), is *I-columb-kil*, *i.e.* the "island of St. Columb's cell." The Culdee institutions of St. Columb were established in 563, for the purpose of converting the Picts to Christianity.

Kildare (2 *syl.*), famous for the fire of St. Bridget, which was never allowed to go out. St. Bridget returns every twentieth year to tend to the fire herself.

Part of the chapel of St. Bridget still remains, and is called "The Fire-house."

Like the bright lamp that shone in Kildare's holy fane,
And burned through long ages of darkness and storm.
Moore: Irish Melodies, iii. ("Erin, O Erin!" 1814).

Apud Kildariam occurrit ignis Sanctæ Brigidæ quem inextinguebilem vocant. — *Giraldus Cambrensis: Hiberniæ*, ii. 34 (1187).

Kilderkin (*Ned*), keeper of an eating-house at Greenwich.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Kilian (*St.*), an Irish missionary who suffered martyrdom at Würzburg, in 689. A cathedral was erected to his memory in the eighth century.

Kilian of Kersberg, the 'squire of sir Archibald von Hagenbach.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Killed by Kindness. It is said that the ape not unfrequently strangles its young ones by hugging them too hard.

The Athenians, wishing to show honour to Draco the law-giver, showered on him their caps and cloaks, and he was smothered to death by the pile thus heaped upon him.

Killing no Murder. Carpentier de Marigny, the enemy of Mazarin, issued, in 1658, a tract entitled *Tuer un Tyran n'est par un Crime.*

Sexby wrote a tract entitled *Killing no Murder*, generally thought to have been the production of William Allan. The object of the book was to show that it would be no crime to murder Cromwell.

Kilmansegg (*Miss*), an heiress with great expectations, who had an artificial leg of solid gold.—*T. Hood: Miss Kilmansegg and her Golden Leg, a Golden Legend* (1828).

KING, a title of sovereignty or honour. At one time, crown tenants were called kings or dukes, at the option of the sovereign; thus, Frederick *Barbarossa* made one of his brothers a king-vassal, and another a duke-vassal, simply by the investiture of a sword. In English history, the lord of Man was styled "king;" so was the lord of the Isle of Wight, and the lord of Connaught, as clearly appears in the grants of John and Henry III. Several examples might be quoted of earls conferring the title of "king" on their vassals.—See Selden's *Titles of Honour*, iii. (1614).

Like a King. When Porus, the Indian prince, was taken prisoner, Alexander asked him how he expected to be treated. "Like a king," he replied; and Alexander made him his friend.

The Factory King, Richard Oastler of Bradford, the successful advocate of the "Ten Hours Bill" (1789-1861).

Since then a clamour has arisen for the reduction to eight hours (1897).

The Railway King, George Hudson; so called by the Rev. Sydney Smith (1800-1871).

The Red King, the king of Persia; so called from his red turban.

Rufus of England, and Barbarossa (red-beard) of Germany.

Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—*Sigismund.*

The Snow King, Gustavus Adolphus of Sweden, killed in the "Thirty Years' War" at the battle of Lützen, 1632. (See SNOW KING.)

At Vienna he was called "The Snow King," in derision. Like a snow-ball, he was kept together by the cold, but as he approached a warmer soil he melted away and disappeared.—*Dr. Crichton: Scandinavia*, ii. 61 (1838).

(Sweden and Norway are each called "Snow Kingdom.")

Let no vessel of the kingdom of snow [*Norway*] bound on the dark-rolling waves of Inistore [*the Orkneys*].—*Ossian: Fingal*, i.

The Summer King, Amadeus of Spain.

The Winter King, Frederick V., who married Elizabeth Stuart, daughter of James I. (See WINTER KING.)

The White King. The ancient kings of Muscovy were so called from the white robe which they used to wear. Solomon wore a white robe; hence our Lord, speaking of the lilies of the field, says that "Solomon in all his glory was not arrayed like one of these" (*Luke* xii. 27).

Principem Moscoviæ *Album Regem* nuncupant. . . . Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—*Sigismund.*

(Another explanation may be suggested: Muscovy was called "White Russia," as Poland was called "Black Russia." See WHITE KING and WHITE QUEEN.)

King (*Tom*), "the choice spirit of the day for a quiz, a hoax, a joke, a jest, a song, a dance, a race, or a row. A jolly dog, a rare blood, prime buck, rum soul, and funny fellow." He drives M. Morbleu, a French barber, living in the Seven Dials, London, almost out of his senses by inquiring over and over again for Mr. Thompson.—*Moncrieff: Mon. Tonson.*

(There is a *Mon. Tonson* by Taylor, 1767.)

King (surnamed *the Affable*), Charles VIII. of France (1470, 1483–1498).

King (surnamed *the Amorous*), Philippe I. of France (1052, 1060–1108).

King (surnamed *Augustus*), Philippe II. of France. So called because he was born in August (1165, 1180–1223).

Sigismund II. of Poland ; born in the month of August (1520, 1548–1572).

King (surnamed *the Avenger*), Alphonse XI. of Leon and Castile (1310, 1327–1350).

King (surnamed *the Bad*), Charles II. of Navarre (1332, 1349–1387).

William I. of the Two Sicilies (*, 1154–1166).

King (surnamed *the Bald*), Charles I. *le Chauve*, of France (823, 875–877).

King (surnamed *Barbarossa* or *Red Beard*), Frederick II. of Germany (1121, 1152–1190).

King (surnamed *the Battler*), Alphonso I. of Aragon (*, 1104–1135).

King (surnamed *the Bearded*), Baldwin IV. earl of Flanders, *The Handsome Beard* (1160–1186).

Constantine IV., *Pogonātus*, emperor of Rome (648, 668–685).

King (surnamed *Beauclerk*), Henry I. of England (1068, 1100–1135).

King (surnamed *the Bellicose*), Henri II. *le Belliqueux* (1519, 1547–1559).

King (surnamed *the Black*), Heinrich III. of Germany (1017, 1046–1056).

King (surnamed *the Bold*), Boleslaus II. of Poland (1042, 1058–1090).

King (surnamed *Bomba*), Ferdinand II. of the Two Sicilies (1751, 1759–1825).

Francis II. *Bomalīno* (1860).

King (surnamed *the Brave*), Alphonso VI. of Leon and Castile (1030, 1065–1109).

Alphonso IV. of Portugal (1290, 1324–1357).

King (surnamed *the Catholic*), Alphonso I. of Asturias (693, 739–757).

Ferdinand II. of Aragon (1452, 1474–1516).

Isabella queen of Castile (1450, 1474–1504).

King (surnamed *the Ceremonious*), Peter IV. of Aragon (1317, 1336–1387).

King (surnamed *the Chaste*), Alphonso II. of Leon, etc. (758, 791–842).

King (surnamed *the Confessor*), Edward *the Confessor*, of England (1004, 1042–1066).

King (surnamed *the Conqueror*), Alexander the Great, *Conqueror of the World* (B.C. 356, 336–323).

Alfonso of Portugal (1094, 1137–1185).

Aurungzebe the Great, *Alemgir*, the Great Mogul (1618, 1659–1707).

Francisco Pizarro *Conquistador*, of Peru (1475–1541).

James I. of Aragon (1206, 1213–1276).

Othman or Osman I. of Turkey (1259, 1299–1326).

William I. of England (1027, 1066–1087).

King (surnamed *the Cruel*), Pedro of Castile (1334, 1350–1369).

Pedro of Portugal (1320, 1357–1367).

King (surnamed *the Desired*), Louis XVIII. of France (1755, 1814–1824).

King (surnamed *the Fair*), Charles IV. (1294, 1322–1328).

Philippe IV. *le Bel*, of France (1268, 1285–1314).

King (surnamed *the Fat*), Alphonso II. of Portugal (1185, 1212–1223).

Charles III. of France (832, 884–888).

Louis VI. *le Gros*, of France (1078, 1108–1137),

Olaus II. of Norway (992, 1000–1030).

George IV. was called by Leigh Hunt *the Fat Adonis of Forty* (1762, 1820–1830).

King (surnamed *the Father of Letters*), François I. of France (1494, 1515–1547).

King (surnamed *the Father of his People*), Louis XII. of France (1462, 1498–1515).

Christian III. of Denmark (1502, 1534–1559).

King (surnamed *the Fearless*), John duke of Burgundy, *Sanspeur* (1371–1419).

Richard I., *Sanspeur*, duke of Normandy (932, 942–996).

King (surnamed *the Fierce*), Alexander I. of Scotland (*, 1107–1124).

King (surnamed *the Gallant*, in Italian *Rè Galantuomo*), Victor Emmanuel of Italy (1820, 1849–1878).

King (surnamed *the Good*), Alphonso VIII. of Leon and Castile (1155, 1158–1214).

John II. of France, *le Bon* (1319, 1350–1364).

John III. duke of Brittany (1286, 1312–1341).

John V. duke of Brittany (1389, 1399–1442).
Philippe III. *le Bon*, duke of Burgundy (1396, 1419–1467).
Réné titular king of Naples (1409–1452).
Richard II. duke of Normandy (*, 996–1026).
William II. of the Two Sicilies (*, 1166–1189).

King (surnamed *the Great*), Abbas I. of Persia (1557, 1585–1628).
Alexander of Macedon (B.C. 356, 340–323).
Alfred of England (849, 871–901).
Alphonso III. of Asturiâs, etc. (848, 866–912).
Alphonso V. count of Savoy (1249, 1285–1323).
Boleslaus I. of Poland (*, 992–1025).
Canute of England (995, 1014–1035).
Casimir III. of Poland (1309, 1333–1370).
Charlemagne (742, 768–814).
Charles III. duke of Lorraine (1543, 1547–1608).
Charles Emmanuel I. duke of Savoy (1562, 1580–1630).
Constantine I. emperor of Rome (272, 306–337).
Cosmo de' Medici grand-duke of Tuscany (1519, 1537–1574).
Ferdinand I. of Castile, etc. (*, 1034–1065).
Frederick II. of Prussia (1712, 1740–1786).
Frederick William the Great Elector (1620, 1640–1688).
Gregory I. pope (544, 590–604).
Henri IV. of France (1553, 1589–1610).
Herod I. of the Jews (B.C. 73, 47–4).
Herod Agrippa I. the tetrarch (*, *–44).
Hiao-wen-tee of China (B.C. 206, 179–157).
John II. of Portugal (1455, 1481–1495).
Justinian I. emperor of the East (483, 527–565).
Khosrou or Chosroës I. of Persia (*, 531–579).
Leo I. pope (390, 440–461).
Louis XIV. of France (1638, 1643–1715).
Ludwig of Hungary (1326, 1342–1381).
Mahomet II. of Turkey (1430, 1451–1481).
Matteo Visconti lord of Milan (1250, 1295–1322).
Maximilian duke of Bavaria (1573–1651).
Napoleon I. of France (1769, 1804–1814, died 1821).
Nicholas I. pope (*, 858–867).
Otto I. of Germany (912, 936–973).
Pedro III. of Aragon (1239, 1276–1285).
Peter I. of Russia (1672, 1689–1725).
Sapor II. of Persia (310, 308–380).
Sigismund I. of Poland (1466, 1506–1548).
Theoderic of the Ostrogoths (454, 475–526).
Theodosius I. emperor (346, 378–395).
Vladimir grand-duke of Russia (*, 973–1014).
Waldemar I. of Denmark (1131, 1157–1181).

King (surnamed *the Illustrious*), Albert V. emperor of Austria (1398, 1404–1439).
Jam-sheid of Persia (B.C. 840–800).
Kien-lông of China (1736–1796).
Nicomedês II., *Epiphanês*, of Bithynia (*, 149–191).
Ptolemy V., *Epiphanês*, of Egypt (B.C. 210, 205–181).

King (surnamed *the Infant*), Ludwig IV. of Germany (893, 900–911).
Otto III. of Germany (980, 983–1002).

King (surnamed *Ironside*), Edmund II. of England (989, 1016–1017).
Frederick II. elector of Brandenburg was called "Iron Tooth" (1657, 1688–1713).
Nicholas of Russia was called "The Iron Emperor" (1796, 1826–1852).

King (surnamed *the Just*), Baharam of Persia (276–296).
Casimir II. of Poland (1117, 1177–1194).
Ferdinand I. of Aragon (1373, 1412–1416).
Haroun-al-Raschid (765, 786–808).
James II. of Aragon (1261, 1285–1327).
Khosrou or Chosroës I. of Persia (*, 531–579).
Louis XIII. of France (1601, 1610–1643).
Pedro I. of Portugal (1320, 1357–1367).

King (surnamed *the Lame*), Agesilaös of Sparta (B.C. 444, 398–361).
Albert II. of Austria (1289, 1330–1358), duke of Austria.
Charles II. of Naples (1248, 1289–1309).
Heinrich II. of Germany (972, 1002–1024).

King (surnamed *the Lion*), Alep Arslan (*the Valiant Lion*), son of Togrul Beg, the Perso-Turkish monarch (*, 1063–1072).

Arioch, called "The Lion King of Assyria" (B.C. 1927–1897).
Damelowiez prince of Haliez, who founded Lemberg ("the lion city") in 1259.
Gustavus Adolphus, called "The Lion of the North" (1594, 1611–1632).
Heinrich duke of Bavaria and Saxony (1129–1195).
Louis VIII. of France (1187, 1223–1226).
Richard I. of England, *Cœur de Lion* (1157, 1189–1199).
William of Scotland; so called because he chose for his cognizance *a red lion rampant* (*, 1165–1214).

King (surnamed *the Little*), Charles III. of Naples (1345, 1381–1386).

King (surnamed *the Long-legged*), Edward I., *Longshanks*, of England (1239, 1272–1307).
Philippe V. *le Long*, of France (1294, 1317–1322).

King (surnamed *the Magnanimous*), Alphonso V. of Aragon and Naples (1385, 1416–1458).
Khosrou or Chosroës of Persia, *Noushirwan* (*, 531–579).

King (surnamed *the Magnificent*), Soliman I. sultan (1493, 1520–1566).
Edmund of England (923, 940–946).

King (surnamed *the Martyr*), Charles I. of England (1600, 1625–1649).
Edward *the Martyr*, of England (961, 975–979).
Louis XVI. of France (1754, 1774–1793).
Martin I. pope (*, 649–655).

King (surnamed *the Minion*), Henri III. of France (1551, 1574–1589).

King (surnamed *the Noble*), Alphonso VIII. of Leon and Castile (1155, 1158–1214).
Charles III. of Navarre (*, 1387–1425).
Soliman, called *Tchelibi*, Turkish prince at Adrianople (died 1410).

King (surnamed *the Pacific*), Amadeus VIII. count of Savoy (1383, 1391–1451).
Frederick III. of Germany (1415, 1440–1493).
Olaus III. of Norway (*, 1030–1093).

King (surnamed *the Patient*), Albert IV. duke of Austria (1377, 1395–1404).

King (surnamed *the Philosopher*), Frederick the Great, called "The Philosopher of Sans Souci" (1712, 1740–1786).

Leo VI. emperor of the East (866, 886–911).
Marcus Aurelius Antonīnus of Rome (121, 161–180).

King (surnamed *the Pious*), Edward VI. of England (1537, 1547–1553).
Eric IX. of Sweden (*, 1155–1161).
Ernst I. founder of the house of Gotha (1601–1674).
Robert *le Pieux*, of France (971, 996–1031).

King (surnamed *the Prodigal*), Albert VI. of Austria (1418, 1439–1403).

King (surnamed *the Rash*), Charles *le Temeraire*, of Burgundy (1433, 1467–1477), duke.

King (surnamed *the Red*), Amadeus VII. count of Savoy (1360, 1383–1391).
Otto II. of Germany (955, 973–983).
William II., *Rufus*, of England (1057, 1087–1100).

King (surnamed *Red Beard*), Frederick I. kaiser of Germany, called *Barbarossa* (1121, 1152–1190).
Horush or Horuc sultan of Algiers (1474, 1516–1518).
Khair Eddin sultan of Algiers (*, 1518–1546).

King (surnamed *the Saint*), Boniface I. pope (*, 418–422).
Boniface IV. pope (*, 607–615).
Celestine I. pope (*, 422–432).
Celestine V. pope (1215, 1294–1296).
Charles the Good, count of Flanders (*, 1119–1127).
David of Scotland (*, 1124–1153).
Eric IX. of Sweden (*, 1155–1160).
Ethelred I. of Wessex (*, 866–871).
Eugenius I. pope (*, 654–657).
Felix I. pope (*, 269–274).
Ferdinand III. of Castile and Leon (1200, 1217–1252).
Heinrich II. of Germany (972, 1002–1024).
Julius I. pope (*, 337–352).
Kâng-he of China (*, 1661–1722).
Ladislaus I. of Hungary (1041, 1077–1095).
Leo IX. pope (1002, 1049–1054).
Louis IX. of France (1215, 1226–1270).
Martin I. pope (*, 649–655).
Olaus II. of Norway (992, 1000–1030).
Stephen I. of Hungary (979, 997–1038).

King (surnamed *the Salic*), Conrad II. of Germany (*, 1024–1039).

King (surnamed *the Severe*), Peter I. of Portugal (1320, 1357–1367).

King (surnamed *the Silent*), Anastasius I. emperor of the East (430, 491–518).
William I. Stadtholder (1533, 1544–1584).

King (surnamed *the Simple*), Charles III. of France (879, 893–929).

King (surnamed *the Stammerer*), Louis II. *le Bégue*, of France (846, 877–879).
Michael II. emperor of the East (*, 820–829).

King (surnamed *the Terrible*), Ivan II. of Russia (1529, 1533–1584).

King (surnamed *the Thunderbolt*), Ptolemy king of Macedon, eldest son of Ptolemy Sotêr I., was so called from his great impetuosity (B.C. *, 285–279).

King (surnamed *the Thunderer*), Stephen II. of Hungary (1100, 1114–1131).

King (surnamed *the Unready*), Ethelred II. of England (*, 978–1016). Unready, in this case, does not mean unprepared, but unwise, lacking *rede* ("wisdom or counsel").

King (surnamed *the Valiant*), John IV. duke of Brittany (1338, 1364–1399).

King (surnamed *the Victorious*), Charles VII. of France (1403, 1422–1461).

King (surnamed *the Well-beloved*), Charles VI. of France (1368, 1380–1422).
Louis XV. of France (1710, 1715–1774).

King (surnamed *the Wise*), Albert II. duke of Austria (1289, 1330–1358).
Alphonso X. of Leon and Castile (1203, 1252–1284).
Charles V. of France, *le Sage* (1337, 1364–1380).
Che-Tsou of China (*, 1278–1295).
Frederick elector of Saxony (1463, 1544–1554).
James I., *Solomon*, of England (1566, 1603–1625).
John V. duke of Brittany (1389, 1399–1442).

King (surnamed *the Wonder of the World*), Frederick II. of Germany (1194, 1215–1250).
Otto III. of Germany (980, 983–1002).

King (surnamed *the Young*), Dagobert II. of France (652, 656–679).
Leo II. pope (470, 474–474).
Louis VII. *le Jeune*, of France (1120, 1137–1180).
Ludwig II. of Germany (822, 855–875).
Romanus II. emperor of the East (939, 959–963).

King and the Beggar. It is said that king Copethua or Cophetua of Africa fell in love with a beggar-girl, and married her. The girl's name was Penel'ophon; called by Shakespeare Zenel'ophon (*Love's Labour's Lost*, act iv. sc. 1, 1594).

King and the Cobbler. The interview between Henry VIII. and a merry London cobbler is the subject of one of the many popular tales in which Bluff Hal is represented as visiting a humble subject in disguise.

King and the Locusts. A king made a proclamation that, if any man would tell him a story which should last for ever, he would make him his heir and son-in-law; but if any one undertook to do so and failed, he should lose his head. After many failures, came one, and said, "A certain king seized all the corn of his kingdom, and stored it in a huge granary; but a swarm of locusts came, and a small cranny was descried, through which one locust could contrive to creep. So one locust went in, and carried off one grain of corn; and then another locust went in, and carried off another grain of corn; and then another locust went in," etc.; and so the man went on, day after day, and week after week, "and so another locust went in, and carried off another grain of corn." A month passed; a year passed. In six months more, the king said, "How much longer will the locusts be?" "Oh, your majesty," said the story-teller, "they have cleared at present only a cubit, and there are many thousand cubits in the granary." "Man, man!" cried the king; "you will drive me mad. Take my daughter, take my kingdom, take everything I have; only let me hear no more of these intolerable locusts!"—*Letters from an Officer in India* (edited by the Rev. S. A. Pears).

King and the Miller of Mansfield (*The*). (See MILLER.)

King of Bark, Christopher III. of Denmark, Norway, and Sweden. So called because in a time of scarcity, he had the bark of birchwood mixed with meal for food (died 1448).

King of Bath, Beau Nash, who was for fifty-six years master of the ceremonies of the bath-rooms in that city,

and conducted the balls with great splendour and judgment (1674–1761).

King of England. This title was first assumed by Egbert in 828.

King of Exeter 'Change, Thomas Clark, friend of the famous Abraham Newland (1737–1817).

King of France. This title was first assumed by Louis VII. (1171). It was changed into "king of the French" by the National Assembly in 1789. Louis XVIII. resumed the title "king of France" in 1814; and Louis Philippe again resumed the more republican title, "king of the French" (1830).

King of France. Edward III. of England assumed the title in 1337; but in 1801 it was relinquished by proclamation (time, George III.).

King of Ireland. This title was first assumed by Henry VIII. in 1542. The title previously assumed by the kings of England was "lord of Ireland."

In Rymer's *Fœdera* (vol. i.) a deed of gift is ascribed (under *Henry I.*) to "Henry lord of Ireland;" but no English king was *lord of Ireland* before the reign of Henry II.

King of Painters, a title assumed by Parrhasios. Plutarch says he wore a purple robe and a golden crown (fl. B.C. 400).

King of Preachers, Louis Bourdaloue, a French clergyman (1632–1704).

King of Rome, a title conferred by Napoleon I. on his son the very day he was born; but he was generally called the duke of Reichstadt.

It is thought that this title was given in imitation of Charlemagne. If so, it was a blunder; Charlemagne was never "*king* of Rome," but he was "patrician of Rome." In the German empire, the emperor-elect was "king of the Romans," not "king of Rome," and, after being crowned by the pope, was styled "emperor of the Romans," and from 962 "kaiser of the Holy Roman Empire." After the reign of Frederick II., the second consecration was dispensed with.

King of Ships, Carausius, who assumed the purple in A.D. 287, and, seizing on Britain, defeated the emperor Maximian Herculius in several naval engagements (250, 287–293).

King of Yvetot [*Iv-to*], a king of name only; a mockery king; one who assumes mighty honours without the wherewithal to support them. Yvetot, near Rouen, was a seigneurie, on the possessor of which Clotaire I. conferred the title of king in 534, and the title continued till the fourteenth century.

Il était un roi d'Yvetot,
Peu connu dans l'histoire;
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire.
Béranger.

A king there was "roi d'Yvetot" clept,
But little known in story,
Went soon to bed, till daylight slept,
And soundly, without glory.
E. C. B.

King of the Beggars, Bampfylde Moore Carew (1693–1770). He succeeded Clause Patch, who died 1730, and was therefore king of the beggars for forty years (1730–1770).

King of the World, the Roman emperor. This is the title generally accorded to him in the old Celtic romances.

King Sat on the Rocky Brow (*A*). The reference is to Xerxes viewing the battle of Salamis from one of the declivities of mount Ægăl'ĕos.

A king sat on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below.
Byron: Don Juan, iii. ("The Isles of Greece," 1820).

("Ships by thousands" is a gross exaggeration. The original fleet was only 1200 sail, and 400 were wrecked off the coast of Sêpias before the sea-fight of Salamis began, thus reducing the number to 800 at most.)

King should Die Standing (*A*). Vespasian said so, and Louis XVIII. of France repeated the same conceit. Both died standing.

King's Cave (*The*), opposite to Campbeltown (Argyllshire); so called because king Robert Bruce with his retinue lodged in it.—*Statistical Account of Scotland,* v. 167.

King's Chair, the hands of two persons so crossed as to form a seat. On Candlemas Day (February 2) it was at one time customary for Scotch children to carry offerings to their schoolmaster, and the boy and girl who brought the richest gift were elected king and queen for the nonce. When school was dismissed, each of these two children was carried in a king's chair, by way of triumph.

In the early part of the nineteenth century it was a common nursery game in England, and the fun was to break hands and let the rider down. I have played it many and many times between 1815 and 1818. I learn, too, that it was a common outdoor children's game in East Anglia as late as 1860.

King's Own (*The*), a novel by captain Marryat (1830).

King's Quair (*The*), a poem by James I. of England, in celebration of his love for lady Jane Beaufort, daughter of the earl of Somerset, and niece of Henry VIII. It is in stanzas of seven lines each, called the "rhyme royal."

(The word "quair," like our "quire," is the French *cahier*, and means here a "little book.")

The "king's quair," that is, the king's little book, is from the old French *guayer* or *cayer*, in modern French *cahier*. —*H. Morley: A First Sketch of English Literature*, p. 177 (1873).

Kings (*The Two Books of*). The *first* of these two books contains the history of the Hebrew monarchs for 126 years, and the *second* book carries on the history for 227 more years, when the kingdom of Judah was destroyed by Nebuchadnezzar king of Babylon.

The twelve tribes formed two kingdoms on the death of Solomon. The duration of the kingdom of Judah was 387 years, and that of Israel 254 years.

Kings. Many lines of kings have taken the name of some famous forefather or some founder of a dynasty as a titular name.—*Selden: Titles of Honour*, v.

Alban kings, called *Silvius.*
Amalekite kings, *Agag.*
Bithynian kings, *Nicomēdēs.*
Constantinopolitan kings, *Constantine.*
Egyptian kings (ancient), *Pharaoh.*
,, ,, (mediæval), *Ptolemy.*
Indian kings, called *Palibothri* (from the city of Palibothra).
Parthian kings, *Ar'sâcēs.*
Roman emperors, *Cæsar.*
Servian kings, *Lazar*, *i.e.* Eleazar Bulk or *Bulk-ogar*, sons of Bulk.
Upsala kings, called *Drott.*
Royal patronymics.—Athenian, Cecrop'idæ, from *Cecrops.*
Danish, Skiold-ungs, from *Skiold.*
Persian, Achmen'-idæ, from *Achmenēs.*
Thessalian, Aleva-dæ, from *Alevas;* etc., etc.

Kings of Cologne (*The Three*), the three Magi who came from the East to offer gifts to the infant Jesus. Their names are Melchior, Gaspar, and Balthazar. The first offered *gold*, symbolic of kingship; the second, *frankincense*, symbolic of divinity; the third, *myrrh*, symbolic of death, myrrh being used in embalming the dead. (See COLOGNE, p. 226.)

Kings of England. Since the Conquest, not more than three successive sovereigns have reigned without a crisis—

William I., William II., Henry I.
Stephen usurper.
Henry II., Richard I., John.
The pope gives the crown to the dauphin.
Henry III., Edward I., Edward II.
Edward II. murdered.
Edward III., Richard II.
Richard II. deposed.
Henry IV., V., VI.
Lancaster changed to York.
Edward IV., V., Richard III.
Dynasty changed.
Henry VII., VIII., Edward VI.
Lady Jane Grey.
Mary, Elizabeth.
Dynasty changed.
James I., Charles I.
Charles I. beheaded.
Charles II., James II.
James II. dethroned.
William III., Anne.
Dynasty changed.
George I., II., III.
Regency.
George IV., William IV., Victoria (indirect successions).

Kings of England. Except in one instance (that of John), we have never had a *great-grandchild* sovereign in direct descent. The exception is not creditable, for in John's reign the kingdom was given away twice; his son Henry III. was imprisoned by Leicester; and his great-grandson Edward II., was murdered. In two other instances a *grandchild* has succeeded, viz. Henry VI., whose reign was a continued civil war; and Edward VI., the sickly son of Jane Seymour. Stephen was a grandchild of William I., but a usurper; Richard II. was a grandchild of Edward III., and George III. was grandson of George II.; but their fathers did not succeed to the throne.

William I.; his sons, William II., Henry I.

Stephen (a usurper).

Henry II.; his sons, Richard I., John (discrowned).

From John, in regular succession, we have Henry III. (imprisoned), Edward I., Edward II. (murdered), Edward III.

Richard II., son of the Black Prince, and without offspring.

Henry IV., Henry V., Henry VI. (civil wars).

Edward IV., Edward V.

Richard III. (no offspring).
Henry VII., Henry VIII., Edward VI.
Mary, Elizabeth (daughters of Henry VIII.).
James I., Charles I.
Cromwell (called lord protector).
Charles II., James II. (two brothers).
William III., prince of Orange.
Anne, intervening between the prince of Orange and the Hanoverians.
George I., George II.
George III. (great-grandson of George I., but not in direct descent), George IV.
William IV. (brother of George IV.).
Victoria (the niece of William IV. and George IV.).

Kings of England. Three seems to be a kind of ruling number in our English sovereigns. Besides the coincidences mentioned above connected with the number, may be added the following: (1) That of the four kings who married French princesses, three of them suffered violent deaths, viz. Edward II., Richard II., and Charles I. (2) The three longest kings' reigns have been three threes, viz. Henry III., Edward III., and George III. (3) We have no instance, as in France, of three brothers succeeding each other.

(Queen Victoria began to reign in 1837, and was still on the throne in 1897—her "diamond jubilee" year. *Vivat Regina!*)

Kings of France. The French have been singularly unfortunate in their choice of royal surnames, when designed to express anything except some personal quality, as *handsome*, *fat*, of which we cannot judge the truth. Thus, Louis VIII., a very feeble man in mind and body, was surnamed *the Lion;* Philippe II., whose whole conduct was overreaching and selfish, was *the Magnanimous;* Philippe III., the tool of Labrosse, was *the Daring;* Philippe VI., the most unfortunate of all the kings of France, was surnamed *the Lucky;* Jean, one of the worst of all the kings, was called *the Good;* Charles VI. an idiot, and Louis XV. a scandalous debauchee, were surnamed *the Well-beloved;* Henri II., a man of pleasure, wholly under the thumb of Diane de Poitiers, was called *the Warlike;* Louis XIII., most unjust in domestic life, where alone he had any freedom of action, was called *the Just;* Louis XIV., a man of mere ceremony and posture, who lost battle after battle, and brought the nation to absolute bankruptcy, was surnamed *the Great King.* (He was little in stature, little in mind, little in all moral and physical faculties; and *great* only in such littlenesses as posturing, dressing, ceremony, and gormandizing.) And Louis XVIII., forced on the nation by conquerors quite against the general will, was called *the Desired.*

Kings of France. The succession of three brothers has been singularly fatal in French monarchism. The Capetian dynasty terminated with three brothers, sons of Philippe *le Bel* (viz. Louis X., Philippe V., and Charles IV.). The Valois dynasty came to an end by the succession of the three brothers, sons of Henri II. (viz. François II., Charles IX., and Henri III.). The next or Bourbon dynasty terminated in the same manner (Louis XVI., Louis XVIII., and Charles X.).

After Charles IV. (the third brother of the Capetian dynasty), came Philippe de Valois, a collateral descendant; after Henri III. (the third brother of the Valois dynasty), came Henry de Bourbon, a collateral descendant; and after Charles X. (the third brother of the Bourbon dynasty), came Louis Philippe, a collateral descendant. With the third of the third the monarchy ended.

Kings Playing with their Children.

(1) The fine painting of Bonington represents Henri IV. (of France) carrying his children pickaback, to the horror of the Spanish ambassador.

(2) Plutarch tells us that Agesilăos was one day discovered riding cock-horse on a walking-stick, to please and amuse his children.

(3) George III. was on one occasion discovered on all-fours, with one of his children riding astride his back. He is also well remembered by the painting of "George III. Playing at Ball with the Princess Amelia."

King Franconi. (See FRANCONI, p. 392.)

King John. (See under JOHN, p. 550.)

King John and the abbot of Canterbury. (See under JOHN, p. 551.)

King Log. (See LOG, p. 622.)

King-Maker (*The*), Richard Neville, earl of Warwick, who fell in the battle of Barnet (1420–1471). So called because when he espoused the Yorkists, Edward IV. was set up king; and when he

espoused the Lancastrian side, Henry VI. was restored.

Thus fortune to his end the mighty Warwick brings,
This puissant setter-up and plucker-down of kings.
Drayton : Polyolbion, xxii. (1622).

King Pétaud. (See PÉTAUD.)

King Smith. (See SMITH.)

King Stork. (See STORK.)

Kingdom of Snow, Norway. Sweden also is so called. When these kingdoms had each a separate king, either of them was called "The Snow King." (See KING, SNOW.)

Let no vessel of the kingdom of snow bound on the dark-rolling waves of Inistore [*the Orkneys*].—*Ossian : Fingal*, i.

Kingsale (*Lord*), allowed to wear his hat in the presence of royalty. In 1203, Hugh de Lacie treacherously seized sir John de Courcy lord of Kingsale, and king John condemned him to perpetual imprisonment in the Tower. When he had been there about a year, king John and Philippe *Auguste* of France agreed to determine certain claims by combat. It was then that John applied to De Courcy to be his champion ; and as soon as the giant knight entered the lists, the French champion ran away panic-struck. John now asked his champion what reward he could give him for his service. "Titles and estates I have enow," said De Courcy ; and then requested that, after having paid obeisance, he and his heirs might stand covered in the presence of the king and his successors.

¶ Lord Forester had the same right confirmed to him by Henry VIII.

¶ John Pakington, ancestor of lord Hampton, had a grant made him in the 20th Henry VIII. "of full liberty during his life to wear his hat in the royal presence."

Kingship (*Disqualifications for*).

(1) Any personal blemish disqualified a person from being king during the semi-barbarous stage of society ; thus putting out the eyes of a prince, to disqualify him from reigning, was by no means uncommon. It will be remembered that Hubert designed to put out the eyes of prince Arthur, with this object. Witi'za the Visigoth put out the eyes of Theodofred, "inhabilitandole pāra la monarchia," says Ferraras. When Alboquerque took possession of Ormuz, he deposed fifteen kings of Portugal, and, instead of killing them, put out their eyes.

(2) Yorwerth, son of Owen Gwynedh, was set aside from the Welsh throne because he had a broken nose. (See LLEWELLYN.)

(3) Count Oliba of Barcelona was set aside because he could not speak till he had stamped thrice with his foot, like a goat.

(4) The son of Henry V. was to be received as king of France, only on condition that his body was without defect, and was not stunted.—*Monstrelet : Chroniques*, v. 190 (1512).

(5) Llewellyn (*q.v.*) was set aside because he had a blemish in the face.

Un Conde de Gallicia que fuera valiado,
Pelayo avie nombre, ome fo desforzado,
Perdio la vision, andaba embargado,
Ca ome que non vede, non debie seer nado.
Gonzales de Berceo : S. Dom., 388 (died 1266).

N.B.—Without doubt this disqualification was due the office of kings as offerers of sacrifice. Both the sacrifice itself and the sacrificer were bound to be without blemish, as any bodily defect in either was a mark of God's displeasure. The question asked by Jesus' disciples, "Who did *sin*, this man [in his pre-existing state], or his parents, that he was *born blind?*" will readily occur to the reader.

"Whoever . . . hath any blemish, let him not approach to offer the bread of his God. For whatsoever . . . hath a blemish, he shall not approach : [as] a blind man, . . . he that hath a flat nose, or anything superfluous, or a man that is broken-footed, or broken-handed, or crookbacked, or a dwarf," etc.—*Lev.* xxi. 17-21.

Kinmont Willie, William Armstrong of Kinmonth. This notorious freebooter, who lived in the latter part of the sixteenth century, is the hero of a famous Scotch ballad.

Kinoce'tus, a precious stone, which will enable the possessor to cast out devils.—*Mirror of Stones.*

Kirk (*Mr. John*), foreman of the jury on Effie Deans's trial.—*Sir W. Scott : Heart of Midlothian* (time, George II.).

Kirkcaldy (Scotland), a corruption of Kirk-Culdee, one of the churches founded in 563 by St. Columb and his twelve brethren, when they established the Culdee institutions. The doctrines, discipline, and government of the Culdees resembled presbyterianism.

Kirkrapine (3 *syl.*), a sturdy thief, "wont to rob churches of their ornaments, and poor men's boxes." All he could lay hands on he brought to the hut of Abessa, daughter of Corce'ca. While Una was in the hut, Kirkrapine knocked at the door, and, as it was not immediately opened, knocked it down ; whereupon the lion sprang upon him, "under his

lordly foot did him suppress," and then "rent him in thousand pieces small."

The meaning is that popery was reformed by the British lion, which slew Kirkrapine, or put a stop to the traffic in spiritual matters. Una represents truth or the Reformed Church.—*Spenser: Faërie Queene*, i. 3 (1590).

Kiss the Scavenger's Daughter (*To*), to be put to the torture. Strictly speaking, "the scavenger's daughter" was an instrument of torture invented by William Skevington, lieutenant of the Tower in the reign of Henry VIII. Skevington became corrupted into *scavenger*, and the invention was termed *his daughter* or offspring.

Kit [NUBBLES], the lad employed to wait on little Nell, and do all sorts of odd jobs at the "curiosity shop" for her grandfather. He generally begins his sentences with "Why then." Thus, "'Twas a long way, wasn't it, Kit?" "Why then, it was a goodish stretch," returned Kit. "Did you find the house easily?" "Why then, not over and above," said Kit. "Of course you have come back hungry?" "Why then, I do think I am rather so." When the "curiosity shop" was broken up by Quilp, Kit took service under Mr. Garland, Abel Cottage, Finchley.

Kit was a shock-headed, shambling, awkward lad, with an uncommonly wide mouth, very red cheeks, a turned-up nose, and a most comical expression of face. He stopped short at the door on seeing a stranger, twirled in his hand an old round hat without a vestige of brim, resting himself now on one leg, and now on the other, and looking with a most extraordinary leer. He was evidently the comedy of little Nell's life.—*Dickens: The Old Curiosity Shop*, i. (1840).

Kit-Cat Club, held in Shire Lane, now called Lower Serle's Place (London). The members were whig "patriots," who, at the end of William III.'s reign, met to secure the protestant succession. Addison, Steele, Congreve, Garth, Vanbrugh, Mainwaring, Walpole, Pulteney, etc., were members.

Kit-Cat Pictures, forty-two portraits, painted by sir Godfrey Kneller, three-quarter size, to suit the walls of Tonson's villa at Barn Elms, where, in its latter days, the Kit-Cat Club was held.

("Kit-Cat" derives its name from Christopher Cat, a pastry-cook, who served the club with mutton-pies.)

Kite (*Sergeant*), the "recruiting officer." He describes his own character thus—

"I was born a gipsy, and bred among that crew till I was 10 years old; there I learnt *canting* and *lying*. I was bought from my mother by a certain nobleman for three pistoles, who . . . made me his page; there I learnt *impudence* and *pimping*. Being turned off for wearing my lord's linen, and drinking my lady's ratafia, I turned bailiff's follower; there I learnt *bullying* and *swearing*. I at last got into the army, and there I learnt . . . *drinking*. So that . . . the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd."—*Farquhar: The Recruiting Officer*, iii. 1 (1705).

Sergeant Kite is an original picture of low life and humour, rarely surpassed.—*R. Chambers: English Literature*, i. 599.

(The original "sergeant Kite" was R. Eastcourt, 1668–1713.)

Kitely (2 *syl.*), a rich City merchant, extremely jealous of his wife.—*Ben Jonson: Every Man in His Humour* (1598).

Kitt Henshaw, boatman of sir Patrick Charteris of Kinfauns, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Kittlecourt (*Sir Thomas*), M.P., neighbour of the laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Kitty, one of the servants of Mr. Peregrine Lovel. She spoke French like a native, because she was once "a half-boarder at Chelsea." Being asked if she had read Shakespeare: "Shikspur, Shikspur!" she replied. "Who wrote it? No, I never read that book; but I promise to read it over one afternoon or other."—*Townley: High Life Below Stairs* (1759).

Kitty, younger daughter of sir David and lady Dunder of Dunder Hall, near Dover. She is young, wild, and of exuberant spirits, "her mind full of fun, her eyes full of fire, her head full of novels, and her heart full of love." Kitty fell in love with Random at Calais, and agreed to elope with him, but the fugitives were detected by sir David during their preparations for flight, and, to prevent scandal, the marriage was sanctioned by the parents, and duly solemnized at Dunder Hall.—*Colman: Ways and Means* (1788).

Kitty Pry, the waiting-maid of Melissa. Very impertinent, very inquisitive, and very free in her tongue. She has a partiality to Timothy Sharp "the lying valet."—*Garrick: The Lying Valet* (1741).

Kitty Willis, a "soiled dove," employed by Saville to attend a masquerade

in the same costume as lady Francis, in order to dupe Courtall.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Klabot'ermann, a ship-kobold of the Baltic, sometimes heard, but rarely seen. Those who have seen him say he sits on the bowsprit of a phantom ship called *Carmilhan*, dressed in yellow, wearing a night-cap, and smoking a cutty pipe.

Kläs (*Kaiser*), a nickname given to Napoleon I. (1769, 1804–1814, 1821).

Hort mål lüd, en bitgen still,
Hort wat ick vertellen will,
Van den gröten kaiser Kläs,
Dat wär mal en fixen Bäs,
Ded von Korsika her tën
Wall de welt mal recht besehn.
* * * *
Helena de Jumfer is
Nu sîn Brût, sin Paradis;
Kläs geit mit ër op de Jagd
Drömt nich mehr von krieg um Schlacht,
Un het he mål Langewil
Schleit he Rötten d'öt mil'n Bil.
Kaiser Kläs.

Klaus (*Doctor*), hero and title of a comedy by Herr Adolph l'Arronge (1878). Dr. Klaus is a gruff, but noble-minded and kind-hearted man, whose niece (a rich jeweller's daughter) has married a poor nobleman of such extravagant notions that the wife's property is soon dissipated; but the young spendthrift is reformed. The doctor has a coachman, who invades his master's province, and undertakes to cure a sick peasant.

Klaus (*Peter*), the prototype of Rip van Winkle. Klaus [*Klows*] is a goat-herd of Sittendorf, who was one day accosted by a young man, who beckoned him to follow. Peter obeyed, and was led into a deep dell, where he found twelve knights playing skittles, no one of whom uttered a word. Gazing around, he noticed a can of wine, and, drinking some of its contents, was overpowered with sleep. When he awoke, he was amazed at the height of the grass, and when he entered the village everything seemed strange to him. One or two companions encountered him, but those whom he knew as boys were grown middle-aged men, and those whom he knew as middle-aged were grey-beards. After much perplexity, he discovered he had been asleep for twenty years. (See SLEEPERS.)

Your Epimenidês, your somnolent Peter Klaus, since named "Rip van Winkle."—*Carlyle.*

Kleiner (*General*), governor of Prague, brave as a lion, but tender-hearted as a girl. It was Kleiner who rescued the infant daughter of Mahldenau at the siege of Magdeburg. A soldier seized the infant's nurse, but Kleiner smote him down, saved the child, and brought it up as his own daughter. Mahldenau being imprisoned in Prague as a spy, Meeta his daughter came to Prague to beg for his pardon, and it then came to light that the governor's adopted daughter was Meeta's sister.—*Knowles: The Maid of Mariendorpt* (1838).

Knag (*Miss*), forewoman of Mme. Mantalini, milliner, near Cavendish Square, London. After doting on Kate Nickleby for three whole days, this spiteful creature makes up her mind to hate her for ever.—*Dickens: Nicholas Nickleby*, xviii. (1838).

Knickerbocker (*Diedrich*), a name assumed by Washington Irving, in his *History of New York* (1809).

Knight. *An early British king knighted by Augustus.* Cunobelinus or Cymbeline.

Thou art welcome, Caius,
Thy Cæsar knighted me.
Shakespeare: Cymbeline, act iii. sc. 1 (1609).

N.B.—Holinshed (vol. i. p. 33) says, "It is reported that Kymbeline, being brought to Rome, and knighted in the court of Augustus, ever shewed himselfe a friend to the Romans."

Knight (*A lady*). Queen Elizabeth knighted Mary (wife of sir Hugh Cholmondeley of Vale Royal, near Chester), who was therefore called "the bold lady of Cheshire."

Knight of Arts and Industry, the hero of Thomson's *Castle of Indolence* (canto ii. 7–13, 1748).

Knight of La Mancha, don Qaixote de la Mancha, the hero of Cervantes's novel called *Don Quixote, etc.* (1605, 1615).

Knight of the Blade, a bully; so called because, when swords were worn, a bully was for ever asserting his opinions by an appeal to his sword.

Knight of the Burning Pestle, a comedy in ridicule of chivalrous romance, by F. Beaumont (1611).

Knight of the Ebon Spear, Britŏmart. In the great tournament she "sends sir Artegal over his horse's tail," then disposes of Cambel, Tri'amond, Blan'damour, and several others in the same summary way, for "no man could

bide her enchanted spear."—*Spenser: Faërie Queene*, iv. 4 (1596).

Knight of the Fatal Sword, Emedōrus of Grana'da. Known for his love to the incomparable Alzay'da.

"Sir," said the lady, "your name is so celebrated in the world, that I am persuaded nothing is impossible for your arm to execute."—*Comtesse D'Aulnoy: Fairy Tales* ("The Knights-Errant," 1682).

Knight of the Invincible Sword. So Am'adis of Gaul styled himself.—*Vasco de Lobeira: Amadis of Gaul* (fourteenth century). He cleft in twain, at one stroke, two tremendous giants.

Knight of the Leopard. David earl of Huntingdon, prince royal of Scotland, assumed the name and disguise of sir Kenneth, "Knight of the Leopard," in the crusade.—*Sir W. Scott: The Talisman* (time, Richard I.).

Knight of the Lions, the appellation assumed by don Quixote after his attack upon the van containing two lions sent by the general of Oran as a present to the king of Spain.—*Cervantes: Don Quixote*, II. i. 17 (1615).

Knight of the Pestle, an apothecary or druggist.

Knight of the Post, one who haunted the purlieus of the courts, ready to be hired to swear anything. So called because these mercenaries hung about the posts to which the sheriffs affixed their announcements.

I'll be no knight of the post, to sell my soul for a bribe;
Tho' all my fortunes be crossed, yet I scorn the cheater's tribe.
Ragged and Torn and True (a ballad).

Also a man in the pillory, or one that has been publicly tied to a post and whipped.

Knight of the Rainbow, a footman; so called from his gorgeous raiment.

Knight of the Roads, a foot-pad or highwayman; so termed by a pun on the military order entitled "The Knights of Rhodes."

Knight of the Rueful Countenance. Don Quixote de la Mancha, the hero of Cervantes's novel, is so called by Sancho Panza his 'squire.

Knight of the Shears, a tailor. Shires (*counties*), pronounced *shears*, gives birth to the pun.

Knight of the Sun, Almanzor prince of Tunis. So called because the sun was the device he bore on his shield.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Zamea," 1682).

Knight of the Swan, Lohengrin, son of Parzival. He went to Brabant in a ship drawn by a swan. Here he liberated the princess Elsen, who was a captive, and then married her, but declined to tell his name. After a time, he joined an expedition against the Hungarians, and after performing miracles of valour, returned to Brabant covered with glory. Some of Elsen's friends laughed at her for not knowing her husband's name, so she implored him to tell her of his family; but no sooner was the question asked than the white swan reappeared and conveyed him away.—*Wolfram von Eschenbach* (a minnesinger): *Lohengrin* (thirteenth century). (See KNIGHTS OF THE SWAN.)

Knight of the Tomb (*The*), sir James Douglas, usually called "The Black Douglas."—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Knight of the Whip, a coachman.

Knight of the White Moon, the title assumed by Samson Carrasco, when he tilted with don Quixote, on the condition that if the don were worsted in the encounter he should quit knight-errantry and live peaceably at home for twelve months.—*Cervantes: Don Quixote*, II. iv. 12–14 (1615).

Knight of the Woeful Countenance, don Quixote de la Mancha.

Knight with Two Swords, sir Balin *le Savage*, brother of sir Balan.—*Sir T. Malory: History of Prince Arthur*, i. 27, 33 (1470).

Knights. The three bravest of king Arthur's knights were sir Launcelot du Lac, sir Tristram de Lionês or Lyonês, and sir Lamorake de Galis (*i.e.* Wales).—*Sir T. Malory: History of Prince Arthur*, i. 132 (1470).

∴ The complement of the knights of the Round Table was 150 (ditto, i. 120). But in *Lancelot of the Lake*, ii. 81, they are said to have amounted to 250.

Knights ('*Prentice*), a secret society established to avenge the wrongs of apprentices on their "tyrant masters." Mr. Sim Tappertit was captain of this "noble association," and their meetings were held in a cellar in Stagg's house, in the Barbican. The name was afterwards changed

into "The United Bull-dogs," and the members joined the anti-popery rout of lord George Gordon.—*Dickens: Barnaby Rudge*, viii. (1841).

Knights of Alcan'tara, a military order of Spain, which took its name from the city of Alcantara, in Estremadura. These knights were previously called "Knights of the Pear Tree," and subsequently "Knights of St. Julian." The order was founded in 1156 for the defence of Estremadura against the Moors. In 1197 pope Celestine III. raised it to the rank of a religious order of knighthood.

Knights of Calatra'va, a military order of Spain, instituted by Sancho III. of Castile. When Sancho took the strong fort of Calatrava from the Moors, he gave it to the Knights Templars, who, wanting courage to defend it, returned it to the king again. Then don Reymond of the Cistercian order, with several cavelleros of quality, volunteered to defend the fort, whereupon the king constituted them "Knights of Calatrava."

Knights of Christian Charity, instituted by Henri III. of France, for the benefit of poor military officers and maimed soldiers. This order was founded at the same time as that of the "Holy Ghost," which was meant for princes and men of distinction. The order was completed by Henri IV., and resembled our "Poor Knights of Windsor," now called "The Military Knights of Windsor."

Knights of Malta, otherwise called "Hospitallers of St. John of Jerusalem," a religious military order, whose residence was in the island of Malta. Some time before the journey of Godfrey of Bouillon into the Holy Land, some Neapolitan merchants built a house for those of their countrymen who came thither on pilgrimage. Afterwards they built a church to St. John, and an hospital for the sick, whence they took the name of "Hospitallers." In 1104 the order became military, and changed the term "Hospitallers" into that of "Knights Hospitallers." In 1310 they took Rhodes, and the order was then called "The Knights of Rhodes." In 1523 they were expelled from Rhodes by the Turks, and took up their residence in Malta.

Knights of Montesa, a Spanish order of knighthood, instituted by James II. of Aragon in 1317.

Knights of Nova Scotia, in the West Indies, created by James I. of Great Britain. These knights wore a ribbon of an orange tawny colour.

Knights of Our Lady of Mount Carmel (*Chevaliers de l'Ordre de Notre Dame du Mont Carmel*), instituted by Henri IV. of France in 1607, and consisting of a hundred French gentlemen.

N.B.—These knights must not be confounded with the *Carmelites* or *L'Ordre des Carmes*, founded by Bertholde count of Limoges in 1156; said by legend to have been founded by the prophet Elijah, and to have been revived by the Virgin Mary. The religious house of Carmel was founded in 400 by John patriarch of Jerusalem, in honour of Elijah, and this gave rise to the legend.

Knights of Rhodes. The "Knights of Malta" were so called between 1310 and 1523. (See KNIGHTS OF MALTA.)

Knights of St. Andrew, instituted by Peter the Great of Moscovy, in 1698. Their badge is a gold medal, having St. Andrew's cross on one side, with these words, *Cazar Pierre monarque de tout le Russie.*

Knights of St. Genette (*Chevaliers de l'Ordre de St. Genette*), the most ancient order of knighthood in France, instituted by Charles Martel, after his victory over the Saracens in 782, where a vast number of *gennets*, like Spanish cats (*civet cats*), were found in the enemy's camp.

Knights of St. George. There are several orders so called—

1. St. George of Alfama, founded by the kings of Aragon.

2. St. George of Austria and Corinthia, instituted by the emperor Frederick III. first archduke of Austria.

3. Another founded by the same emperor in 1470, to guard the frontiers of Bohemia and Hungary against the Turks.

4. St. George, generally called "Knights of the Garter" (*q.v.*).

5. An order in the old republic of Genoa.

6. The Teutonic knights were originally called "Knights of St. George."

Knights of St. Jago, a Spanish order, instituted under pope Alexander

III., the grand-master of which is next in rank to the sovereign. St. Jago or James (the Greater) is the patron saint of Spain.

Knights of St. John at Jerusalem, instituted in 1120. This order took its name from John patriarch of Alexandria, and from the place of their abode (*Jerusalem*). These knights subsequently resided at Rhodes (between 1310 and 1523). Being driven out by the Turks in 1523, they took up their abode in Malta, and were called "Knights of Malta" (*q.v.*).

Knights of St. Lazare (2 *syl.*), a religious and military order of Knights Hospitallers, established in the twelfth century, and confirmed by the pope in 1255. Their special mission was to take care of lepers. The name is derived from Lazarus the beggar who lay at the gate of Divês. The order was introduced into France under Louis VII., and was abolished in the first Revolution.

Knights of St. Magdalene (3 *syl.*), a French order, instituted by St. Louis (IX.), to suppress duels.

Knights of St. Maria de Mercede (3 *syl.*), a Spanish order, for the redemption of captives.

Knights of St. Michael the Archangel (*Chevaliers de l'Ordre de St. Michel*), a French order, instituted by Louis XI. in 1469. The king was at the head of the order. M. Bouillet says, "St. Michel est regardé comme le protecteur et l'ange tutélaire de la France."

Knights of St. Patrick, instituted in 1783. The ruling sovereign of Great Britain and Ireland, and the lord-lieutenant of Ireland, are *ex-officio* members of this order. The order is named after St. Patrick, the patron saint of Ireland.

Knights of St. Salvador, in Aragon, instituted by Alphonso I. in 1118.

Knights of Windsor, formerly called "Poor Knights of Windsor," but now entitled "The Military Knights of Windsor," a body of military pensioners, who have their residence within the precincts of Windsor Castle.

Knights of the Bath, an order of knighthood derived from the ancient Franks, and so termed because the members originally "bathed" before they performed their vigils. The last knights created in this ancient form were at the coronation of Charles II. in 1661.

G.C.B. stands for *Grand Cross of the Bath* (the first class); K.C.B. for *Knight Commander of the Bath* (the second class); and C.B. for *Companion of the Bath* (the third class).

Knights of the Blood of Our Saviour, an order of knighthood in Mantua, instituted by duke Vincent Gonçaga in 1608, on his marriage. It consisted of twenty Mantuan dukes. The name originated in the belief that in St. Andrew's Church, Mantua, certain drops of our Saviour's blood are preserved as a relic.

Knights of the Broom Flower (*Chevaliers de l'Ordre de la Geneste*), instituted by St. Louis (IX.) of France on his marriage. The collar was decorated with broom flowers, intermixed with *fleurs de lys* in gold. The motto was, *Exaltat humiles.*

Knights of the Carpet or CARPET KNIGHTS, *i.e.* non-military or civil knights, such as mayors, lawyers, authors, artists, physicians, and so on, who receive their knighthood kneeling on a *carpet*, and not in the tented field.

Knights of the Chamber or CHAMBER KNIGHTS, knights bachelors made in times of peace *in the presence-chamber*, and not in the camp. These are always military men, and therefore differ from "Carpet Knights," who are always civilians.

Knights of the Cock and Dog, founded by Philippe I., *Auguste*, of France.

Knights of the Crescent, a military order, instituted by Renatus of Anjou, king of Sicily, etc., in 1448. So called from the badge, which is a crescent of gold enamelled. What gave rise to this institution was that Renatus took for his device a crescent, with the word *loz* ("praise"), which, in the style of *rebus*, makes *loz in crescent*, *i.e.* "by advancing in virtue one merits praise."

Knights of the Dove, a Spanish order, instituted in 1379 by John I. of Castile.

Knights of the Dragon, created by the emperor Sigismond in 1417, upon the condemnation of Huss and Jerome of Prague "the heretics."

Knights of the Ermine (*Chevaliers de l'Ordre de l'Epic*), instituted in 1450 by François I. duc de Bretagne. The collar was of gold, composed of *ears of corn* in saltier, at the end of which hung an *ermine*, with the legend *à ma vie*. The order expired when the dukedom was annexed to the crown of France.

Knights of the Garter, instituted by Edward III. of England in 1344. According to Selden, "it exceeds in majesty, honour, and fame, all chivalrous orders in the world." The story is that Joan countess of Salisbury, while dancing with the king, let fall her garter, and the gallant Edward, perceiving a smile on the faces of the courtiers, picked it up, bound it round his knee, and exclaimed, "Honi soit qui mal y pense." The blue garter and the motto of the order are thus accounted for.

Knights of the Golden Fleece, a military order of knighthood, instituted by Philippe *le Bon* of Burgundy in 1429. It took its name from a representation of the golden fleece on the collar of the order. The king of Spain is grand-master, and the motto is, *Ante feret quam flamma micet.*

Knights of the Golden Shield, an order instituted by Louis II. of France, for the defence of the country. The motto is, *Allons* (*i.e.* "Let us go in defence of our country").

Knights of the Hare, an order of twelve knights, instituted by Edward III. while he was in France. The French raised a tremendous shout, and Edward thought it was the cry of battle, but it was occasioned by a hare running between the two armies. From this incident the knights created on the field after this battle were termed "Knights of the Order of the Hare."

Knights of the Holy Ghost (*Chevaliers de l'Ordre du Saint Esprit*), instituted by Henri III. of France on his return from Poland. Henri III. was both born and crowned on Whit-Sunday, and hence the origin of the order.

Knights of the Holy Sepulchre, an order of knighthood founded by St. Hel'ena, when she visited Jerusalem at the age of 80, and found (as it is said) the cross on which Christ was crucified in a cavern under the temple of Venus, A.D. 328. This order was confirmed by pope Pascal II. in 1114.

Knights of the Lily, an order of knighthood in Navarre, founded by Garcia in 1048.

Knights of the Order of Fools, established November, 1381, and continued to the beginning of the sixteenth century. The insignia was a jester or fool embroidered on the left side of their mantles, cap and bells, yellow stockings, a cup of fruit in the right hand, and a gold key in the left. It resembled the "Oddfellows" of more modern times.

Knights of the Porcupine (*Chevaliers de l'Ordre du Porcépic*), a French order of knighthood. The original motto was, *Cominus et eminus*, changed by Louis XII. into *Ultus avos Trojæ.*

Knights of the Red Staff, an order instituted by Alfonso XI. of Castile and Leon in 1330.

Knights of the Round Table. King Arthur's knights were so called, because they sat with him at a round table made by Merlin for king Leodegraunce. This king gave it to Arthur on his marriage with Guinever, his daughter. It contained seats for 150 knights, 100 of which king Leodegraunce furnished when he sent the table.

Knights of the Shell. The argonauts of St. Nicholas were so called from the shells worked on the collar of the order.

Knights of the Ship, an order of knighthood founded by St. Louis (IX.) of France in his expedition to Egypt.

Knights of the Star (*Chevaliers de l'Ordre de l'Etoile*), an ancient order of knighthood in France. The motto of the order was, *Monstrant regibus astra viam.*

Knights of the Swan (*Chevaliers de l'Ordre du Cygne*), an order of knighthood founded in 1443 by the elector Frederick II. of Brandenburg, and restored in 1843 by Frederick William IV. of Prussia. Its object is the relief of distress generally. The king of Prussia is grand-master. The motto is, *Gott mit uns* ("God be with you"); and the collar is of gold. The white swan is the badge of the house of Cleves (Westphalia).

Lord Berners has a novel called *The Knight of the Swan* (sixteenth century).

Knights of the Thistle, said to be founded by Archaicus king of the

Scots in 809; revived in 1540 by James V. of Scotland; again in 1687 by James II. of Great Britain; and again by queen Anne, who placed the order on a permanent footing. The decoration consists of a collar of enamelled gold, composed of sixteen thistles interlaced with sprigs of rue, and a small golden image of St. Andrew within a circle. The motto is, *Nemo me impune lacessit.* The members are sometimes called "Knights of St. Andrew."

The *rue* mixed with the thistles is a pun on the word "Andrew," *thistles And-rue.*

(There was at one time a French "Order of the Thistle" in the house of Bourbon, with the same decoration and motto.)

Knights of the Virgin's Looking-glass, an order instituted in 1410 by Ferdinand of Castile.

Knights Sword-bearers, founded in 1201 by bishop Meinhard, for the defence of Livonia. The last grand-master of the order was Gothard Kettler, created duke of Courland in 1561.

Knights Teutonic, originally called "Knights of St. George," then "Knights of the Virgin Mary," and lastly "Teutonic Knights of the Hospital of St. Mary the Virgin." This order was instituted by Henry king of Jerusalem, in compliment to the German volunteers who accompanied Frederick Barbarossa on his crusade. The knights were soon afterwards placed under the tutelage of the Virgin, to whom a hospital had been dedicated for the relief of German pilgrims; and in 1191 pope Celestine III. confirmed the privileges, and changed the name of the order into the "Teutonic Knights," etc. Abolished by Napoleon in 1809.

Knighton, groom of the duke of Buckingham.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Knockwinnock (*Sybil*), wife of sir Richard of the Redhand, and mother of Malcolm Misbegot.—*Sir W. Scott: The Antiquary* (time, George III.).

Knot (*Gordian*). (See GORDIUS, p. 438.)

Know. *Not to know me argues yourselves unknown.* The words of Satan to Zephon and Ithu'riël, when they discovered him lurking in the garden of Eden. —*Milton: Paradise Lost*, iv. 830 (1665).

Knowledge (*Finn's Tooth of*). According to old Celtic romances, Finn Mac Cumal (Fingal) had the gift of divination, which he could exercise at will by placing his thumb under one of his teeth. The legends say that he obtained the power from being the first to eat of the salmon of knowledge, which swam in the pool of Linn-Fec, in the Boyne. The process seems to have been attended with pain, so that it was only on very solemn and trying occasions Finn exercised the gift.

Kochla'ni, a race of Arabian horses, whose genealogy for 2000 years has been most strictly preserved. They are derived from Solomon's studs. This race of horses can bear the greatest fatigue, can pass days without food, show undaunted courage in battle, and when their riders are slain will carry them from the field to a place of safety.—*Niebuhr.*

(The *Kadischi* is another celebrated race of horses, but not equal to the *Kochlani.*)

Koh-i-noor ["*mountain of light*"], a diamond once called "The Great Mogul." Held in the fourteenth century by the rajah of Malwa. Later it fell into the hands of the sultans of Delhi, after their conquest of Malwa. It belonged in the seventeenth century to Aurungzebe the Great. The shah Jihan sent it to Hortensio Borgio to be cut, but the Venetian lapidary reduced it from 793⅛ carats to 186, and left it dull and lustreless. It next passed into the hands of Aurungzebe's great-grandson, who hid it in his turban. Nadir Shah invited the possessor to a feast, and insisted on changing turbans, "to cement their love," and thus it fell into Nadir's hands, who gave it the name of "Koh-i-noor." It next passed into the hands of Ahmed Shah, founder of the Cabûl dynasty; was extorted from shah Shuja by Runjet Singh, who wore it set in a bracelet. After the murder of Shu Singh, it was deposited in the Lahore treasury, and after the annexation of the Punjaub was presented to queen Victoria in 1849. It has been re-cut, and, though reduced to 106 carats, is supposed to be worth £140,000.

*** There is another diamond of the same name belonging to the shah of Persia.

Kolao, the wild man of Misamichis. He had a son who died in early youth, and he went to Pat-Koot-Parout to crave his son's restoration to life. Pat-Koot-Parout put the soul of the dead body in a leather bag, which he fastened with packthread, and hung round the neck of Kolao, telling

him to lay the body in a new hut, put the bag near the mouth, and so let the soul return to it, but on no account to open the bag before everything was ready. Kolao placed the bag in his wife's hands while he built the hut, strictly enjoining her not to open it; but curiosity led her to open the bag, and out flew the soul to the country of Pat-Koot-Parout again.—*Gueulette: Chinese Tales* ("Kolao, the Wild Man," 1723).

¶ Orpheus, having lost his wife Eurydîcê by the bite of a serpent, obtained permission of Pluto for her restoration, provided he looked not back till he reached the upper world. He had got to the end of his journey when he turned round to see if Pluto had kept his word. As he turned he just caught sight of Eurydicê, who was instantly caught back again to the infernal regions.

¶ Adam and Eve in Paradise were forbidden to eat the fruit of the *tree of knowledge;* but Eve could not resist. She ate and gave to Adam, who ate of the fruit also, and both were expelled from Paradise.

¶ Pando'ra entrusted her box to Epime'theus (4 *syl.*) her husband, but enjoined him on no account to open it. Curiosity induced Epimetheus to peep into it, when out flew all the ills that flesh is heir to. However, the lid was slammed down before Hope had made his escape.

(Similar tales are extremely numerous.)

Koppenberg, the mountain of Westphalia to which the pied piper (Bunting) led the children, when the people of Hamelin refused to pay him for killing their rats.—*Browning.*

¶ The Old Man of the Mountain led the children of Lorch into the Tannenberg, for a similar offence.

Korigans or *Korrigans,* nine fays of Brittany, not above two feet in height, who can predict future events, assume any shape, and move from place to place as quick as thought. They sing like syrens, and comb their long hair like mermaids. The Korigans haunt fountains, flee at the sound of bells, and their breath is deadly.—*Breton Mythology.*

Kosciusko (*Thaddæus*), the Polish general who contended against the allied army of Russia under the command of Suwarrow, in 1794. He was taken prisoner and sent to Russia, but in 1796 was set at liberty by the czar.

> Hope for a season bade the world farewell,
> And Freedom shrieked—as Koschiusko fell.
> *Campbell: Pleasures of Hope,* i. (1799).

Krakamal, the Danish death-song.

Kriemhild [*Kreem-hild*], daughter of Dancrat, and sister of Günther king of Burgundy. She first married Siegfried king of the Netherlanders, who was murdered by Hagan. Thirteen years afterwards, she married Etzel (*Attila*) king of the Huns. Some time after her marriage, she invited Günther, Hagan, and others to visit her, and Hagan slew Etzel's young son. Kriemhild now became a perfect fury, and cut off the head of both Günther and Hagan with her own hand, but was herself slain by Hildebrand. Till the death of Siegfried, Kriemhild was gentle, modest, and lovable, but afterwards she became vindictive, bold, and hateful.—*The Nibelungen Lied* (by the German minnesingers, twelfth century).

Krook, proprietor of a rag-and-bone warehouse, where everything seems to be bought and nothing sold. He is a grasping drunkard, who eventually dies of spontaneous combustion. Krook is always attended by a large cat, which he calls "Lady Jane," as uncanny as her master.—*Dickens: Bleak House* (1852).

Kruitz'ner, or the "German's Tale," in Miss H. Lee's *Canterbury Tales.* Lord Byron founded his tragedy of *Werner* on this tale.

> The drama [*of Werner*] is taken entirely from the "German's Tale" [*Kruitzner*], published in Lee's *Canterbury Tales,* written by two sisters . . , I have adopted the characters, plan, and even the language of many parts of the story.—*Byron: Preface to Werner* (1822).

Krux, a dirty-minded, malicious brute, without sufficient courage to be a villain, but quite mean-spirited enough to be malicious.—*Robertson: School* (1869).

Kubla Khan. Coleridge says that he composed this fragment from a dream, after reading Purchas's *Pilgrimage,* a description of khan Kubla's palace; and he wrote it down on awaking (1797).

(It is said that Tartini composed *The Devil's Sonata* in his sleep.)

Rouget de Lisle slept at the harpsichord whilst composing the *Marseillaise:* on waking he recalled the song as one recalls the impression of a dream, and then wrote down words and music (1792).

Kudrun, called the German *Odyssey* (thirteenth century); divided into three parts called *Hagen, Hilde* (2 *syl.*), and *Kudrun.*

N.B.—*Hagen* is the son of Siegebrand

king of Irland, and is carried off by a griffin to a distant island, where three princesses take charge of him. In due time a ship touches on the island, takes all the four to Irland, and Hagen marries Hilda, the youngest of the three sisters.

Hilda. In due time Hilda has a daughter, who is called by the same name, and at a marriageable age becomes the wife of Hedel king of Friesland.

Kudrun. Hilda's daughter Kudrun becomes affianced to Herwig, but, while preparing the wedding dresses, is carried off by Hartmut, son of Ludwig king of Normandy. Her father goes in pursuit, but is slain by Ludwig. On reaching Normandy, Gerlinde (3 *syl.*) the queen-mother treats Kudrun with the greatest cruelty, and puts her to the most servile work, because she refuses to marry her son. At length, succour is at hand. Her lover and brother arrive and slay Ludwig. Gerlinde is just about to put Kudrun to death, when Watt Long-beard rushes in, slays the queen, and rescues Kudrun, who is forthwith married to Herwig her affianced lover. — Author unknown (one of the minnesingers).

Kwa'sind, the strongest man that ever lived, the Herculês of the North American Indians. He could pull up cedars and pines by the roots, and toss huge rocks about like playthings. His wondrous strength was "seated in his crown," and there of course lay his point of weakness, but the only weapon which could injure him was the "blue cone of the fir tree," a secret known only to the pygmies or Little-folk. This mischievous race, out of jealousy, determined to kill the strong man, and one day, finding him asleep in a boat, pelted him with fir cones till he died; and now, whenever the tempest rages through the forests, and the branches of the trees creak and groan and split, they say, "Kwasind is gathering in his fire-wood." (See HERCULES, p. 485.)

> Dear, too, unto Hiawatha
> Was the very strong man Kwasind;
> He the strongest of all mortals.
> *Longfellow: Hiawatha*, xv. and xviii.

Kyrie Elyson de Montalban (*Don*) or "don Quirieleyson de Montalvan," brother of Thomas de Montalban, in the romance called *Tirante le Blanc*, author unknown.

(Dr. Warburton, in his essay on the old romances, falls into the strange error of calling this character an "early romance of chivalry." As well might he call Claudius king of Denmark a play of Shakespeare's, instead of a character in the tragedy of *Hamlet.*)

> A large quarto dropped at the barber's feet . . . it was the history of that famous knight *Tirante le Blanc.* "Pray let me look at that book," said the priest; "we shall find in it a fund of amusement. Here shall we find the famous knight don Kyrie Elyson of Montalban, and his brother Thomas. . . . This is one of the most amusing books ever written."—*Cervantes: Don Quixote*, I. i. 6 (1605).

L

Lab'arum, the imperial standard carried before the Roman emperors in war. Constantine, having seen a luminous cross in the sky the night before the battle of Saxa Rubra, added the sacred monogram ☧ (*Christos*). — *Gibbon: Decline and Fall, etc.*, xx. note (1788).

N.B.—The labarum bore the device of a cross, above which was a crown adorned with the sacred monogram and the Greek letters α, ω. Attached to the transverse rod was a small purple banner with a gold fringe.

> . . . stars would write his will in heaven,
> As once when a labarum was not deemed
> Too much for the old founder of these walls [*Constantinople*].
> *R. Browning: Paracelsus*, ii.

Labe (2 *syl.*), the sorceress-queen of the Island of Enchantments. She tried to change Beder, the young king of Persia, into a halting, one-eyed hack; but Beder was forewarned, and changed Labê herself into a mare.—*Arabian Nights* ("Beder and Giauharê").

Labe'rius, a Roman writer of pantomimes, contemporary with Julius Cæsar.

> Laberius would be always sure of more followers than Sophoclês.—*Macpherson: Dissertation on Ossian.*

La Creevy (*Miss*), a little talkative, bustling, cheery miniature-painter. Simple-minded, kind-hearted, and bright as a lark. She marries Tim Linkinwater, the old clerk of the brothers Cheeryble.—*Dickens: Nicholas Nickleby* (1838).

Lackitt (*Widow*), the widow of an Indian planter. This rich vulgar widow falls in love with Charlotte Weldon, who assumes the dress of a young man and calls herself Mr. Weldon. Charlotte even marries the widow, but then informs

her that she is a girl in male apparel, engaged to Mr. Stanmore. The widow consoles herself by marrying Jack Stanmore.—*Southern: Oroonoko* (1696).

Lacy (*Sir Hugo de*), constable of Chester, a crusader.

Sir Damian de Lacy, nephew of sir Hugo. He marries lady Eveline.

Randal de Lacy, sir Hugo's cousin, introduced in several disguises, as a merchant, a hawk-seller, and a robber-captain.—*Sir W. Scott: The Betrothed* (time, Henry II.).

La'das, Alexander's messenger, noted for his swiftness of foot. Lord Rosebery named one of his horses "Ladas."

Ladislaus, a cynic, whose humour is healthy and amusing.—*Massinger: The Picture* (1629).

Ladislaw (*Will*), the artist in love with Dorothea Brooke the heroine of the novel, who first marries Casaubon, and afterwards Will Ladislaw.—*George Eliot* (Mrs. J. W. Cross): *Middlemarch* (1872).

Ladon, the dragon or hydra that assisted the Hesperidês in keeping watch over the golden apples of the Hesperian grove.

> So oft th' unamiable dragon hath slept,
> That the garden's imperfectly watched after all.
> *Moore: Irish Melodies* (1814).

Ladrone Islands, *i.e.* "thieves' islands;" so called by Magellan in 1519, from the thievish disposition of the natives.

Ladur'lad, the father of Kail'yal (2 *syl.*). He killed Ar'valan for attempting to dishonour his daughter, and thereby incurred the "curse of Keha'ma" (Arvalan's father). The curse was that water should not wet him nor fire consume him, that sleep should not visit him nor death release him, etc. After enduring a time of agony, these curses turned to blessings. Thus, when his daughter was exposed to the fire of the burning pagoda, he was enabled to rescue her, because he was "charmed from fire." When her lover was carried by the witch Lorrimite (3 *syl.*) to the city of Baly under the ocean, he was able to deliver the captive, because he was "charmed from water, the serpent's tooth, and all beasts of blood." He could even descend to the infernal regions to crave vengeance against Kehama, because "he was charmed against death." When Kehama drank the cup of "immortal death," Ladurlad was taken to paradise.—*Southey: The Curse of Kehama* (1809).

Lady (*A*). This authoress of *A New System of Domestic Cookery* (1808) is Mrs. Rundell.

Lady (*A*), authoress of *The Diary of an Ennuyée* (1826), is Mrs. Anna Jameson.

Several other authoresses have adopted the same signature, as Miss Gunn of Christchurch, *Conversations on Church Polity* (1833); Mrs. Palmer, *A Dialogue in the Devonshire Dialect* (1837); Miss S. Fenimore Cooper, *Rural Hours* (1854); Julia Ward, *Passion-flowers, etc.* (1854); Miss E. M. Sewell, *Amy Herbert* (1865); etc.

Lady Bountiful (*A*). The benevolent lady of a village is so called, from "lady Bountiful" in the *Beaux' Stratagem*, by Farquhar (1707). (See BOUNTIFUL, p. 140.)

Lady Freemason, the Hon. Miss Elizabeth St. Leger, daughter of lord Doneraile. The tale is that, in order to witness the proceedings of a Freemasons' lodge, she hid herself in an empty clock-case when the lodge was held in her father's house; but, being discovered, she was compelled to submit to initiation as a member of the craft.

Lady Magistrate (*The*), lady Berkley, made justice of the peace for Gloucestershire by queen Mary. She sat on the bench at assizes and sessions girt with a sword.

Lady Margaret, mother of Henry VII. She founded a professorship of divinity in the University of Cambridge (1502); and a preachership in both universities.

Lady in the Sacque. The apparition of this hag forms the story of the *Tapestried Chamber*, by sir W. Scott.

Lady of England, Maud, daughter of Henry I. The title of *Domina Anglorum* was conferred upon her by the council of Winchester, held April 7, 1141. (See Rymer's *Fœdera*, i. (1703).)

> A. L. O. E., the initial letters of A Lady Of England, was the signature adopted by Miss Tucker, authoress of *Pride and Prejudice*, etc. (1821–1893).

Lady of Lyons (*The*). Pauline Deschappelles, daughter of a Lyonese merchant. She rejected the suits of Beauseant, Glavis, and Claude Melnotte, who therefore combined on vengeance. To this end, Claude, who was a gardener's son, aided by the other two,

passed himself off as prince Como, married Pauline, and brought her home to his mother's cottage. The proud beauty was very indignant, and Claude left her to join the French army. In two years and a half he became a colonel, and returned to Lyons. He found his father-in-law on the eve of bankruptcy, and that Beauseant had promised to satisfy the creditors if Pauline would consent to marry him. Pauline was heart-broken; Claude revealed himself, paid the money required, and carried home Pauline as his loving and true-hearted wife.—*Lord Lytton: Lady of Lyons* (1838).

Lady of Mercy (*Our*), an order of knighthood in Spain, instituted in 1218 by James I. of Aragon, for deliverance of Christian captives from the Moors. As many as 400 captives were rescued in six years by these knights.

Lady of Shalott, a maiden who died for love of sir Lancelot of the Lake. Tennyson has a poem so entitled.

∴ The story of Elaine, "the lily maid of Astolat," in Tennyson's *Idylls of the King*, is substantially the same.

Lady of the Bleeding Heart, Ellen Douglas. The cognizance of the Douglas family is a "bleeding heart."—*Sir W. Scott: Lady of the Lake* (1810).

LADY OF THE LAKE (*A*), a harlot. (Anglo-Saxon, *lâc*, "a present.") A "guinea-fowl" or "guinea-hen" is a similar term.

> But for the difference marriage makes
> 'Twixt wives and "ladies of the lake."
> *S. Butler: Hudibras*, iii. 1 (1678).

Lady of the Lake (*The*), Nimue [*sic*], one of the damsels of the lake, that king Pellinore took to his court. Merlin, in his dotage, fell in love with her, when she wheedled him out of all his secrets, and enclosed him in a rock, where he died (pt. i. 60). Subsequently, Nimue married sir Pelleas (pt. i. 81, 82). (See next article.)

> So upon a time it happened that Merlin shewed Nimue in a rock whereas was a great wonder, and wrought by enchantment, which went under a stone. So, by her subtle craft and working, she made Merlin go under that stone . . . and so wrought that he never came out again. So she departed, and left Merlin.—*Sir T. Malory: History of Prince Arthur*, i. 60 (1470).

(Tennyson, in his *Idylls of the King* ("Merlin and Vivien"), makes Vivien the enchantress who wheedled old Merlin out of his secrets; and then, "in a hollow oak," she shut him fast, and there "he lay as dead, and lost to life, and use, and name, and fame.")

N.B.—This seems to be an error. At any rate, it is not in accordance with the *Mort d'Arthur* of Caxton renown.

Lady of the Lake (*The*), Nineve. It is not evident from the narrative whether Nineve is not the same person as Nimue, and that one of the two (probably the latter) is not a typographical error.

> Then the Lady of the Lake, that was always friendly unto king Arthur, understood by her subtle crafts that king Arthur was like to have been destroyed; and therefore this Lady of the Lake, that hight Nineve, came into the forest to seek sir Launcelot du Lake.—*Sir T. Malory: History of Prince Arthur*, ii. 57 (1470).
>
> The feasts that underground the faëry did him [*Arthur*] make,
> And there how he enjoyed the Lady of the Lake.
> *Drayton: Polyolbion*, iv. (1612).

Lady of the Lake (*The*). Vivienne (3 *syl.*) is called *La Dame du Lac*, and dwelt *en la marche de la petite Bretaigne*. She stole Lancelot in his infancy, and plunged with him into her home lake; hence was Lancelot called *du Lac*. When her *protégé* was grown to manhood, she presented him to king Arthur.

Lady of the Lake (*The*), Ellen Douglas, once a favourite of king James; but when her father fell into disgrace, she retired with him near Loch Katrine.—*Sir W. Scott: Lady of the Lake* (1810).

Lady of the Lake and Arthur's Sword. The Lady of the Lake gave to king Arthur the sword "Excalibur." "Well," said she, "go into yonder barge and row yourself to the sword, and take it." So Arthur and Merlin came to the sword that a hand held up, and took it by the handles, and the arm and hand went under the lake again (pt. i. 23).

This Lady of the Lake asked in recompense the head of sir Balin, because he had slain her brother; but the king refused the request. Then said Balin, "Evil be ye found! Ye would have my head; therefore ye shall lose thine own." So saying, with his sword he smote off her head in the presence of king Arthur.—*Sir T. Malory: History of Prince Arthur*, i. 28 (1470).

Lady of the Mercians, Æthelflæd or El'flida, daughter of king Alfred. She married Æthelred chief of that portion of Mercia not claimed by the Danes.

Lady of the Sun, Alice Perrers (or Pierce), a mistress of Edward III. of England. She was a married woman, and had been lady of the bed-chamber to

queen Philippa. Edward lavished on her both riches and honours; but when the king was dying, she stole his jewels, and even the rings from his fingers.

Lady with a Lamp, Florence Nightingale (1820–).

> On England's annals . . .
> A Lady with a Lamp shall stand . . .
> A noble type of good,
> Heroic womanhood.
> *Longfellow: Santa Filomêla.*

Ladies' Rock, Stirling (Scotland).

> In the castle hill is a hollow called "The Valley," comprehending about an acre, . . . for justings and tournamen.s. . . . Closely adjoining . . . is a small rocky . . . mount called "The Ladies' Hill," where the fair ones of the court took their station to behold these feats.—*Nimmo: History of Stirlingshire*, 282.

Laer'tes (3 *syl.*), son of Polŏnius lord chamberlain of Denmark, and brother of Ophelia. He is induced by the king to challenge Hamlet to a "friendly" duel, but poisons his rapier. Laertês wounds Hamlet; and in the scuffle which ensues, the combatants change swords, and Hamlet wounds Laertês, so that both die.—*Shakespeare: Hamlet* (1596).

Laer'tes (3 *syl.*), a Dane, whose life Gustavus Vasa had spared in battle. He becomes the trusty attendant of Christi'na, daughter of the king of Sweden, and never proves ungrateful to the noble Swede.—*Brooke: Gustavus Vasa* (1730).

Laer'tes's Son, Ulysses.

> But when his strings with mournful magic tell
> What dire distress Laertês' son befell,
> The streams, meandering thro' the maze of woe,
> Bid sacred sympathy the heart o'erflow.
> *Falconer: The Shipwreck*, iii. 1 (1756).

Lafeu, an old French lord, sent to conduct Bertram count of Rousillon to the king of France, by whom he was invited to the royal court.—*Shakespeare: All's Well that Ends Well* (1598).

Lafontaine (*The Danish*), Hans Christian Andersen (1805–1875).

Lafontaine of the Vaudeville. So C. F. Panard is called (1691–1765).

Lag'ado, capital of Balnibarbi, celebrated for its grand school of projectors, where the scholars have a technical education, being taught to make pincushions from softened granite, to extract from cucumbers the sunbeams which ripened them, and to convert ice into gunpowder. —*Swift: Gulliver's Travels* ("Voyage to Lapu'ta," 1726).

La Grange and his friend Du Croisy pay their addresses to two young ladies whose heads have been turned by novels. (The tale is given under Du Croisy, *q.v.*) —*Molière: Les Précieuses Ridicules* (1659).

Laider (*Donald*), one of the prisoners at Portanferry. — *Sir W. Scott: Guy Mannering* (time, George II.).

Lai'la (2 *syl.*), a Moorish maiden, of great beauty and purity, who loved Manuel, a youth worthy of her. The father disapproved of the match; and they eloped, were pursued, and overtaken near a precipice on the Guádalhorcê (4 *syl.*). They climbed to the top of the precipice, and the father bade his followers discharge their arrows at them. Laila and Manuel, seeing death to be inevitable, threw themselves from the precipice, and perished in the fall. It is from this incident that the rock was called "The Lovers' Leap."

> And every Moorish maid can tell
> Where Laïla lies who loved so well;
> And every youth who passes there,
> Says for Manuel's soul a prayer.
> *Southey: The Lovers, Rock* (a ballad, 1798, taken from *Mariana: De la Peña de los Enamorados*).

Laila, daughter of Okba the sorcerer. It was decreed that either Laila or Thalaba must die. Thalaba refused to redeem his own life by killing Laila; and Okba exultingly cried, "As thou hast disobeyed the voice of Allah, God hath abandoned thee, and this hour is mine." So saying, he rushed on the youth; but Laila, intervening to protect him, received the blow, and was killed. Thalaba lived on, and the spirit of Laila, in the form of a green bird, conducted him to the simorg (*q.v.*), which he sought, that he might be directed to Dom-Daniel, the cavern "under the roots of the ocean."—*Southey: Thalaba the Destroyer*, x. (1797).

La'is (2 *syl.*), a generic name for a courtezan. Laïs was a Greek hetæra, who sold her favours for £200 English money. When Demosthenês was told the fee, he said he had "no mind to buy repentance at such a price." One of her great admirers was Diog'enês the cynic.

> This is the cause
> That Lais leads a lady's life aloft.
> *Gascoigne: The Steele Glas* (died 1577).

Lake Poets (*The*), Wordsworth, Southey, and Coleridge, who lived about the lakes of Cumberland. According to Mr. Jeffrey, the conductor of the *Edinburgh Review*, they combined the sentimentality of Rousseau with the simplicity of Kotzebue and the homeliness of Cowper. Of the same school were Lamb, Lloyd, and Wilson. Also called "Lakers" and "Lakists."

Laked'ion (*Isaac*), the name given in France to the Wandering Jew (*q.v.*).

Lalla Rookh, the supposed daughter of Aurungzebe emperor of Delhi. She was betrothed to Alfris sultan of Lesser Bucharia. On her journey from Delhi to Cashmere, she was entertained by Fer'amorz, a young Persian poet, with whom she fell in love; and unbounded was her delight when she discovered that the young poet was the sultan to whom she was betrothed.—*Moore: Lalla Rookh* (1817).

Lambert (*General*), parliamentary leader.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Lambert (*Sir John*), the dupe of Dr. Cantwell "the hypocrite." He entertains him as his guest, settles on him £4000 a year, and tries to make his daughter Charlotte marry him, although he is 59 and she is under 20. His eyes are opened at length by the mercenary and licentious conduct of the doctor. Lady Lambert assists in exposing him, but old lady Lambert remains to the last a believer in the "saint." In Molière's comedy, "Orgon" takes the place of Lambert, "Mme. Parnelle" of the old lady, and "Tartuffe" of Dr. Cantwell.

Lady Lambert, the gentle, loving wife of sir John. By a stratagem, she convinces him of Dr. Cantwell's true character.

Colonel Lambert, son of sir John and lady Lambert. He assists in unmasking "the hypocrite."

Charlotte Lambert, daughter of sir John and lady Lambert. A pretty, bright girl, somewhat giddy and fond of teasing her sweetheart Darnley (see act i. 1).—*Bickerstaff: The Hypocrite* (1769).

Lambourne (*Michael*), a retainer of the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lambro, a Greek pirate, father of Haidée (*q.v.*).—*Byron: Don Juan*, iii. 26, etc. (1820).

We confess that our sympathy is most excited by the silent, wolf-like suffering of Lambro, when he experiences "the solitude of passing his own door without a welcome," and finds "the innocence of that sweet child" polluted.—*Finden: Byron Beauties.*

(The original of this character was major Lambro, who was captain (1791) of a Russian piratical squadron, which plundered the islands of the Greek Archipelago, and did great damage. When his squadron was attacked by seven Algerine corsairs, major Lambro was wounded, but escaped. The incidents referred to in canto vi., etc., are historical.)

Lamderg and Gelchossa. Gelchossa was beloved by Lamderg and Ullin son of Cairbar. The rivals fought, and Ullin fell. Lamderg, all bleeding with wounds, just reached Gelchossa to announce the death of his rival, and expired also. "Three days Gelchossa mourned, and then the hunters found her cold," and all three were buried in one grave.—*Ossian: Fingal*, ii.

Lame (*The*).

Jehan de Meung (1260–1320), called "Clopinel," because he was lame and hobbled.

Tyrtæus, the Greek poet, was called the lame or hobbling poet, because he introduced the pentameter verse alternately with the hexameter. Thus his distich consisted of one line with six feet and one line with only five.

The Lame King, Charles II. of Naples, *Boiteux* (1248, 1289–1309).

Lame Lover (*The*), by Foote (1770). (See LUKE.)

Lamech's Song. "Ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt! If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold."—*Gen.* iv. 23, 24.

As Lemech grew old, his eyes became dim, and finally all sight was taken from them, and Tubal-cain, his son, led him by the hand when he walked abroad. And it came to pass . . . that he led his father into the fields to hunt, and said to his father: "Lo! yonder is a beast of prey; shoot thine arrow in that direction." Lemech did as his son had spoken, and the arrow struck Cain, who was walking afar off, and killed him. . . . Now when Lemech . . . saw [*sic*] that he had killed Cain, he trembled exceedingly, . . . and being blind, he saw not his son, but struck the lad's head between his hands, and killed him. . . . And he cried to his wives, Ada and Zillah, "Listen to my voice, ye wives of Lemech. . . . I have slain a man to my hurt, and a child to my wounding!"—*The Talmud*, i. (See LOKI.)

Lamia, a poem by Keats, of a young man who married a lamia (or serpent), which had assumed the form of a beautiful woman (1820).

The idea is borrowed from Philostratus, *De Vita Apollonii*, bk. iv. (See Burton's *Anatomy of Melancholy.*)

Lamin'ak, Basque fairies, little folk, who live under ground, and sometimes come into houses down the chimney, in order to change a fairy child for a human one. They bring good luck with them, but insist on great cleanliness, and always give their orders in words the very opposite of their intention. They hate church-bells. Every Basque lamiñak

is named Guïllen (William). (See SAY AND MEAN.)

Lamington, a follower of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Lami'ra, wife of Champernel, and daughter of Vertaigné (*2 syl.*) a nobleman and a judge.—*Fletcher: The Little French Lawyer* (1647).

Lamkin (*Mrs. Alice*), companion to Mrs. Bethune Baliol.—*Sir W. Scott: The Highland Widow* (time, George II.).

Lammas. *At latter Lammas*, never; equivalent to Suetonius's "Greek kalends."

Lammas Day is "Loaf-Mass" Day (August 1), on which occurred a special festival for the blessing of bread.

Lammikin, a blood-thirsty builder, who built and baptized his castle with blood. He was long a nursery ogre, like Lunsford.—*Scotch Ballad.*

Lammle (*Alfred*), a "mature young gentleman, with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, his teeth." He married Miss Akershem, thinking she had money, and she married him under the same delusion; and the two kept up a fine appearance on nothing at all. Alfred Lammle had many schemes for making money: one was to oust Rokesmith from his post of secretary to Mr. Boffin, and get his wife adopted by Mrs. Boffin in the place of Bella Wilfer; but Mr. Boffin saw through the scheme, and Lammle, with his wife, retired to live on the Continent. In public they appeared very loving and amiable to each other, but led at home a cat-and-dog life.

Sophronia Lammle, wife of Alfred Lammle. "A mature young lady, with raven locks, and complexion that lit up well when well powdered."—*Dickens: Our Mutual Friend* (1864).

Lamoracke (*Sir*), LAMEROCKE, LAMORAKE, LAMOR··CK, or LAMARECKE, one of the knights of the Round Table, and one of the three most noted for deeds of prowess. The other two were sir Launcelot and sir Tristram. Sir Lamoracke's father was king Pellinore of Wales, who slew king Lot. His brothers were sir Aglavale and sir Percival; sir Tor, whose mother was the wife of Aries the cowherd, was his half-brother (pt. ii. 108). Sir Lamoracke was detected by the sons of king Lot in adultery with their mother, and they conspired his death.

Sir Gawain and his three brethren, sir Agrawain, sir Gahĕris, and sir Modred, met him [*sir Lamoracke*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to hewed him in pieces.—*Sir T. Malory: History of Prince Arthur,* ii. 144 (1470).

Roger Ascham says, "The whole pleasure of *La Morte d'Arthur* standeth in two special poyntes: in open manslaughter and bold bawdye, in which booke they are counted the noblest knights that doe kill most men without any quarrell, and commit foulest adulteries by sutlest shiftes: as sir Launcelote with the wife of king Arthur his master, sir Tristram with the wife of king Marke his uncle, and sir Lamerocke with the wife of king Lote that was his aunt."—*Works,* 254 (fourth edit.).

Lamorce' (*2 syl.*), a woman of bad reputation, who inveigles young Mirabel into her house, where he would have been murdered by four bravoes, if Oriana, dressed as a page, had not been by.—*Farquhar: The Inconstant* (1702).

Lamourette's Kiss (*A*), a kiss of peace when there is no peace; a kiss of apparent reconciliation, but with secret hostility. On July 7, 1792, the abbé Lamourette induced the different factions of the Legislative Assembly of France to lay aside their differences; so the deputies of the Royalists, Constitutionalists, Girondists, Jacobins, and Orleanists, rushed into each others' arms, and the king was sent for, that he might see "how these Christians loved one another;" but the reconciliation was hardly made when the old animosities burst forth more furiously than ever.

Lampad'ion, a lively, petulant courtezan. A name common in the later Greek comedy.

Lam'pedo, of Lacedæmon. She was daughter, wife, sister, and mother of a king. Agrippina was granddaughter, wife, sister, and mother of a king.—*Tacitus: Annales,* xii. 22, 37.

¶ The wife of Raymond Ber'enger (count of Provence) was grandmother of four kings, for her four daughters married four kings: Margaret married Louis IX. king of France; Eleanor married Henry III. king of England; Sancha married Richard king of the Romans; and Beatrice married Charles I. king of Naples and Sicily.

Lam'pedo, a country apothecary-surgeon, without practice; so poor and ill-fed that he was but "the sketch and outline of a man." He says of himself—

Altho' to cure men be beyond my skill,
'Tis hard, indeed, if I can't keep them ill.
Tobin: The Honeymoon, iii. 3 (1804).

Lamplugh (*Will*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Lance (1 *syl.*), falconer and ancient servant to the father of Valentine the gallant who would not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1622).

Lancelot or LAUNCELOT GOBBO, servant of Shylock, famous for his soliloquy whether or not he should run away from his master.—*Shakespeare: Merchant of Venice* (1598).

Tarleton [1530–1588] was inimitable in such parts as "Launcelot," and "Touchstone" in *As You Like It*. In clowns' parts he never had his equal, and never will.—*Baker: Chronicles.*

Lancelot du Lac, by Ulrich of Zazikoven, the most ancient poem of the Arthurian series. It is the adventures of a young knight, gay and joyous with animal spirits and light-heartedness. (See LAUNCELOT.)—*One of the minnesongs of Germany* (twelfth century).

Lancelot du Lac and Tarquin. Sir Lancelot, seeking adventures, met with a lady who prayed him to deliver certain knights of the Round Table from the power of Tarquin. Coming to a river, he saw a copper basin hung on a tree for gong, and he struck it so hard that it broke. This brought out Tarquin, and a furious combat ensued, in which Tarquin was slain. Sir Lancelot then liberated three score and four knights, who had been made captives by Tarquin. (See LAUNCELOT.)—*Percy: Reliques*, I. ii. 9.

Lancelot of the Laik, a Scotch metrical romance, taken from the French *Launcelot du Lac.* Galiot, a neighbouring king, invaded Arthur's territories, and captured the castle of lady Melyhalt among others. When sir Lancelot went to chastise Galiot, he saw queen Guinevere, and fell in love with her. The French romance makes Galiot submit to king Arthur; but the Scotch tale terminates with his capture. (See LAUNCELOT.)

Land of Beulah, land of rest, representing that peace of mind which some Christians experience prior to death (*Isa.* lxii. 4).—*Bunyan: Pilgrim's Progress*, i. (1678).

Land of Cakes, and brither Scots; *i.e.* Scotland.—*Burns.*

Land of Joy. Worms, in Germany, was so called by the minnesingers, from its excellent wine.

Land of Life. This term is frequently met with in the old Celtic romances. The ancient inhabitants of Erin had, in common with other races of antiquity, the vague belief that there somewhere existed a land where people were always youthful, free from care and trouble and disease, and lived for ever. This country went by various names, as *Tir-na-nóg*, etc. It had its own inhabitants—fairies, but mortals were sometimes brought there, as was Ossian the poet son of Fingal; and while they lived in it were gifted in the same manner as the fairy people themselves, and partook of their pleasures.

Land of Promise. In ancient Gaelic romantic tales, mention is often made of *Tir Tairrngire*, the Land of Promise, Fairyland, as being one of the chief dwelling-places of the Dedannans or fairy host. In many passages this Land of Promise is identified with *Inis-Manann*, or the Isle of Man, which was ruled over by Mannanan Mac Lir, the sea-god, and named from him.

Landey'da ["*the desolation of the country*"], the miraculous banner of the ancient Danes, on which was wrought a raven by the daughters of Regner Lodbrok. It was under this banner that Hardrada and Tostig attacked Harold at the battle of Stamford Bridge, a little before the battle of Senlac (*Hastings*).

Landi (*The Fête of the*). Charlemagne showed to pilgrims once a year the relics of the chapel in Aix-la-Chapelle. Charles *le Chauve* removed the relics to Paris, and exhibited them once a year in a large field near the boulevard St. Denis [*D'nee*]. A procession was subsequently formed, and a fair held the first Monday after St. Barnabas's Day.

Le mot Latin *indictum* signifie un jour et un lieu *indiqués* pour quelque assemblée du peuple. L'*i*, changé d'abord en *e*, le fut définitivement en *a*. On dit donc successivement, au lieu d'*indictum*; l'*indict*, l'*endi't*, l'*andit*, et enfin *landi*.—*Dumas: L'Horoscope*, i.

Landois (*Peter*), the favourite minister of the duc de Bretagne.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Landscape Gardening (*Father of*), Lenotre (1613–1700).

Lane (*Jane*), daughter of Thomas, and sister of colonel John Lane. To save king Charles II. after the battle of

Worcester, she rode behind him from Bentley, in Staffordshire, to the house of her cousin Mrs. Norton, near Bristol. For this act of loyalty, the king granted the family the following armorial device: a strawberry horse saliant (couped at the flank), bridled, bitted, and garnished, supporting between its feet a royal crown proper. Motto: *Garde le roy.*

Lane (*The*), Drury Lane.

There were married actresses in his company when he managed the Garden and afterwards the Lane.—*Temple Bar* (W. C. Macready), 76 (1875).

Laneham (*Master Robert*), clerk of the council-chamber door.

Sybil Laneham, his wife, one of the revellers at Kenilworth Castle.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Langcale (*The laird of*), a leader of the covenanters' army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Langley (*Sir Frederick*), a suitor to Miss Vere, and one of the Jacobite conspirators with the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Langosta (*Duke of*), the Spanish nickname of Aosta the elected king of Spain. The word means "a locust" or "plunderer."

Language (*The Primæval*).

(1) Psammetichus, an Egyptian king, wishing to ascertain what language Nature gave to man, shut up two infants where no word was ever uttered in their hearing. When brought before the king, they said, *bekos* ("toast").—*Herodotos*, ii. 2.

(2) Frederick II. of Sweden tried the same experiment.

(3) James IV. of Scotland, in the fifteenth century, shut up two infants in the Isle of Inchkeith, with only a dumb attendant to wait on them, with the same object in view.

Language Characteristics.

Charles Quint used to say, "I speak German to my horses, Spanish to my household, French to my friends, and Italian to my mistress."

¶ The Persians say, the serpent in paradise spoke Arabic (the most suasive of all languages); Adam and Eve spoke Persian (the most poetic of all languages); and the angel Gabriel spoke Turkish (the most menacing of all languages).—*Chardin: Travels* (1686).

L'Italien se parle aux dames;
Le Français se parle aux savants (or) aux hommes;
L'Anglais se parle aux oiseaux;
L'Allemand se parle aux chiens;
L'Espagnol se parle à Dieu.

Language given to Man to Conceal his Thoughts. Said by Montrond, but generally ascribed to Talleyrand. (See TALLEYRAND.)

Languish (*Lydia*), a romantic young lady, who is for ever reading sensational novels, and moulding her behaviour on the characters which she reads of in these books of fiction. Hence she is a very female Quixote in romantic notions of a sentimental type (see act i. 2).—*Sheridan: The Rivals* (1775).

Miss Mellon [1775–1837] called on Sheridan, and was requested to read the scenes of Lydia Languish and Mrs. Malaprop from *The Rivals*. She felt frightened, and answered, with the naive, unaffected manner which she retained through life, "I dare not, sir; I would rather read to all England. But suppose, sir, you do me the honour of reading them to me?" There was something so unassuming and childlike in the request, that the manager entered into the oddity of it, and read to her nearly the whole play.—*Boaden.*

Lan'o, a Scandinavian lake, which emitted in autumn noxious vapours.

He dwells at the waters of Lano, which sends forth the vapour of death.—*The War of Inis-Thona.*

Lanternize (*To*) is to spend one's time in literary trifles, to write books, to waste time in "brown studies," etc.—*Rabelais: Pantag'ruel*, v. 33 (1545).

Lantern-Land, the land of authors, whose works are their lanterns. The inhabitants, called "Lanterners" (*Lanternois*), are bachelors and masters of arts, doctors and professors, prelates and divines of the council of Trent, and all other wise ones of the earth. Here are the lanterns of Aristotle, Epicūros, and Aristophănês; the dark earthen lantern of Epictētos, the duplex lantern of Martial, and many others. The sovereign was a queen when Pantag'ruel visited the realm to make inquiry about the "Oracle of the Holy Bottle."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

Lanternois, pretenders to science, quacks of all sorts, and authors generally. They are the inhabitants of Lanternland, and their literary productions are "lanterns."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

Laocoon [*La.ok'.o.on*], a Trojan priest, who, with his two sons, was crushed to death by serpents. Thomson, in his *Liberty*, iv., has described the group, which represents these three in their death-agony. The group was discovered in 1506, in the baths of Titus, and is now in the Vatican. It was sculptured at the command of Titus by Agesander,

Polydorus, and Athenodorus, in the fifth century B.C.—*Virgil: Æneid*, ii. 201–227.

Laodami'a, wife of Protesila'os who was slain at the siege of Troy. She prayed that she might be allowed to converse with her dead husband for three hours, and her request was granted; but when her husband returned to hadês, she accompanied him thither.

(Wordsworth has a poem on this subject, entitled *Laodamia.*)

Laodice'a, now *Lataki'a*, noted for its tobacco and sponge. (See *Rev.* iii. 14–18.)

Laon. (See REVOLT OF ISLAM.)

Lapet (*Mons.*), a model of poltroonery, the very "Ercles' Vein" of fanatical cowardice. M. Lapet would fancy the world out of joint if no one gave him a tweak of the nose or lug of the ear. He was the author of a book on the "punctilios of duelling."—*Fletcher: Nice Valour* or *The Passionate Madman* (1647).

Lappet, the "glory of all chambermaids."—*Fielding: The Miser* (1732).

Lapraick (*Laurie*), friend of Steenie Steenson, in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Laprel, the rabbit, in the beast-epic entitled *Reynard the Fox*, by Heinrich von Alkmaar (1498).

Laputa, the flying island, inhabited by scientific quacks. This is the "Lantern-land" of Rabelais, where wise ones lanternized, and were so absorbed in thought that attendants, called "Flappers," were appointed to flap them on the mouth and ears with blown bladders when their attention to mundane matters was required.—*Swift: Gulliver's Travels* ("Voyage to Laputa," 1726).

Lara, the name assumed by Conrad the corsair after the death of Medo'ra. On his return to his native country, he was recognized by sir Ezzelin at the table of lord Otho, and charged home by him. Lara arranged a duel for the day following, but sir Ezzelin disappeared mysteriously. Subsequently, Lara headed a rebellion, and was shot by Otho.—*Byron: Lara* (1814).

Lara (*The Seven Sons of*), sons of Gonzalez Gustios de Lara, a Castilian hero, brother of Ferdinand Gonzalez count of Castile. A quarrel having arisen between Gustios and Rodrigo Velasquez his brother-in-law, Rodrigo caused him to be imprisoned in Cor'dova, and then allured his seven nephews into a ravine, where they were all slain by an ambuscade, after performing prodigies of valour. While in prison, Zaïda, daughter of Almanzor the Moorish prince, fell in love with Gustios, and became the mother of Mudarra, who avenged the death of his seven brothers (A.D. 993).

Lope de Vega has made this the subject of a Spanish drama, which has several imitations, one by Mallefille, in 1836. (See *Ferd. Denis: Chroniques Chevaleresques d' Espagne*, 1839.)

Larder (*The Douglas*), the flour, meal, wheat, and malt of Douglas Castle, emptied on the floor by good lord James Douglas, in 1307, when he took the castle from the English garrison. Having staved in all the barrels of food, he next emptied all the wine and ale, and then, having slain the garrison, threw the dead bodies into this disgusting mess, "to eat, drink, and be merry."—*Sir W. Scott: Tales of a Grandfather*, ix.

¶ *Wallace's Larder* is a similar mess. It consisted of the dead bodies of the garrison of Ardrossan, in Ayrshire, cast into the dungeon keep. The castle was surprised by him in the reign of Edward I.

Lardoon (*Lady Bab*), a caricature of fine life, the "princess of dissipation," and the "greatest gamester of the times." She becomes engaged to sir Charles Dupely, and says, "To follow fashion where we feel shame, is the strongest of all hypocrisy, and from this moment I renounce it."—*Burgoyne: The Maid of the Oaks* (1779).

La Roche, a Swiss pastor, travelling through France with his daughter Margaret, was taken ill, and like to die. There was only a wayside inn in the place, but Hume the philosopher heard of the circumstance, and removed the sick man to his own house. Here, with good nursing, La Roche recovered, and a strong friendship sprang up between the two. Hume even accompanied La Roche to his manse in Berne. After the lapse of three years, Hume was informed that Mademoiselle was about to be married to a young Swiss officer, and hastened to Berne to be present at the wedding. On reaching the neighbourhood, he observed some men filling up a grave, and found on inquiry that Mademoiselle had just died of a broken heart. In fact, her

lover had been shot in a duel, and the shock was too much for her. The old pastor bore up heroically, and Hume admired the faith which could sustain a man in such an affliction.—*Mackenzie: The Story of La Roche* (in *The Mirror*).

Lars, the emperor or over-king of the ancient Etruscans. A khedive, satrap, or under-king, was called *lŭcŭmo*. Thus the king of Prussia, as emperor of Germany, is *lars*, but the king of Bavaria is a *lucumo*.

> There be thirty chosen prophets,
> The wisest of the land,
> Who alway by lars Por'sena,
> Both morn and evening stand.
> *Macaulay: Lays of Ancient Rome* ("Horatius" ix., 1842).

Larthmor, petty king of Ber'rathon, one of the Scandinavian islands. He was dethroned by his son Uthal, but Fingal sent Ossian and Toscar to his aid. Uthal was slain in single combat, and Larthmor restored to his throne.—*Ossian: Berrathon*.

Larthon, the leader of the Fir-bolg or Belgæ of Britain who settled in the southern parts of Ireland.

> Larthon, the first of Bolga's race who travelled in the winds. White-bosomed spread the sails of the king towards streamy Inisfail [*Ireland*]. Dun night was rolled before him, with its skirts of mist. Unconstant blew the winds and rolled him from wave to wave.—*Ossian: Temora*, vii.

La Saisiaz (Savoyard for "The Sun"), a poem by R. Browning (1878). The name of a villa in the mountains near Geneva, where Mr. and Mrs. Browning and a friend spent part of the summer of 1877. The friend died very suddenly, and the poem is Browning's "In Memoriam." Compare *La Saisiaz* with Tennyson's *In Memoriam*.

Lascaris, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Las-Ca'sas, a noble old Spaniard, who vainly attempted to put a stop to the barbarities of his countrymen, and even denounced them (act i. 1).—*Sheridan: Pizarro* (1799, altered from Kotzebue).

Lascelles (*Lady Caroline*), supposed to be Miss M. E. Braddon.—*Athenæum*, 2073, p. 82 (C. R. Jackson).

Last Days of Pompeii, an historical novel by lord Lytton (1834).

Last Man (*The*), Charles I.; so called by the parliamentarians, meaning *the last man who would wear a crown in Great Britain*. Charles II. was called "The Son of the Last Man."

Last of the Barons (*The*). (See BARONS, p. 91.)

Last of the Fathers, St. Bernard abbot of Clairvaux (1091–1153).

Last of the Goths, Roderick, the thirty-fourth and last of the Visigothic line of kings in Spain (414–711). He was dethroned by the African Moors.

(Southey has an historical tale in blank verse entitled *Roderick, the Last of the Goths.*)

Last of the Greeks (*The*), Philopœmen of Arcadia (B.C. 253–183).

Last of the Knights, Maximilian I. *the Penniless*, emperor of Germany (1459, 1493–1519).

Last of the Mo'hicans. Uncas the Indian chief is so called by F. Cooper in his novel of that title.

(The word ought to be pronounced *Mohec'-kanz*, but custom rules it otherwise.)

Last of the Romans, Marcus Junius Brutus, one of the assassins of Cæsar (B.C. 85–42).

Caius Cassius Longīnus is so called by Brutus (B.C. *–42).

Aëtius, a general who defended the Gauls against the Franks, and defeated Attila in 451, is so called by Proco'pius.

Congreve is called by Pope, *Ultimus Romanus* (1670–1729).

Stilicho (*–408).

Horace Walpole is called *Ultimus Romanorum* (1717–1797).

François Joseph Terrasse Desbillons was called *Ultimus Romanus*, from his elegant and pure Latinity (1751–1789).

Last of the Tribunes, Cola di Rienzi (1313–1354).

(Lord Lytton has a novel called *Rienzi, the Last of the Tribunes*, 1835.)

Last of the Troubadours, Jacques Jasmin of Gascony (1798–1864).

Last who Spoke Cornish (*The*), Doll Pentreath (1686–1777).

Last Words. (See "Dying Sayings," in *The Dictionary of Phrase and Fable*, pp. 395–398.)

Lath'erum, the barber at the Black Bear inn, at Darlington.—*Sir W. Scott: Rob Roy* (time, George I.).

Lathmon, son of Nuäth a British prince. He invaded Morven while Fingal was in Ireland with his army; but Fingal returned unexpectedly. At dead of night, Ossian (Fingal's son) and his friend Gaul the son of Morni went to the enemy's

camp, and "struck the shield" to arouse the sleepers. Then rush they on, and a great slaughter ensues in the panic. Lathmon sees the two opponents moving off, and sends a challenge to Ossian; so Ossian returns, and the duel begins. Lathmon flings down his sword, and submits; and Fingal, coming up, conducts Lathmon to his "feast of shells." After passing the night in banquet and song, Fingal dismisses his guest next morning, saying, "Lathmon, retire to thy place; turn thy battles to other lands. The race of Morven are renowned, and their foes are the sons of the unhappy."—*Ossian: Lathmon.*

∴ In *Oithona* he is again introduced, and Oithona is called Lathmon's brother.

[*Dunrommath*] feared the returning Lathmon, the brother of unhappy Oithona.—*Ossian: Oithona.*

Lat'imer (*Mr. Ralph*), the supposed father of Darsie Latimer, *alias* sir Arthur Darsie Redgauntlet.

Darsie Latimer, alias sir Arthur Darsie Redgauntlet, supposed to be the son of Ralph Latimer, but really the son of sir Henry Darsie Redgauntlet, and grandson of sir Redwald Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Latin Church (*Fathers of the*): Lactantius, Hilary, Ambrose of Milan, Jer'ome, Augustin of Hippo, and St. Bernard "Last of the Fathers."

Lati'nus, king of the Laurentians, who first opposed Æne'as, but afterwards formed an alliance with him, and gave him his daughter Lavinia in marriage.—*Virgil: Æneid.*

Lati'nus, an Italian, who went with his five sons to the siege of Jerusalem. His eldest son was slain by Solyman; the second son, Aramantês, running to his brother's aid, was next slain; then the third son, Sabi'nus; and lastly Picus and Laurentës, who were twins. The father, having lost his five sons, rushed madly on the soldan, and was slain also. In one hour fell the father and five sons.—*Tasso: Jerusalem Delivered* (1575).

Latmian Swain (*The*), Endym'ion. So called because it was on mount Latmos, in Caria, that Cinthia (*the moon*) descended to hold converse with him.

Thou didst not, Cinthia, scorn the Latmian swain.
Ovid: Art of Love, iii.

Lato'na, mother of Apollo (*the sun*) and Diana (*the moon*). Some Lycian hinds jeered at her as she knelt by a fountain in Delos to drink, and were changed into frogs.

As when those hinds that were transformed to frogs
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.
Milton: Sonnets.

Latorch, duke Rollo's "earwig," in the tragedy called *The Bloody Brother,* by Beaumont (printed 1639).

Latro (*Marcus Porcius*), a Roman rhetorician in the reign of Augustus; a Spaniard by birth.

I became as mad as the disciples of Porcius Latro, who, when they had made themselves as pale as their master by drinking decoctions of cumin, imagined themselves as learned.—*Lesage: Gil Blas,* vii. 9 (1735).

Laud (*Archbishop*). One day, when the archbishop was about to say grace before dinner, Archie Armstrong, the royal jester, begged permission of Charles I. to perform the office instead. The request being granted, the wise fool said, "All *praise* to God, and little *Laud* to the devil!" the point of which is increased by the fact that Laud was a very small man.

Lauderdale (*The duke of*), president of the privy council.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Laugh (*Jupiter's*). Jupiter, we are told, laughed incessantly for seven days after he was born.—*Ptolemy Hephæstion: Nov. Hist.,* vii.

Laugh and be Fat, or "Pills to purge Melancholy," a collection of sonnets by Thomas D'Urfey (1719). (See *The Spectator,* No. 20.)

Laughing Philosopher (*The*), Democ'ritos of Abde'ra (B.C. 460–357), who laughed or jeered at the feeble powers of man so wholly in the hands of fate, that nothing he did or said was uncontrolled.

(The "Crying Philosopher" was Heraclitos.)

¶ Dr. Jeddler, the philosopher, looked upon the world as a "great practical joke, something too absurd to be considered seriously by any rational man."—*Dickens: The Battle of Life* (1846).

Laughter is situated in the midriff.

Here sportful laughter dwells, here, ever sitting,
Defies all lumpish griefs and wrinkled care.
Phineas Fletcher: The Purple Island (1633).

Laughter (*Death from*). A fellow in rags told Chalchas the soothsayer that he would never drink the wine of the grapes growing in his vineyard; and added, "If these words do not come true, you may claim me for your slave." When the wine was made, Chalchas made a feast, and sent for the fellow to see how his prediction had failed; and when he ap-

peared, the soothsayer laughed so immoderately at the would-be prophet that he died.—*Lytton: Tales of Miletus*, iv.

¶ Very similar is the tale of Ancæos. This king of the Lelĕgés, in Samos, planted a vineyard, but was warned by one of his slaves that he would never live to taste the wine thereof. Wine was made from the grapes, and the king sent for his slave, and said, "What do you think of your prophecy now?" The slave made answer, "There's many a slip 'twixt the cup and the lip;" and the words were scarcely uttered, when the king rushed from table to drive out of his vineyard a boar which was laying waste the vines, but was killed in the encounter.—*Pausanias.*

¶ Crassus died from laughter on seeing an ass eat thistles. Margutte the giant died of laughter on seeing an ape trying to pull on his boots. Philemon or Phílomēnês died of laughter on seeing an ass eat the figs provided for his own dinner (*Lucian*, i. 2). Zeuxis died of laughter at sight of a hag which he had just depicted.

¶ April 19, 1782, Mrs. Fitzherbert died from laughter at the way C. Banister portrayed "Polly" in Gay's *Beggar's Opera* (1727), at Drury Lane Theatre.

Launay (*Vicomte de*), pseudonym of Mme. Emile de Girardin (*née* Delphine Gay).

Launce, the clownish servant of Protheus one of the two "gentlemen of Verona." He is in love with Julia. Launce is especially famous for soliloquies to his dog Crab, "the sourest-natured dog that lives." Speed is the serving-man of Valentine the other "gentleman."—*Shakespeare: The Two Gentlemen of Verona* (1594).

Launcelot, bard to the countess Brenhilda's father.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Launcelot (*Sir*), originally called Galahad, was the son of Ban king of Benwick (*Brittany*) and his wife Elein (pt. i. 60). He was stolen in infancy by Vivienne the Lady of the Lake, who brought him up till he was presented to king Arthur and knighted. In consequence, he is usually called sir Launcelot du Lac. He was in "the eighth degree [*or* generation] of our Saviour" (pt. iii. 35); was uncle to sir Bors de Ganis (pt. iii. 4); his brother was sir Ector de Maris (pt. ii. 127); and his son, by Elaine daughter of king Pelles, was sir Galahad, the chastest of the 150 knights of the Round Table, and therefore allotted to the "Siege Perilous" and the quest of the holy graal, which he achieved. Sir Launcelot had from time to time a glimpse of the holy graal; but in consequence of his amours with queen Guenever, was never allowed more than a distant and fleeting glance of it (pt. iii. 18, 22, 45).

Sir Launcelot was the strongest and bravest of the 150 knights of the Round Table; the two next were sir Tristram and sir Lamoracke. His adultery with queen Guenever was directly or indirectly the cause of the death of king Arthur, the breaking up of the Round Table, and the death of most of the knights. The *tale* runs thus: Mordred and Agravain hated sir Launcelot, told the king he was too familiar with the queen, and, in order to make good their charge, persuaded Arthur to go a-hunting. While absent in the chase, the queen sent for sir Launcelot to her private chamber, when Mordred, Agravain, and twelve other knights beset the door, and commanded him to come forth. In coming forth he slew sir Agravain and the twelve knights; but Mordred escaped, and told the king, who condemned Guenever to be burnt to death. She was brought to the stake, but rescued by sir Launcelot, who carried her off to Joyous Guard, near Carlisle. The king besieged the castle, but received a bull from the pope, commanding him to take back the queen. This he did, but refused to be reconciled to sir Launcelot, who accordingly left the realm and went to Benwick. Arthur crossed over with an army to besiege Benwick, leaving Mordred regent. The traitor Mordred usurped the crown, and tried to make the queen marry him; but she rejected his proposal with contempt. When Arthur heard thereof, he returned, and fought three battles with his nephew, in the last of which Mordred was slain, and the king received from his nephew his death-wound. The queen now retired to the convent of Almesbury, where she was visited by sir Launcelot; but as she refused to leave the convent, sir Launcelot turned monk, died "in the odour of sanctity," and was buried in Joyous Guard (pt. iii. 143–175).

"Ah! sir Launcelot," said sir Ector; "thou were [*sic*] head of all Christian knights." "I dare say," said sir Bors, "that sir Launcelot there thou liest, thou were never matched of none earthly knight's hand; and thou were the courteoust knight that ever bare shield; and thou were the truest friend to thy lover that ever bestrode horse; and thou were the truest lover of sinfull man that ever loved woman; and thou were the kindest man that ever struck with sword;

and thou were the goodliest person that ever came among press of knights; and thou were the meekest man and the gentlest that ever eat in hall among ladies; and thou were the sternest knight to thy mortal foe that ever put spear in rest."—*Sir T. Malory: History of Prince Arthur*, iii. 176 (1470).

N.B.—The Elaine above referred to is not the Elaine of Astolat, the heroine of Tennyson's *Idyll*. Sir Ector de Maris is not sir Ector the foster-father of king Arthur; and sir Bors de Ganis must be kept distinct from sir Bors of Gaul, and also from sir Borre or sir Bors a natural son of king Arthur by Lyonors daughter of the earl Sanam (pt. i. 15).

Sir Launcelot and Elaine. The Elaine of Tennyson's *Idyll*, called the "fair maid of Astolat," was the daughter of sir Bernard lord of Astolat, and her two brothers were sir Tirre (not *sir Torre*, as Tennyson writes the word) and Lavaine (pt. iii. 122). The whole tale, and the beautiful picture of Elaine taken by the old dumb servitor down the river to the king's palace, is all borrowed from sir T. Malory's compilaton. "The fair maid of Astolat" asked sir Launcelot to marry her, but the knight replied, "Fair damsel, I thank you, but certainly cast me never to be married;" and when the maid asked if she might be ever with him without being wed, he made answer, "Mercy defend me, no!" "Then," said Elaine, "I needs must die for love of you;" and when sir Launcelot quitted Astolat, she drooped and died. But before she died she called her brother, sir Tirre (not *sir Lavaine*, as Tennyson says, because sir Lavaine went with sir Launcelot as his 'squire), and dictated the letter her brother was to write, and spake thus—

"While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until that I be cold, and let me be put in a fair bed, with all my richest clothes . . . and be laid in a chariot to the next place, whereas the Thames is, and there let me be put in a barge, and but one man with me . . . to steer me thither, and that my barge be covered with black samite.' . . . So her father granted . . . that all this should be done, . . . and she died. And so, when she was dead, the corpse and the bed . . . were put in a barge, . . . and the man steered the barge to Westminster.—Pt. iii. 123.

The narrative then goes on to say that king Arthur had the letter read, and commanded the corpse to be buried right royally, and all the knights then present made offerings over her grave. Not only the tale, but much of the verbiage, has been appropriated by Tennyson.—*Sir T. Malory: History of Prince Arthur* (1470).

Launcelot and Guenever. Sir Launcelot was chosen by king Arthur to conduct Guenever (his bride) to court; and then began that disloyalty between them which lasted to the end.

¶ Gottfried, the German minnesinger (twelfth century) who wrote the tale of sir Tristan [our *Tristram*], makes king Mark send Tristan to Ireland, to conduct Yseult to Cornwall, and then commenced that disloyalty between sir Tristram and his uncle's wife, which also lasted to the end, and was the death of both.

Launcelot Mad. Sir Launcelot, having offended the queen, was so vexed, that he went mad for two years, half raving and half melancholy. Being partly cured by a vision of the holy graal, he settled for a time in Joyous Isle, under the assumed name of *Le Chevalier Mal-Fet*. His deeds of prowess soon got blazed abroad, and brought about him certain knights of the Round Table, who prevailed on him to return to court. Then followed the famous quest of the holy graal. The quest of the graal is the subject of a minnesong by Wolfram (thirteenth century), entitled *Parzival*. (In the *History of Prince Arthur*, compiled by sir T. Malory, it is Galahad son of sir Launcelot, not Percival, who accomplished the quest.)

∴ The madness of Orlando, by Ariosto, resembles that of sir Launcelot.

Launcelot a Monk. When sir Launcelot discovered that Guenever was resolved to remain a nun, he himself retired to a monastery, and was consecrated a hermit by the bishop of Canterbury. After twelve months, he was miraculously summoned to Almesbury, to remove to Glastonbury the queen, who was at the point of death. Guenever died half an hour before sir Launcelot arrived, and he himself died soon afterwards (pt. iii. 174). The bishop in attendance on the dying knight affirmed that "he saw angels heave sir Launcelot up to heaven, and the gates of paradise open to receive him" (pt. iii. 175). Sir Bors, his nephew, discovered the dead body in the cell, and had it buried with all honours at Joyous Guard (pt. iii. 175).—*Sir T. Malory: History of Prince Arthur* (1470); and also *Walter Mapes*.

When sir Bors and his fellows came to his (sir Launcelot's) bed, they found him stark dead, and he lay as he had smiled, and the sweetest savour about him that ever they smelled.—*Sir T. Malory: History of Prince Arthur*, iii. 175 (1470).

N.B.—When sir Launcelot quitted the court of Arthur and retired to Benwick, he intended to found religious houses every ten miles between Sandwich and Carlisle, and to visit every one of them

barefoot; but king Arthur made war upon him, and put an end to this intention.

** *Other particulars of sir Launcelot.* The tale of sir Launcelot was first composed in monkish Latin, and was translated by Walter Mapes (about 1180). Robert de Borron wrote a French version, and sir T. Malory took his *History of Prince Arthur* from the French, the third part being chiefly confined to the adventures and death of this favourite knight. There is a metrical romance called *La Charrette*, begun by Chrestiens de Troyes (twelfth century), and finished by Geoffrey de Ligny.

Launcelot, the man of Mons. Thomas. (See LANCELOT.)—*Fletcher: Mons. Thomas* (1619).

Launfal (*Sir*), steward of king Arthur. Detesting queen Gwennere, he retired to Carlyoun, and fell in love with a lady named Tryamour. She gave him an unfailing purse, and told him if he ever wished to see her, all he had to do was to retire into a private room, and she would be instantly with him. Sir Launfal now returned to court, and excited much attention by his great wealth. Gwennere made advances to him, but he told her she was not worthy to kiss the feet of the lady to whom he was devoted. At this repulse, the angry queen complained to the king, and declared to him that she had been most grossly insulted by his steward. Arthur bade sir Launfal produce this paragon of women. On her arrival, sir Launfal was allowed to accompany her to the isle of Ole'ron; and no one ever saw him afterwards.—*T. Chestre: Sir Launfal* (a metrical romance, time, Henry VI.).

(James Russell Lowell has a poem entitled *The Vision of Sir Launfal.*)

Laura, niece of duke Gondibert, loved by two brothers, Arnold and Hugo, the latter dwarfed in stature. Laura herself loved Arnold; but both brothers were slain in the faction fight stirred up by prince Oswald against duke Gondibert. (For this faction fight, see GONDIBERT.) As the tale was never finished, we have no key to the poet's intention respecting Laura.—*Davenant: Gondibert* (died 1668).

Laura, a Venetian lady, who married Beppo. Beppo, being taken captive, turned Turk, joined a band of pirates, and grew rich. He then returned to his wife, made himself known to her, and "had his claim allowed." Laura is represented as a frivolous mixture of millinery and religion. She admires her husband's turban, and dreads his new religion. "Are you really, truly now a Turk?" she says. "Well, that's the prettiest shawl! Will you give it me? They say you eat no pork. Bless me! Did I ever? No, I never saw a man grown so yellow! How's your liver?" and so she rattles on.—*Byron: Beppo* (1820).

> We never read of Laura without being reminded of Addison's *Dissection of a Coquette's Heart*, in the endless intricacies of which nothing could be distinctly made out but the image of a flame-coloured hood.—*Finden: Byron Beauties.*

Laura and Petrarch. Some say *La belle Laure* was only an hypothetical name used by the poet to hang the incidents of his life and love on. If a real person, it was Laura de Noves, the wife of Hugues de Sade of Avignon, and she died of the plague in 1348.

> Think you, if Laura had been Petrarch's wife,
> He would have written sonnets all his life?
> *Byron: Don Juan*, iii. 8 (1820).

Laurana, the lady-love of prince Parismus of Bohemia.—*E. Foord: The History of Parismus* (1598).

Laureate. (See POETS LAUREATE.)

Laureate of the Gentle Craft, Hans Sachs, the cobbler-poet of Nuremberg. (See TWELVE WISE MASTERS.)

Laurence (*Friar*), the good friar who promises to marry Romeo and Juliet. He supplies Juliet with the sleeping draught, to enable her to quit her home without arousing scandal or suspicion. (See LAWRENCE.)—*Shakespeare: Romeo and Juliet* (1597).

Laurringtons (*The*), a novel by Mrs. Trollope, a satire on "superior people," the bustling Bobbebys of society (1843).

Lausus, son of Mezentius, king of the Rutulians, on the side of Turnus. In the *Æne'id* (bk. vii.), Virgil greatly praises his bravery, and holds him up as a model of filial piety. In bk. x. he tells how Lausus, in defending his father, met with his death. Mezentius being wounded by Ænēas, Lausus throws himself between the combatants, and gives his father time to escape. Ænēas, furious at being thus thwarted, turns upon Lausus and slays him.

Lauzun (*The duke de*), a courtier in

the court of Louis XIV. Licentious, light-hearted, unprincipled, and extravagant. In order to make a market, he supplanted La Vallière by Mme. de Montespan in the king's favour. Montespan thought Lauzun loved her; but when he proposed to La Vallière, the discarded favourite, Montespan kicked him over. The duke, in revenge, persuaded the king to banish the lady, and when La Vallière took the veil, the king sent Mme. de Montespan this cutting epistle—

> We do not blame you; blame belongs to love,
> And love had nought with you.
> The duke de Lauzun, of these lines the bearer,
> Confirms their purport. From our royal court
> We do excuse your presence.
> *Lord Lytton: The Duchess de la Vallière*, v. 5 (1836).

Lavaine (*Sir*), brother of Elaine, and son of the lord of As'tolat. Young, brave, and knightly. He accompanied sir Lancelot when he went to tilt for the ninth diamond.—*Tennyson: Idylls of the King* ("Elaine").

Lavalette (3 *syl.*), condemned to death for sending to Napoleon secret intelligence of Government despatches. He was set at liberty by his wife, who took his place in prison, but became a confirmed lunatic.

¶ Lord Nithsdale escaped in a similar manner from the Tower of London. His wife disguised him as her maid, and he passed the sentries without being detected.

La Vallière (*Louise duchess de*), betrothed to the marquis de Bragelonê (4 *syl.*), but in love with Louis XIV., whose mistress she became. Conscience accused her, and she fled to a convent; but the king took her out, and brought her to Versailles. He soon forsook her for Mme. de Montespan, and advised her to marry. This message almost broke her heart, and she said, "I will choose a bridegroom without delay." Accordingly, she took the veil of a Carmelite nun, and discovered that Bragelonê was a monk. Mme. de Montespan was banished from the court by the capricious monarch.—*Lord Lytton: The Duchess de la Vallière* (1836). (See LAUZUN.)

Lavender's Blue.

> "Lavender's blue, little finger, rosemary's green.
> When I am king, little finger, you shall be queen."
> "Who told you so, thumby? Thumby, who told you so?"
> "'Twas my own heart, little finger, that told me so."
> "When you are dead, little finger, as it may hap,
> You shall be buried, little finger, under the tap."
> "For why? for why, thumby? Thumby, for why?"
> "That you may drink, little finger, when you are dry."
> *An Old Nursery Ditty.*

Lavin'ia, daughter of Latīnus, betrothed to Turnus king of the Rutuli. When Æne'as landed in Italy, Latinus made an alliance with him, and promised to give him Lavinia to wife. This brought on a war between Turnus and Æneas, that was decided by single combat, in which Æneas was the victor.—*Virgil: Æneid.*

Lavinia, daughter of Titus Andron'icus a Roman general employed against the Goths. She was betrothed to Bassia'nus, brother of Saturnius emperor of Rome. Being defiled by the sons of Tam'ora queen of the Goths, her hands were cut off and her tongue plucked out. At length her father Titus killed her, saying, "I am as woeful as Virginius was, and have a thousand times more cause than he to do this outrage."—(?) *Shakespeare: Titus Andronicus* (1593).

(In the play, Andronicus is always called *An-dron'-i-kus*, but in classic authors it is *An-dro-ni'-kus.*)

Lavin'ia, sister of lord Al'tamont, and wife of Horatio.—*Rowe: The Fair Penitent* (1703).

Lavinia and Pale'mon. Lavinia was the daughter of Acasto patron of Palemon, from whom his "liberal fortune took its rise." Acasto lost his property, and, dying, left a widow and daughter in very indigent circumstances. Palemon often sought them out, but could never find them. One day, a lovely modest maiden came to glean in Palemon's fields. The young squire was greatly struck with her exceeding beauty and modesty, but did not dare ally himself with a pauper. Upon inquiry, he found that the beautiful gleaner was the daughter of Acasto; he proposed marriage, and Lavinia "blushed assent."—*Thomson: Seasons* ("Autumn," 1730).

¶ The resemblance between this tale and the Bible story of Ruth and Boaz must be obvious to every one.

Lavinian Shore (*The*), Italy. Lavinium was a town of Latium, founded by Æne'as in honour of his wife Lavinia.

> From the rich Lavinian shore,
> I your market come to store.
> *Shakespeare.*

Law of Athens (*The*). By Athenian law, a father could dispose of his daughter in marriage as he liked. Egēus pleaded this law, and demanded that his daughter Hermia should marry Demētrius

or suffer the penalty of the law; if she will not

> Consent to marry with Demetrius,
> I beg the ancient privilege of Athens;
> As she is mine, I may dispose of her:
> Which shall be either to this gentleman,
> Or to her death; according to our law.
> *Shakespeare: Midsummer Night's Dream*, act i. sc. 1 (1592).

Law of Flanders (*The*). Charles "the Good" earl of Flanders made a law that a serf, unless legally emancipated, was always a serf, and that whoever married a serf became a serf. S. Knowles has founded his tragedy called *The Provost of Bruges* on this law (1836).

Law of Lombardy (*The*).

> We have a law peculiar to this realm,
> That subjects to a mortal penalty
> All women nobly born . . . who, to the shame
> Of chastity, o'erleap its thorny bounds,
> To wanton in the flowery path of pleasure.
> Act ii. sc. 2.

On this law Robert Jephson has founded the following tragedy: The duke Bire'no, heir to the crown, falsely charges the princess Sophia of incontinence. The villainy of the duke being discovered, he is slain in combat by a Briton named Paladore, and the victor marries the princess (1779).

Law of the Road. (See ROAD.)

Law's Bubble, the famous Mississippi scheme, devised by John Law (1716–1720).

Law's Tale (*The Man of*), the tale about Custance, daughter of the emperor of Rome, affianced to the sultan of Syria. On the wedding night the sultan's mother murdered all the bridal party for apostacy, except Custance, whom she turned adrift in a ship. The ship stranded on the shores of Britain, where Custance was rescued by the lord-constable of Northumberland, whose wife, Hermegild, became much attached to her. A young knight wished to marry Custance, but she declined his suit; whereupon he murdered Hermegild, and then laid the knife beside Custance, to make it appear that she had committed the deed. King Alla, who tried the case, soon discovered the truth, executed the knight, and married Custance. Now was repeated the same infamy as occurred to her in Syria: the queen-mother Donegild disapproved of the match, and, during the absence of her son in Scotland, embarked Custance and her infant son in the same ship, which she turned adrift. After floating about for five years, it was taken in tow by the Roman fleet on its return from Syria, and Custance was put under the charge of a Roman senator. It so happened that Alla was at Rome at the very time on a pilgrimage, met his wife, and they returned to Northumberland together.

(This story is found in Gower, who probably took it from the French chronicle of Nicholas Trivet.)

¶ A similar story forms the outline of *Emărê* (3 *syl.*), a romance in Ritson's collection.

(The knight murdering Hermegild, etc., resembles an incident in the French *Roman de la Violette*, the English metrical romance of *Le Bone Florence of Rome* (in Ritson), and also a tale in the *Gesta Romanorum*, 69.)

Lawford (*Mr.*), the town clerk of Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Lawrence (*Friar*), a Franciscan who undertakes to marry Romeo and Juliet. (See LAURENCE.)

Lawrence (*Tom*), *alias* "Tyburn Tom" or Tuck, a highwayman. (See LAURENCE.)—*Sir W. Scott: Heart of Midlothian* (time, George II.).

La Writ, a little wrangling French advocate.—*Fletcher: The Little French Lawyer* (1647).

Lawson (*Sandie*), landlord of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Lawyers' Bags. In the Common Law bar, barristers' bags are either *red* or *dark blue*. "Red bags" are reserved for queen's counsel and serjeants, but a stuff-gownsman may carry one "if presented with it by a 'silk.'" Only red bags may be taken into Common Law courts, blue ones must be carried no further than the robing-room. In Chancery courts the etiquette is not so strict.

Lay of the Last Minstrel. Ladye Margaret [Scott] of Branksome Hall, the "flower of Teviot," was beloved by baron Henry of Cranstown, but a deadly feud existed between the two families. One day, an elfin page allured ladye Margaret's brother (the heir of Branksome Hall) into a wood, where he fell into the hands of the Southerners. At the same time an army of 3000 English marched to Branksome Hall to take it, but hearing that Douglas, with 10,000 men, was on the march against them, the two chiefs agreed to decide the

contest by single combat. The English champion was sir Richard Musgrave, the Scotch champion called himself sir William Deloraine. Victory fell to the Scotch, when it was discovered that "sir William Deloraine" was in reality lord Cranstown, who then claimed and received the hand of ladye Margaret as his reward.—*Sir W. Scott: Lay of the Last Minstrel* (1805).

Lays of Ancient Rome, a series of ballads by Macaulay (1842). The chief are called, *Horatius; The Battle of the Lake Regillus;* and *Virginia.* The first of these is the best.

Lays of the Scottish Cavaliers, by Aytoun (1849).

Layers-over for Meddlers, nothing that concerns you. Said to children when they want to know something which the person asked does not think proper to explain to them. A *layer-over* means "a whip," and a *layer-over for meddlers* means a "rod for the meddlesome."

Lazarillo, a humoursome varlet, who serves two masters, "don Felix" and Octavio. Lazarillo makes the usual quota of mistakes, such as giving letters and money to the wrong master; but it turns out that don Felix is donna Clara, the *fiancée* of Octavio, and so all comes right.—*Jephson: Two Strings to your Bow* (1792).

Joseph Munden [1758–1832] was the original "Lazarillo."—*Memoir of J. S. Munden* (1832).

Lazarillo de Tormes, the hero of a romance of roguery by don Diego de Mendo'za (1553). Lazarillo is a compound of poverty and pride, full of stratagems and devices. The "hidalgo" walks the streets (as he says) "like the duke of Arcos," but is occupied at home "to procure a crust of dry bread, and, having munched it, he is equally puzzled how to appear in public with due decorum. He fits out a ruffle so as to suggest the idea of a shirt, and so adjusts a cloak as to look as if there were clothes under it." We find him begging bread, "not for food," but simply for experiments. He eats it to see "if it is digestible and wholesome;" yet is he gay withal and always rakish.

Lazarus and Divês. Lazarus was a blotched beggar, who implored the aid of Divês. At death, Lazarus went to heaven, and Divês to hell, where he implored that the beggar might be suffered to bring him a drop of water to cool his lips withal. —*Luke* xvi. 19–31.

N.B.—Lazarus is the only proper name given in any of the New Testament parables.

Lazy Lawrence of Lubber-Land, the hero of a popular tale. He served the schoolmaster, the squire's cook, the farmer, and his own wife, all which was accounted treason in Lubber-land. (Probably the seventeenth century.)

Le Beau, a courtier attending upon Frederick the usurper of his brother's throne.—*Shakespeare: As You Like It* (1600).

Le Febre, a poor lieutenant, whose admirable story is told by Sterne in *The Life and Opinions of Tristram Shandy* (1759–1767).

Lea, one of the "daughters of men," beloved by one of the "sons of God." The angel who loved her ranked with the least of the spirits of light, whose post around the throne was in the outermost circle. Sent to earth on a message, he saw Lea bathing, and fell in love with her; but Lea was so heavenly minded that her only wish was to "dwell in purity and serve God in singleness of heart." Her angel-lover, in the madness of his passion, told Lea the spell-word that gave him admittance into heaven. The moment Lea uttered it, her body became spiritual, rose through the air, and vanished from sight. On the other hand, the angel lost his ethereal nature, and became altogether earthly, like a child of clay.—*Moore: Loves of the Angels,* i. (1822).

Lead Apes in Hell (*To*), *i.e.* to die an old maid.

> And now Tatlanthê, thou art all my care . . .
> Pity that you, who've served so long and well,
> Should die a virgin, and lead apes in hell.
> Choose for yourself, dear girl, our empire round;
> Your portion is twelve hundred thousand pound.
> *Carey: Chrononhotonthologos.*

League (*The*), a league formed at Péronne in 1576, to prevent the accession of Henri IV. to the throne of France, because he was of the reformed religion. This league was mainly due to the Guises. It is occasionally called "The Holy League;" but the "Holy League" strictly so called is quite another thing, and it is better not to confound different events by giving them the same name. (See LEAGUE, *Holy.*)

The Achæan League (B.C. 281–146).

The old league consisted of the twelve Achæan cities confederated for self-defence from the remotest times. The league properly so called was formed against the Macedonians.

The Ætolian League, formed some three centuries B.C., when it became a formidable rival to the Macedonian monarchs and the Achæan League.

The Grey League (1424), called *Lia Grischa* or *Graubünd*, from the grey homespun dress of the confederate peasants, the Grisons, in Switzerland. This league combined with the League Caddee (1401) and the League of the Ten Jurisdictions (1436) in a perpetual alliance in 1471. The object of these leagues was to resist domestic tyranny.

The Hanse or *Hanseatic League* (1241–1630), a great commercial confederation of German towns, to protect their merchandise against Baltic pirates, and defend their rights against German barons and princes. It began with Hamburg and Lubeck, and was joined by Bremen, Bruges, Bergen, Novogorod, London, Cologne, Brunswick, Danzig; and, afterwards by Dunkerque, Anvers, Ostend, Dordrecht, Rotterdam, Amsterdam, etc.; still later by Calais, Rouen, St. Malo, Bordeaux, Bayonne, Marseilles, Barcelona, Seville, Cadiz, and Lisbon; and lastly by Messina, Naples, etc.; in all eighty cities.

The Holy League. Several leagues are so denominated, but that emphatically so called is the league of 1511 against Louis XII., formed by pope Julius II., Ferdinand "the Catholic," Henry VIII., the Venetians, and the Swiss. Gaston de Foix obtained a victory over the league at Ravenna in 1512, but died in the midst of his triumph.

The Solemn League (1638), formed in Scotland against the episcopal government of the Church.

League Caddee (*The*), or *Ligue de la Maison de Dieu* (1401), a confederation of the Grisons for the purpose of resisting domestic tyranny. (See LEAGUE, *Grey.*)

League of Augsburg (1686), a confederation of the house of Austria with Sweden, Saxony, Bavaria, the circles of Swabia and Franconia, etc., against Louis XIV. This league was the beginning of that war which terminated in the peace of Ryswick (1698).

League of Cambray (1508), formed against the republic of Venice by the emperor Maximilian I., Louis XII. of France, Ferdinand "the Catholic," and pope Julius II.

League of Ratisbonne (1524), by the catholic powers of Germany against the progress of the Reformation.

League of Smalkalde (December 31, 1530), the protestant states of Germany leagued against Charles Quint. It was almost broken up by the victory obtained over it at Mühlberg in 1547.

League of Wurtzburg (1610), formed by the catholic states of Germany against the "Protestant Union" of Hall. Maximilian I. of Bavaria was at its head.

League of the Beggars (1560), a combination formed against the Inquisition in Flanders.

League of the Cities of Lombardy (1167), under the patronage of pope Alexander III., against Frederick Barbarossa emperor of Germany. In 1225, the cities combined against Frederick II. of Germany.

League of the Public Weal (*Ligue du Bien Public*), 1464, a league between the dukes of Burgundy, Brittany, Bourbon, and other princes, against Louis XI. of France.

Lean'der (3 *syl.*), a young man of Aby'dos, who swam nightly across the Hellespont to visit his lady-love, Hero a priestess of Sestos. One night he was drowned in his attempt, and Hero leaped into the Hellespont and died also.

(The story is told by Musæus in his poem called *Hero and Leander.* Schiller has made it the subject of a ballad.)

(1) Lord Byron and lieutenant Ekenhead repeated the feat of Leander, and accomplished it in 1 hr. 10 min.; the distance (allowing for drifting) would be about four miles.

(2) A young native of St. Croix, in 1817, swam across the Sound in 2 hr. 40 min., the distance being six miles.

(3) Captain Webb, August 24, 1875, swam from Dover to Calais in 22 hr. 40 min., the distance being thirty miles, including drifting.

Lean'der, a young Spanish scholar, smitten with Leonora, a maiden under the charge of don Diego, and whom the don wished to make his wife. The young scholar disguised himself as a minstrel to amuse Mungo the slave, and with a little flattery and a few gold pieces

lulled the vigilance of Ursula the duenna, and gained admittance to the lady. As the lovers were about to elope, don Diego unexpectedly returned; but being a man of 60, and, what is more, a man of sense, he at once perceived that Leander was a more suitable husband for Leonora than himself, and accordingly sanctioned their union and gave the bride a handsome dowry.—*Bickerstaff: The Padlock* (1768).

Leandra, daughter of an opulent Spanish farmer, who eloped with Vincent de la Rosa, a heartless adventurer, who robbed her of all her money, jewels, and other valuables, and then left her to make her way home as best she could. Leandra was placed in a convent till the scandal had blown over.—*Cervantes: Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Léandre (*2 syl.*), son of Géronte (*2 syl.*). During the absence of his father, he fell in love with Zerbinette, whom he supposed to be a young gipsy, but who was in reality the daughter of Argante (*2 syl.*) his father's friend. Some gipsies had stolen the child when only four years old, and required £30 for her ransom—a sum of money which Scapin contrived to obtain from Léandre's father under false pretences. When Géronte discovered that his son's bride was the daughter of his friend Argante, he was quite willing to excuse Scapin for the deceit practised on him.—*Molière: Les Fourberies de Scapin* (1671).

(In Otway's version of this comedy, called *The Cheats of Scapin*, Léandre is Anglicized into "Leander;" Géronte is called "Gripe;" Zerbinette is "Lucia;" Argante is "Thrifty;" and the sum of money is £200.)

Léandre (*2 syl.*), the lover of Lucinde daughter of Géronte. (See LUCINDE.)—*Molière: Le Médecin Malgré Lui* (1666).

Lean'dro, a gentleman who wantonly loves Amaranta (the wife of Bar'tolus a covetous lawyer).—*Fletcher: The Spanish Curate* (1622).

Lean'dro the Fair (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Lear, mythical king of Britain, son of Bladud. He had three daughters, and when four score years old, wishing to retire from the active duties of sovereignty, resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than their tongue could express, but Cordelia the youngest said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. Then going to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the king of France, heard of this, she brought an army over to dethrone her sisters, but was taken prisoner and died in jail. In the mean time, the elder sister (Goneril) first poisoned her younger sister from jealousy, and afterwards put an end to her own life. Lear also died.—*Shakespeare: King Lear* (1605).

(The best performers of "king Lear" have been David Garrick (1716-1779) and W. C. Macready (1793-1873). The stage *Lear* is a corrupt version by Nahum Tate (Tate and Brady); as the stage *Richard III.* is Colley Cibber's travesty.)

N.B.—(1) Percy, in his *Reliques of Ancient English Poetry*, has a ballad about "King Leir and His Three Daughters" (series I. ii.).

(2) The story is given by Geoffrey of Monmouth, in his *British History*. Spenser has introduced the tale in his *Faërie Queene* (ii. 10).

(3) Camden tells a similar story of Ina the king of the West Saxons (*Remains*, 306).

In the *Gesta Romanorum*, Introd. xxxix. ch. 21, the king is called Theodorius.

(Shakespeare's tragedy of *King Lear*, first printed in quarto (1608), is founded on *The True Chronicle History of King Leir and His Three Daughters, Gonorill, Ragan, and Cordelia*, 1605.)

Learned (*The*), Coloman king of Hungary (*, 1095-1114).

Learned Blacksmith (*The*), Elihu Burritt, the linguist (1811-1879).

Learned Painter (*The*), Charles Lebrun, noted for the accuracy of his costumes (1619-1690).

Learned Tailor (*The*), Henry Wild of Norwich, who mastered, while he worked at his trade, Greek, Latin, Hebrew, Chaldaic, Syriac, Persian, and Arabic (1684–1734).

Learned Theban (*A*), a guesser of riddles or dark sayings: in allusion to Œdipos king of Thebes, who solved the riddle of the Sphinx.

I'll talk a word with this same learned Theban.
Shakespeare: King Lear, act iii. sc. 4 (1605).

Learning Honoured. (See EMATHIAN CONQUEROR, p. 322; HONOUR PAID TO LEARNING, p. 501.)

Leather-stocking, the nickname of Natty Bumppo, a half-savage and half-Christian chevalier of American wild life. He reappears and closes his career in *The Prairie.—Fenimore Cooper: The Pioneers.*

Leather-stocking stands half-way between savage and civilized life. He has the freshness of nature and the first-fruits of Christianity; the seed dropped into vigorous soil. These are the elements of one of the most original characters in fiction.—*Duyckinck.*

Le Castre, the indulgent father of Mirabel "the wild goose."—*Fletcher: The Wild-goose Chase* (1652).

L'Eclair (*Philippe*), orderly of captain Florian. L'Eclair is a great boaster, who brags under the guise of modesty. He pays his court to Rosabelle, the lady's-maid of lady Geraldine.—*Dimond: The Foundling of the Forest.*

Led Captain (*A*), an obsequious person, who styles himself "captain;" and, out of cupboard love, dances attendance on the master and mistress of a house.

Mr. Wagg, the celebrated wit, and a led captain and trencherman of my lord Steyne, was caused by the ladies to make the assault.—*Thackeray: Vanity Fair*, li. (1848).

Ledbrook (*Miss*), of the Portsmouth Theatre, the bosom friend of Miss Snevellicci.—*Dickens: Nicholas Nickleby* (1838).

Ledbury (*The Adventures of Mr.*), a novel by Albert Smith (1844).

Lee (*Sir Henry*), an officer in attendance at Greenwich Palace.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lee (*Sir Henry*), an old royalist, and head-ranger of Woodstock Forest.

Alice Lee, daughter of the old knight. She marries Markham Everard.

Colonel Albert Lee, her brother, the friend of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Leek, worn on St. David's Day. The general tale is that king Cadwallader, in 640, gained a complete victory over the Saxons by the special interposition of St. David, who ordered the Britons to wear leeks in their caps, that they might recognize each other. The Saxons, for want of some common cognizance, often mistook friends for foes. Drayton gives another version: He says the saint lived in the valley Ewias (2 *syl.*), situate between the Hatterill Hills, in Monmouthshire. It was here "that reverend British saint to contemplation lived,"

. . . and did so truly fast,
As he did only drink what crystal Hodney yields,
And fed upon the leeks he gathered in the fields.
In memory of whom, in each revolving year,
The Welshmen, on his day [*March* 1], that sacred herb do wear.
Drayton: Polyolbion, iv. (1612).

Lefevre (*Lieutenant*), a poor officer dying from want and sickness. His pathetic story is told by Sterne, in a novel called *The Life and Opinions of Tristram Shandy* (1759).

"Mr. Fulmer, I have borrowed a book from your shop. 'Tis the sixth volume of my deceased friend, Tristram. . . . The divine story of Lefevre, which makes part of this book, . . . does honour, not to its author only, but to human nature."—*Cumberland: The West Indian*, ii. 1 (1771).

Leg of Mutton School (*The*), authors who praise those who give them good dinners and suppers. Lockhart introduced the phrase.

Legend (*Sir Sampson*), a foolish, testy, prejudiced, and obstinate old man, between 50 and 60. His favourite oath is "Odd!" He tries to disinherit his elder son Valentine, for his favourite son Ben, a sailor; and he fancies Angelica is in love with him, when she only intends to fool him.

He says, "I know the length of the emperor of China's foot, have kissed the Great Mogul's slipper, and have rid a-hunting upon an elephant with the cham of Tartary."—*Congreve: Love for Love*, ii. (1695).

"Sir Sampson Legend" is such another lying, overbearing character, but he does not come up to "sir Epicure Mammon" [*Ben Jonson: The Alchemist*].—*C. Lamb.*

Legend (*The Golden*), a semi-dramatic poem by Longfellow, taken from an old German tale by Hartmann von der Aue [*Our*], called *Poor Henry* (1851). Hartmann was one of the minnesingers, and lived in the twelfth century. (See HENRY, *Poor.*)

Legend of Montrose, a novel by sir W. Scott (1819). This brief, imperfect story contains one of Scott's best characters, the redoubted Rittmaster, Dugald Dalgetty, a combination of soldada and

pedantic student of Mareschal College, Aberdeen (time, Charles I.).

The *plot of the novel* consists of a battle between the Royalists and Parliamentarians, and a slight love-story. In 1644 James Graham, earl of Montrose, was created commander-in-chief of the royal forces in Scotland, and in 1645 conquered, at Inverlochy, the marquis of Argyle, the parliamentary leader.

The love-story is this: the earl of Menteith and Allan M'Aulay, both royalists, proposed to Annot Lyle, daughter of sir Duncan Campbell, a parliamentarian. She chose the earl, and married him.

In regard to Dalgetty, he was a royalist, in the employ of Menteith. Argyle tried to seduce him, but he knocked him down and fled to the royalist forces.

Legends (*Golden*), a collection of monkish legends, in Latin, by Jacob de Voragine or Varagine, born at Varaggio, in Genoa. His *Legenda Sancta* was so popular that it was called "Legenda Aurea" (1230–1298).

Legion of Honour, an order of merit, instituted by Napoleon I. when "first consul," in 1802. The undress badges are, for—

Chevaliers, a bow of red ribbon in the button-hole of their coat, to which a medal is attached.
Officers, a rosette of red ribbon, etc., with medal.
Commanders, a collar-ribbon.
Grand-officers, a broad ribbon *under* the waistcoat.
Grand-cross, a broad ribbon, with a star on the breast, and a jewel-cross pendent.

N.B.—Napoleon III. instituted a lower degree than *Chevalier*, called *Médaille Militaire*, distinguished by a *yellow* ribbon.

Legree, a slave-dealer and hideous villain, brutalized by slave-dealing and slave-driving.—*Mrs. Beecher Stowe: Uncle Tom's Cabin* (1853).

Leicester (*The earl of*), in the court of queen Elizabeth.

The countess of Leicester (born Amy Robsart), but previously betrothed to Edmund Tressilian.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Leigh (*Amyas*), the hero of Charles Kingsley's novel, *Westward Ho!* A young man of great bodily strength and amiable disposition, but very combative (1855).

Leigh (*Aurora*), the heroine and title of a poem by Mrs. Browning. The design of this poem is to show the noble aim of true art.

Leila, the young Turkish child rescued by don Juan at the siege of Ismail (canto viii. 93–102). She went with him to St. Petersburg, and then he brought her to England. As *Don Juan* was never completed, the future history of Leila has no sequel.

> . . . at his side
> Sat little Leila, who survived the parries
> He made 'gainst Cossack sabres, in the wide
> Slaughter of Ismail.
> *Byron: Don Juan*, x. 51 (1824).

Leila (*2 syl.*), the beautiful slave of the caliph Hassan. She falls in love with "the Giaour" [*djow'-er*], flees from the seraglio, is overtaken, and cast into the sea.

> Her eyes' dark charm 'twere vain to tell;
> But gaze on that of the gazelle—
> It will assist thy fancy well.
> *Byron: The Giaour* (1813).

Leila, or "The Siege of Grana'da," a novel by lord Lytton (1838).

Leilah, the Oriental type of female loveliness, chastity, and impassioned affection. Her love for Mejnôun, in Mohammedan romance, is held in much the same light as that of the bride for the bridegroom in Solomon's song, or Cupid and Psychê among the Greeks.

When he sang the loves of Megnôun and Leileh [*sic*] . . . tears insensibly overflowed the cheeks of his auditors.—*Beckford: Vathek* (1786).

Leipsic. *So-and-so was my Leipsic*, my fall, my irrevocable disaster, my ruin; referring to the battle of Leipsic (October, 1813), in which Napoleon I. was defeated and compelled to retreat. This was the "beginning of his end."

> Juan was my Moscow [*turning-point*], and Faliero (*3 syl.*)
> My Leipsic.
> *Byron: Don Juan*, xi. 56 (1824).

Leir and his Three Daughters, a ballad inserted by Percy in his *Reliques* (series i. 2). (See LEAR, p. 602.)

L. E. L., initialism of Letitia Elizabeth Landon (afterwards Mrs. Maclean), poetess (1802–1838).

Lela Marien, the Virgin Mary.

In my childhood, my father kept a slave, who, in my own tongue [*Arabic*], instructed me in the Christian worship, and informed me of the many things of Lela Marien.—*Cervantes: Don Quixote*, I. iv. 10 (1605).

Le'lia, a cunning, wanton widow, with whom Julio is in love.—*Beaumont and Fletcher: The Captain* (1613).

Lélie (*2 syl.*), a young man engaged to Célie daughter of Gorgibus; but Gorgibus insists that his daughter shall give up Lélie for Valère, a much richer man. Célie faints on hearing this, and drops the miniature of Lélie, which is picked up by Sganarelle's wife. Sganarelle finds it,

and, supposing it to be a lover of his wife, takes possession of it, and recognizes Lélie as the living original. Lélie asks how he came by it, is told he took it from his wife, and concludes that he means Célie. He accuses her of infidelity in the presence of Sganarelle, and the whole mystery is cleared up.—*Molière: Sganarelle* (1660).

Lélie, an inconsequential, light-headed, but gentlemanly coxcomb.—*Molière: L'Etourdi* (1653).

Le'man (*Lake*), the lake of Geneva; called in Latin *Lemannus.*

> Lake Leman woos me with its crystal face,
> The mirror where the stars and mountains view
> The stillness of their aspect in each trace
> Its clear depth yields of their fair height and hue.
> *Byron: Childe Harold,* iii. 68 (1816).

Lemnian Deed (*A*), one of unparalleled cruelty and barbarity. This Greek phrase owes its origin to the legend that the Lemnian women rose one night, and put to death every man and male child in the island.

On another occasion they slew all the men and all the children born of Athenian parents.

Lenore (2 *syl.*), a name which Edgar Poe has introduced in two of his poems; one called *The Raven,* and the other called *Lenore* (1811–1849).

Lenore, the heroine of Bürger's ballad of that name, in which a spectral lover appears after death to his mistress, and carries her on horseback behind him to the graveyard, where their marriage is celebrated amid a crew of howling goblins. Based on a Dutch ballad.

¶ *The Suffolk Miracle* is an old English ballad of like character.

Lenormand (*Mlle.*), a famous *tireuse de cartes.* She was a squat, fussy little old woman, with an imperturbable eye and a gnarled and knotted visage. She wore her hair cut short and parted on one side, like that of a man; dressed in an odd-looking *casaquin,* embroidered and frogged like the jacket of an hussar; and snuffed continually. This was the little old woman whom Napoleon I. regularly consulted before setting out on a campaign. Mlle. Lenormand foretold to Josephine her divorce; and when Murat king of Naples visited her in disguise, she gave him the cards to cut, and he cut four times in succession *le grand pendu* (king of diamonds); whereupon Mlle. rose and said, "La séance est terminée; c'est dix louis pour les rois;" pocketed the fee, and left the room taking snuff.

(In cartomancy, *le grand pendu* signifies that the person to which it is dealt, or who cuts it, will die by the hands of the executioner. See GRAND PENDU, p. 442.)

Lent (*Galeazzo's*), a form of torture devised by Galeazzo Visconti, calculated to prolong the victim's life for forty days.

Len'ville (2 *syl.*), first tragedian at the Portsmouth Theatre. When Nicholas Nickleby joined the company, Mr. Lenville was jealous, and attempted to pull his nose; but Nicholas pulled the nose of Mr. Lenville instead.—*Dickens: Nicholas Nickleby* (1838).

Leo Hunter (*Mr.* and *Mrs.*), tuft-hunters. Their idiosyncrasy was to entertain persons of note, the "social lions" of the day.—*Dickens: The Pickwick Papers* (1836).

Leodegraunce or LEODOGRAN, king of Camelyard, father of Guenever (king Arthur's wife). Uther the pendragon gave him the famous Round Table, which would seat 150 knights (pt. i. 45); and when Arthur married Guenever, Leodegraunce gave him the table and 100 knights as a wedding gift (pt. i. 45). The table was made by Merlin, and each seat had on it the name of the knight to whom it belonged. One of the seats was called the "Siege Perilous," because no one could sit on it without "peril of his life" except sir Galahad the virtuous and chaste, who accomplished the quest of the holy graal.—*Sir T. Malory: History of Prince Arthur* (1470).

> Leodogran, the king of Cameliard [*sic*],
> Had one fair daughter and none other child;
> And she was fairest of all flesh on earth,
> Guinevere, and in her his one delight.
> *Tennyson: Coming of Arthur.*

Le'oline (3 *syl.*), one of the male attendants of Dionys'ia wife of Cleon governor of Tarsus, and employed by his mistress to murder Mari'na, the orphan daughter of prince Periclês, who had been committed to her charge to bring up. Leoline took Marina to the shore with this view, when some pirates seized her, and sold her at Metali'nê for a slave. Leoline told his mistress that the orphan was dead, and Dionysia raised a splendid sepulchre to her memory.—*Shakespeare: Pericles Prince of Tyre* (1608).

Leon, son of Constantine the Greek emperor. Amon and Beatrice, the parents of Bradamant, promise to him their daughter Bradamant in marriage; but

the lady is in love with Roger'o. When Leon discovers this attachment, he withdraws his suit, and Bradamant marries Rogero.—*Ariosto: Orlando Furioso* (1516).

Leon, the hero who rules Margaritta his wife wisely, and wins her esteem and wifely obedience. Margaritta is a wealthy Spanish heiress, who married in order to indulge in wanton intrigues more freely. She selected Leon because he was supposed to be a milksop whom she could bend to her will; no sooner, however, is she married than Leon acts with manly firmness and determination, but with great affection also. He wins the esteem of every one, and Margaritta becomes a loving, devoted, virtuous, and obedient wife.—*Fletcher: Rule a Wife and Have a Wife* (1640).

Edward Kynaston [1619–1687] executed the part of "Leon" with a determined manliness, well worth the best actor's imitation. He had a piercing eye, and a quick, imperious vivacity of voice.—*Colley Cibber.*

Leonard, a real scholar, forced for daily bread to keep a common school.—*Crabbe: Borough,* xxiv. (1810).

Leonardo [GONZAGA], duke of Mantua. Travelling in Switzerland, an avalanche fell on him; he was nursed through a severe illness by Mariana the daughter of a Swiss burgher, and they fell in love with each other. On his return home, he was entrapped by brigands, and kept prisoner for two years. Mariana, seeking him, went to Mantua, where count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused to comply. The case was referred to the duke (Ferrardo), who gave judgment in favour of the count. Leonardo happened to be present, and, throwing off his disguise, assumed his rank as duke, and married Mariana; but, being called away to the camp, left Ferrardo regent. Ferrardo laid a most villainous scheme to prove Mariana guilty of adultery with Julian St. Pierre; but Leonardo refused to credit her guilt. Julian turned out to be her brother, exposed the whole plot, and amply vindicated Mariana of the slightest indiscretion.—*Knowles: The Wife* (1833).

Leona'to, governor of Messina, father of Hero, and uncle of Beatrice.—*Shakespeare: Much Ado about Nothing* (1600).

Leonesse (3 *syl.*), LEONNESSE, LEONNAIS, LEONÊS, LEONNOYS, LYONNOYS, etc., a mythical country belonging to Cornwall, supposed to have been sunk under the sea since the time of king Arthur. It is very frequently mentioned in the Arthurian romances.

Leonidas, an historic poem in twelve books, by Richard Glover (1737).

Leonidas. When one said to Leonĭdas king of Sparta, who was sent with 300 Spartans to withstand the whole army of Xerxes at the defile of Thermop'ylæ, that the Persians were so numerous their arrows would darken the sun, he answered, "It is well, friend; for we shall fight in the shade."—*Plutarch,*

∴ Herodotos puts the same words into the mouth of Dienĕces (also a Spartan); and says, when one was telling Dieneces (4 *syl.*) about the battle of Thermopўlæ, that the arrows of the Persians were so numerous they actually shut out the sun, he naïvely replied, "So much the better, for then they fought in the shade."—*Herodotos: History,* vii. 226.

Leonidas of Modern Greece, Marco Bozzaris, a Greek patriot, who, with 1200 men, put to rout 4000 Turco-Albanians, at Kerpenisi, but was killed in the attack (1823). He was buried at Mesolonghi.

Le'onine (3 *syl.*), servant to Dionyza.—*Shakespeare: Pericles Prince of Tyre* (1608).

Leonine Verse. So called from Leonius, a canon of the church of St. Victor, in Paris, in the twelfth century, who first composed in such verse. It has a rhyme in the middle of the line; as—

Pepper is black, though it hath a good smack.
Est avis in dextra melior quam quatuor extra.

Leonnoys or *Leonesse* (*q.v.*), a country once joining Cornwall, but now sunk in the sea full forty fathoms deep. Sir Tristram was born in Leonês or Leonnoys, and is always called a Cornish knight.

(Tennyson calls the word "Lyonnesse," but sir T. Malory "Leonês.")

Leo'no's Head (or *Liono's Head*), Porto Leono, the ancient Piræus. So called from a huge lion of white marble, removed by the Venetians to their arsenal.

The wandering stranger near the port descries
A milk-white lion of stupendous size,
Of antique marble,—hence the haven's name,
Unknown to modern natives whence it came.
Falconer: The Shipwreck, iii. 3 (1756).

Léonor, sister of Isabelle, an orphan;

brought up by Ariste (*2 syl.*) according to his notions of training a girl to make him a good wife. He put her on her honour, tried to win her confidence and love, gave her all the liberty consistent with propriety and social etiquette, and found that she loved him, and made him a fond and faithful wife. (See ISABELLE, p. 531.)—*Molière: L'école des Maris* (1661).

LEONO'RA, the usurping queen of Aragon, betrothed to Bertran a prince of the blood-royal, but in love with Torrismond general of the forces. It turns out that Torrismond is son and heir of Sancho the deposed king. Sancho is restored, and Torrismond marries Leonora.—*Dryden: The Spanish Fryar* (1680).

Leono'ra, betrothed to don Carlos, but don Carlos resigned her to don Alonzo, to whom she proved a very tender and loving wife. Zanga the Moor, out of revenge, poisoned the mind of Alonzo against his wife, by insinuating her criminal love for don Carlos. Out of jealousy, Alonzo had his friend put to death, and Leonora, knowing herself suspected, put an end to her life.—*Young: The Revenge* (1721).

Leono'ra, the daughter of poor parents, who struck the fancy of don Diego. The don made a compact with her parents to take her home with him and place her under a duenna for three months, to ascertain if her temper was as sweet as her face was pretty, and at the expiration of that time, either to return her spotless or to make her his wife. At the end of three months, don Diego (a man of 60) goes to arrange for the marriage, locking his house and garden, as he supposes, securely; but Leander, a young student, smitten with Leonora, makes his way into the house, and is about to elope with her when the don returns. Like a man of sense, don Diego at once sees the suitability of the match, consents to the union of the young people, and even settles a marriage portion on Leonora, his ward if not his wife.—*Bickerstaff: The Padlock* (1768).

Leono'ra, betrothed to Ferdinand a fiery young Spaniard (jealous of donna Clara, who has assumed boy's clothes for a time). Ferdinand despises the "amphibious coxcomb," and calls his rival "a vile compound of fringe, lace, and powder."—*Jephson: Two Strings to your Bow* (1792).

Leono'ra, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader feel what is good, and desirous of being so (1806).

Leono'ra, wife of Fernando Florestan a State prisoner in Seville. In order to effect her husband's release, she assumed the attire of a man, and the name of Fidelio. In this diguise she entered the service of Rocco the jailer, and Marcellina the jailer's daughter fell in love with her. (For the rest of the tale, see FERNANDO, p. 363.)—*Beethoven: Fidelio* (an opera, 1791).

Leono'ra, a princess, who falls in love with Manri'co, the supposed son of Azuce'na a gipsy, but in reality the son of Garzia (brother of the conte di Luna). The conte di Luna entertains a base passion for the princess, and, getting Manrico into his power, is about to kill him, when Leonora intercedes, and promises to give herself to the count if he will spare his nephew's life. The count consents; but while he goes to release Manrico, Leonora kills herself by sucking poison from a ring, and Manrico dies also.—*Verdi: Il Trovato'rê* (an opera, 1853).

Leono'ra (*The History of*), an episode in the novel of *Joseph Andrews,* by Fielding (1742).

Leono'ra [D'ESTE] (*2 syl.*), sister of Alfonso II. reigning duke of Ferrara. The poet Tasso conceived a violent passion for this princess, but "she knew it not or viewed it with disdain." Leonora never married, but lived with her eldest sister Lauretta duchess of Urbino, who was separated from her husband. The episode of Sophronia and Olindo (*Jerusalem Delivered,* ii.) is based on this love incident. The description of Sophronia is that of Leonora, and her ignorance of Olindo's love points to the poet's unregarded devotion.

> But thou . . . shalt have
> One-half the laurel which o'ershades my grave . . .
> Yes, Lenora, it shall be our fate
> To be entwined for ever,—but too late.
> *Byron: The Lament of Tasso* (1817).

Leonora de Guzman, the "favourite" of Alfonso XI. of Castile. Ferdinando, not knowing that she was the king's mistress, fell in love with her; and Alfonso, to reward Ferdinando's

services, gave her to him in marriage. No sooner was this done, than the bridegroom learned the character of his bride, rejected her with scorn, and became a monk. Leonora became a noviciate in the same convent, obtained her husband's forgiveness, and died.—*Donizetti: La Favorita* (an opera, 1842).

Leon'tes (3 *syl.*), king of Sicily. He invited his old friend Polixenês king of Bohemia to come and stay with him, but became so jealous of him that he commanded Camillo to poison him. Instead of doing so, Camillo warned Polixenês of his danger, and fled with him to Bohemia. The rage of Leontês was now unbounded, and he cast his wife Hermionê into prison, where she gave birth to a daughter. The king ordered the infant to be cast out on a desert shore, and then brought his wife to a public trial. Hermionê fainted in court, the king had her removed, and Paulina soon came to announce that the queen was dead. Ultimately, the infant daughter was discovered under the name of Perdîta, and was married to Florizel the son of Polixenês. Hermionê was also discovered to the king in a *tableau vivant*, and the joy of Leontês was complete.—*Shakespeare: The Winter's Tale* (1604).

Leontius, a brave but merry old soldier.—*Fletcher: The Humorous Lieutenant* (1647).

Le'opold, a sea-captain, enamoured of Hippol'yta, a rich lady wantonly in love with Arnoldo. Arnoldo, however, is contracted to the chaste Zeno'cia, who is basely pursued by the governor count Clodio.—*Fletcher: The Custom of the Country* (1647).

Leopold, archduke of Austria, a crusader who arrested Richard I. on his way home from the Holy Land.—*Sir W. Scott: The Talisman* (time, Richard I.).

Leopold, nicknamed *Peu-à-peu* by George IV. Stein, speaking of Leopold's vacillating conduct in reference to the Greek throne, says of him, "He has no colour," *i.e.* no fixed plan of his own, but only reflects the colour of those around him; in other words, he is "blown about by every wind."

Lepol'emo (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Leporello, in *The Libertine*, by Shadwell (1676).

The following advertisement from Liston appeared in June, 1817:—

"My benefit takes place this evening at Covent Garden Theatre, and I doubt not will be splendidly attended. . . . I shall perform 'Fogrun' in *The Slave*, and 'Leporello' in *The Libertine*. In the delineation of these arduous characters I shall display much feeling and discrimination, together with great taste in my dresses and elegance of manner. The audiences will be delighted, and will testify their approbation by rapturous applause. When, in addition to my professional merits, regard is paid to the loveliness of my person and the fascination of my face, . . there can be no doubt that this announcement will receive the attention it deserves."—*J. Liston.*

Leporello, the valet of don Giovanni. —*Mozart: Don Giovanni* (an opera, 1787).

Lermites and Martafax, two rats that conspired against the White Cat.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Lesbia, the poetic name given by the poet Catullus to his favourite lady Clodia.

Lesbian Kiss (A), an immodest kiss. The ancient Lesbians were noted for their licentiousness, and hence to "Lesbianize" became synonymous with licentious sexual indulgence, and "Lesbia" meant a shameless harlot.

Lesbian Poets (*The*), Terpander, Alcæus, Ari'on, and the poetess Sappho.

Lesbian Rule, squaring the rule from the act, and not the act from the rule; like correcting a sun-dial by a clock, and not the clock by the sun-dial. A Jesuit excuse for doing or not doing as inclination dictates.

Lesley (*Captain*), a friend of captain M'Intyre.—*Sir W. Scott: The Antiquary* (time, George III.).

Leslie (*General*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lesly (*Ludovic*), surnamed *Le Balafré*, an old archer in the Scotch guard of Louis XI. of France. Uncle of Quentin Durward.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Lesurques (*Jerome*), a solicitor, who, being in greatly reduced circumstances, holds the White Lion inn, unknown to his son (act i. 2).

Joseph Lesurques (2 *syl.*), son of the solicitor, and father of Julie. He is so like Dubosc the highwayman, that he is accused of robbing the night-mail from Lyons, and murdering the courier.

Julie Lesurques, daughter of Joseph

Lesurques, in love with Didier. When her father is imprisoned, she offers to release Didier from his engagement; but he remains loyal throughout.—*Stirling: The Courier of Lyons* (1852).

Le'the (2 *syl.*), one of the five rivers of hell. The word means "forgetfulness." The other rivers are Styx, Ach'eron, Cocy'tus, and Phleg'ethon. Dantê makes Lêthê the boundary between purgatory and paradise.

> Far off from these [*four*] a slow and silent stream,
> Lethé, the river of oblivion, rolls
> Her watery labyrinth, whereof who drinks
> Forthwith his former state and being forgets—
> Forgets both joy and grief, pleasure and pain.
> *Milton: Paradise Lost*, ii. 583, etc. (1665).

Lethe'an Dews, that which produces a dreamy languor and obliviousness of the troubles of life. Lêthê personified oblivion in Grecian mythology, and the soul, at the death of the body, drank of the river Lêthê that it might carry into the world of shadows no remembrance of earth and its concerns.

> The soul with tender luxury you [*the Muses*] fill,
> And o'er the sense Lethean dews distill.
> *Falconer: The Shipwreck*, iii. 4 (1756).

Letters (*Greek*). Cadmus, the Phœnician, introduced sixteen; Simonidês and Epicharmos (the poets) introduced six or eight others; but there is the greatest diversity upon what letters, or how many, are to be attributed to them. Aristotle, says Epicharmos introduced θ, χ; others ascribe to him ξ, η, ψ, ω. Dr. Smith, in his *Classical Dictionary*, tells us Simonidês introduced "the long vowels and double letters" (η, ω, θ, χ, ϕ, ψ). Lemprière, under "CADMUS," ascribes to him θ, ζ, ϕ, χ; and under "SIMONIDES," η, ω, ξ, ψ. Others maintain that the Simonidês' letters are η, ω, ζ, ψ.

Letters (*Father of*), François I. of France, *Père des Lettres* (1494, 1515-1547). Lorenzo de' Medici, "the Magnificent" (1448-1492).

Letters of the Sepulchre, the laws made by Godfrey and the patriarchs of the court of Jerusalem. There were two codes, one respecting the privileges of the nobles, and the other respecting the rights and duties of burghers. These codes were laid up in a coffer with the treasure of the Church of the Holy Sepulchre.

Letters to his Son, by lord Chesterfield (1771).

Leuca'dia's Rock, a promontory, the south extremity of the island Leucas or Leucadia, in the Ionian Sea. Sappho leapt from this rock when she found her love for Pha'on unrequited. At the annual festival of Apollo, a criminal was hurled from Leucadia's Rock into the sea; but birds of various sorts were attached to him, in order to break his fall, and if he was not killed he was set free. The leap from this rock is called "The Lovers' Leap."

> All those may leap who rather would be neuter
> (Leucadia's Rock still overlooks the wave).
> *Byron: Don Juan*, ii. 205 (1819).

Leucip'pe (3 *syl.*), wife of Menippus; a bawd who caters for king Antig'onus, who, although an old man, indulges in the amorous follies of a youth.—*Fletcher: The Humorous Lieutenant* (1647).

Leucippe, a rough Athenian soldier, in love with Myrinê, Pygmalion's sister. —*Gilbert: Pygmalion and Galatea* (1871).

Leucoth'ea, once called "Ino." Ath'amas son of Æŏlus had by her two sons, one of whom was named Melicer'tês. Athamas being driven mad, Ino and Melicertês threw themselves into the sea; Ino became Leucothea, and Melicertês became Palæmon or Portumnus the god of ports or strands. Leucothea means the "white goddess," and is used for "Matuta" or the dawn, which precedes sunrise, *i.e.* Aurora.

> By Leucothea's lovely hands,
> And her son that rules the strands.
> *Milton: Comus*, 875 (1634).
>
> To resalute the world with sacred light,
> Leucothea waked, and with fresh dews embalmed
> The earth.
> *Milton: Paradise Lost*, xi. 135 (1665).

Lev'ant Wind (*The*), the east wind, from *levant* ("the sunrise"). Ponent is the west wind, or wind from the sunset.

> Forth rush the Levant and the Ponent winds.
> *Milton: Paradise Lost*, x. 704 (1665).

Leven (*The earl of*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Leviathan (*The*), by Hobbes (1651). A political treatise in commendation of a universal commonwealth, both civil and ecclesiastical. (See INTELLECTUAL SYSTEM, p. 525.)

Leviathan of Literature (*The*), Dr. Samuel Johnson (1709-1784).

Levites (*The*), in Dryden's *Absalom and Achitophel*, means the nonconformist ministers expelled by the Act of Conformity (1681-2).

> Not Levites headed these [*rebels*] . . .
> Resumed their cant, and with a zealous cry
> Pursued their own beloved theocracy

With Sanhedrim [*parliament*] and priest enslaved the nation,
And justified their spoils by inspiration.
Part i. 520–526.

Leviticus, the Greek title of the third book of the Old Testament. It was intended for the Levites, the tribe of the Jewish priesthood, and gives them full instructions about feast-days and sacrifices.

The Jews have no name for this book, but refer to it by the first words, *And the Lord called unto Moses.*

Levitt (*Frank*), a highwayman.—*Sir W. Scott: Heart of Midlothian* (time, (George II.).

LEWIS, landgrave of Thuringia, and husband of Elizabeth, a type of the unerotic adorers of women in the Middle Ages.—*Kingsley: The Saints' Tragedy,* a dramatic poem (1846).

Lewis (*Don*), brother of Antonio, and uncle of Carlos the bookworm, of whom he is dotingly fond. Don Lewis is no scholar himself, but he adores scholarship. He is headstrong and testy, simple-hearted and kind.

John Quick's great parts were "don Lewis," "Tony Lumpkin," and "Bob Acres" [1748–1831].—*Records of a Stage Veteran.*

("Tony Lumpkin" in *She Stoops to Conquer* (Goldsmith); "Bob Acres" in *The Rivals,* by Sheridan.)

Lewis (*Lord*), father of Angeli'na.—*Fletcher: The Elder Brother* (1637).

Lewis (*Matthew Gregory*), generally called "Monk Lewis," from his romance *The Monk* (1794). His best-known verses are the ballads of *Alonzo the Brave* and *Bill Jones.* He also wrote a drama entitled *Timour the Tartar* (1775–1818).

Oh! wonder-working Lewis! Monk or bard,
Who fain would make Parnassus a churchyard!
Lo! wreaths of yew, not laurel, bind thy brow;
Thy Muse a sprite, Apollo's sexton thou.
Byron: English Bards and Scotch Reviewers (1809).

Lewis Baboon. Louis XIV. of France is so called by Dr. Arbuthnot in his *History of John Bull.* Baboon is a pun on the word *Bourbon,* specially appropriate to this royal "posture-master" (1712).

Lewkner's Lane (London), now called Charles Street, Drury Lane; always noted for its "soiled doves."

The nymphs of chaste Diana's train,
The same with those in Lewkner's Lane.
S. Butler: Hudibras, iii. 1 (1678).

Lew'some (2 *syl.*), a young surgeon and general practitioner. He forms the acquaintance of Jonas Chuzzlewit, and supplies him with the poison which he employs.—*Dickens: Martin Chuzzlewit* (1844).

Lewson, a noble, honest character. He is in love with Charlotte Beverley, and marries her, although her brother has gambled away all her fortune.—*E. Moore: The Gamester* (1753).

Leycippes and Clitophonta, a romance in Greek, by Achilles Tatius, in the fifth century; borrowed largely from the *Theag'enês and Chariclēa* of Heliodōrus bishop of Trikka.

Liar (*The*), a farce by Samuel Foote (1761). John Wilding, a young gentleman fresh from Oxford, has an extraordinary propensity for romancing. He invents the most marvellous tales, utterly regardless of truth, and thereby involves both himself and others in endless perplexities. He pretends to fall in love with a Miss Grantam, whom he accidentally meets, and, wishing to know her name, is told it is Godfrey, and that she is an heiress. Now it so happens that his father wants him to marry the real Miss Grantam, and, in order to avoid so doing, he says he is already married to a Miss Sibthorpe. He afterwards tells his father he invented this tale because he really wished to marry Miss Godfrey. When Miss Godfrey is introduced, he does not know her, and while in this perplexity a woman enters, who declares she is his wife, and that her maiden name was Sibthorpe. Again he is dumfounded, declares he never saw her in his life, and rushes out, exclaiming, "All the world is gone mad, and is in league against me!"

The plot of this farce is from the Spanish. It had been already taken by Corneille in *Le Menteur* (1642), and by Steele in his *Lying Lover* (1704).

Liar (*The*), Al Aswad; also called "The Impostor," and "The Weather-cock." He set himself up as a prophet against Mahomet; but frequently changed his creed.

¶ Mosëilma was also called "The Liar." He wrote a letter to Mahomet, which began thus: "From Mosëilma prophet of Allah, to Mahomet prophet of Allah;" and received an answer beginning thus: "From Mahomet the prophet of Allah, to Mosëilma the Liar."

Liars (*The Prince of*), Ferdinand Mendez Pinto, a Portuguese traveller, whose narratives deal so much in the marvellous that Cervantes dubbed him "The Prince of Liars." He is alluded to

in the *Tatler* as a man "of infinite adventure and unbounded imagination."

Sir John Mandeville is called "The Lying Traveller" (1300–1372).

Liban'iel (4 *syl.*), the guardian angel of Philip the apostle.—*Klopstock: The Messiah*, iii. (1748).

Libec'chio, the *ventus Lyb'icus* or south-west wind; called in Latin *A'fer*. The word occurs in *Paradise Lost*, x. 706 (1665).

Liberator (*The*). Daniel O'Connell was so called because he was the leader of the Irish party, which sought to sever Ireland from England. Also called "The Irish Agitator" (1776–1847).

¶ Simon Bolivar, who established the independence of Peru, is so called by the Peruvians (1785–1831).

Liberator of the New World (*The*), Dr. Franklin (1706-1790).

Liberty, a poem in five parts, by Thomson. Part 1, *Ancient and Modern Italy compared;* part 2, *Greece;* part 3, *Rome;* part 4, *Britain;* part 5, a prospect of future times, given by the goddess of Liberty. It is an excellent poem.

(Percy Bysshe Shelley published, in 1858, an *Ode to Liberty;* and John Stuart Mill an essay *On Liberty*, 1858.)

Liberty (*Goddess of*), Mlle. Malliard. On December 20, 1793, the French installed the worship of reason for the worship of God, and M. Chaumette induced Mlle. Malliard, an actress, to personify the "goddess of Liberty." She was borne in a palanquin, dressed with buskins, a Phrygian cap, and a blue chlamys over a white tunic. Being brought to Notre Dame, she was placed on the high altar, and a huge candle was placed behind her. Mlle. Malliard lighted the candle, to signify that liberty frees the mind from darkness, and is the "light of the world;" then M. Chaumette fell on his knees to her and offered incense as to a god.

Liberty (*The goddess of*). The statue so called, placed over the entrance of the Palais Royal, represented Mme. Tallien.

Liberty Hall. Squire Hardcastle says to young Marlow and Hastings, when they mistake his house for an "inn," and give themselves airs, "This is Liberty Hall, gentlemen; you may do just as you please here."—*Goldsmith: She Stoops to Conquer*, i. 2 (1773).

Libiti'na, the goddess who presides over funerals, and hence in Latin an undertaker is called *libitina'rius.*

He brought two physicians to visit me, who, by their appearance, seemed zealous ministers of the goddess Libitina.—*Lesage: Gil Blas*, ix. 8 (1735).

Library (*St. Victor's*), in Paris. Joseph Scaliger says "it had absolutely nothing in it but trash and rubbish." Rabelais gives a long list of its books, amongst which may be mentioned the *Tumbril of Salvation*, the *Pomegranate of Vice*, the *Henbane of Bishops*, the *Mustard-pot of Penance*, the *Crucible of Contemplation*, the *Goad of Wine*, the *Spur of Cheese*, the *Cobbled-Shoe of Humility*, the *Trivet of Thought*, the *Curé's Rap on the Knuckles*, the *Pilgrims' Spectacles*, the *Prelates' Bagpipes*, the *Lawyers' Furred Cat*, the *Cardinals' Rasp*, etc.—*Rabelais: Pantag'ruel*, ii. 7 (1533).

Lichas, servant of Herculês, who brought to him from Dejani'ra the poisoned shirt of Nessus. He was thrown by Herculês from the top of mount Etna into the sea. Seneca says (*Hercules*) that Lichas was tossed aloft into the air, and sprinkled the clouds with his blood. Ovid says, "He congealed, like hail, in mid-air, and turned to stone; then, falling into the Euboic Sea, became a rock, which still bears his name and retains the human form" (*Met.*, ix.).

Let me lodge Lichas on the horns of the moon.
Shakespeare: Antony and Cleopatra, act iv. sc. 10 (1608).

Lichfield. The field of the dead bodies. Anglo-Saxon *liced*, *licit*, or *licet feld* (*lic*, the place of a dead body, or a dead body).

[Lichfield] is said to have derived its name from the martyrdon of more than a thousand Christians, who are said to have been massacred here in the reign of Diocletian.—*Lewis: Topographical Dictionary* (article "Lichfield").

(Lich-gate is a shelter at the gate of a churchyard, where the bearers rest the coffin before ascending the steps of the churchyard, and to await the clergyman.)

Licked into Shape. According to legend, the young bear is born a shapeless mass, and the dam licks her cub into its proper shape.

The she-bear licks her cubs into a sort
Of shape.
Byron: The Deformed Transformed, i. 1 (1821).

Lickitup (*The laird of*), friend of Neil Blanc the town piper.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Lie. The four P's disputed as to which could tell the greatest lie. The Palmer asserted that he had never seen a

woman out of patience; the other three P's (a Pardoner, a Poticary, and a Pedlar) were so taken aback by this assertion that they instantly gave up the contest, saying that it was certainly the greatest falsehood they had ever heard.—*Heywood: The Four P's* (1520).

N.B.—Tennyson says—

A lie which is half a truth is ever the blackest of lies.
A lie which is all a lie may be met and fought with outright;
But a lie which is part a truth is a harder matter to fight.
The Grandmother.

Liebenstein and Sternfels, two ruined castles on the Rhine. Leoline the orphan was the sole surviving child of the lord of Liebenstein, and two brothers (Warbeck and Otto) were the only surviving children of the lord of Sternfels. Both these brothers fell in love with Leoline, but as the lady gave Otto the preference, Warbeck joined the crusades. Otto followed his brother to Palestine, but the war was over, and Otto brought back with him a Greek girl, whom he had made his bride. Warbeck now sent a challenge to his brother for this insult to Leoline, but Leoline interposed to stop the fight. Soon after this the Greek wife eloped, and Otto died childless. Leoline retired to the adjacent convent of Bornhofen, which was attacked by robbers, and Warbeck, in repelling them, received his death-wound, and died in the lap of Leoline.—*Traditions of the Rhine.*

Life (*The Battle of*), a Christmas story, by C. Dickens (1846). It is the story of Grace and Marion, the two daughters of Dr. Jeddler, both of whom loved Alfred Heathfield, their father's ward. Alfred loved the younger daughter; but Marion, knowing of her sister's love, left her home clandestinely, and all thought she had eloped with Michael Warden. Alfred then married Grace, and in due time Marion made it known to her sister that she had given up Alfred to her, and had gone to live with her aunt Martha till they were married. It is said that Marion subsequently married Michael Warden, and found with him a happy home.

Life in London, or "The Day and Night Scenes of Jerry Hawthorn and Corinthian Tom," by Pierce Egan (1824). The illustrations are by Cruikshank.

Lige'a, one of the three syrens. Milton gives the classic syrens *combs;* but this is mixing Greek syrens with Scandinavian mermaids. (Ligēa or Largeia means "shrill," or "sweet-voiced.")

[*By*] fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks.
Milton: Comus, 880 (1634).

(The three syrens were Parthen'opê, Ligēa, and Leucos'ia, not *Leucothea, q.v.*)

Light of the Age, Maimon'idês *or* Rabbi Moses ben Maimon of Cor'dova (1135–1204).

Light of the Haram [*sic*], the sultana Nour'mahal', afterwards called Nourjeham ("light of the world"). She was the bride of Selim son of Acbar.—*Moore: Lalla Rookh* (1817).

Light o' Heel (*Janet*), mother of Godfrey Bertram Hewit.—*Sir W. Scott: Guy Mannering* (time, George II.).

Lights and Shadows of Scottish Life, a series of tales by professor John Wilson (1822).

Lightbody (*Luckie*), *alias* "Marian Loup-the-Dyke," mother of Jean Girder the cooper's wife.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Lightborn, the murderer who assassinated Edward II.—*Marlowe: Edward II.* (1592).

Lightfoot, one of the seven attendants of Fortunio. So swift was he of foot, that he was obliged to tie his legs when he went hunting, or else he always outran the game, and so lost it.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Lightning. Benjamin Franklin invented lightning conductors; hence Campbell says it is allotted to man, with Newton to mark the speed of light, with Herschel to discover planets, and

With Franklin grasp the lightning's fiery wing.
Campbell: Pleasures of Hope, i. (1799).

Lovers killed by Lightning. (See under LOVERS.)

Lightning Protectors. Jupiter chose the eagle as the most approved preservative against lightning, Augustus Cæsar the sea-calf, and Tiberius the laurel.—*Collumella,* x.; *Suetonius: In Vit. Aug.,* xc.; *Suetonius: In Vita Tib.,* lxix.

Houseleek, called "Jupiter's Beard," is a defence against lightning and evil spirits; hence Charlemagne's edict—

Et habeat quisque supra domum suum Jovis barbam.

Lightwood (*Mortimer*), a solicitor, who conducts the "Harmon murder" case. He is the great friend of Eugene Wrayburn, barrister-at-law, and it is the great ambition of his heart to imitate the *nonchalance* of his friend. At one time Mortimer Lightwood admired Bella Wilfer.—*Dickens: Our Mutual Friend* (1864).

Ligurian Republic (*The*), Venetia, Genoa, and part of Sardinia, formed by Napoleon I. in 1797.

Ligurian Sage (*The*), Aulus Persius Flaccus, the satirist (34–62).

Likenesses Repeated.

(1) Strabo (father of Pompey) and his cook were exactly alike.

(2) Sura (proconsul of Sicily) and a fisherman were so much alike that Sura asked the fisherman if his mother had ever been in Rome. "No," said the man, "but my father has."

(3) Walter de Hempsham abbot of Canterbury and his shepherd were so alike that when the shepherd was dressed in the abbot's gown, even king John was deluded by the resemblance.—*Percy: Reliques* ("King John and the abbot of Canterbury," *q.v.*).

(4) The brothers Antipholus, the brothers Dromio, the brothers Menæchmus (called by Plautus, Sosicles and Menæchmus), were exactly alike.

Lik'strond, the abode, after death, of perjurers, assassins, and seducers. The word means "strand of corpses." Nestrond is the strand or shore of the dead.—*Scandinavian Mythology.*

Lilburn (*John*), a contentious leveller in the Commonwealth, of whom it was said, *If no one else were alive, John would quarrel with Lilburn.* The epigrammatic epitaph of John Lilburn is as follows:—

Is John departed, and is Lilburn gone?
Farewell to both, to Lilburn and to John!
Yet being gone, take this advice from me:
Let them not both in one grave buried be.
Here lay ye John; lay Lilburn thereabout;
For if they both should meet, they would fall out.

Lili, immortalized by Goethe, was Anna Elizabeth Schönemann, daughter of a Frankfort banker. She was 16 when Goethe first knew her.

Lilies (*City of*), Florence.

Lil'inau, a woman wooed by a phantom that lived in her father's pines. At nightfall the phantom whispered love, and won the fair Lilinau, who followed his green waving plume through the forest, but never more was seen.—*American-Indian Legend.*

Told she the tale of the fair Lilinau, who was wooed by a phantom
That through the pines o'er her father's lodge, in the hush of the twilight,
Breathed like the evening wind, and whispered love to the maiden;
Till she followed his green and waving plume tho' the forest,
And never more returned, nor was seen again by her people.
Longfellow: Evangeline, ii. 4 (1849).

Lilis or **Lilith,** Adam's wife before Eve was created. Lilis refused to submit to Adam, and was turned out of paradise; but she still haunts the air, and is especially hostile to new-born children.

(Goethe has introduced her in his *Faust,* 1790.)

Lil'lia-Bianca, the bright airy daughter of Nantolet, beloved by Pinac the fellow-traveller of Mirabel "the wild goose."—*Fletcher: The Wild-goose Chase* (1652).

Lilli-burlero, bullen-a-la! a song which greatly contributed to deprive James II. of his three kingdoms, and to drive him into exile. He had appointed Richard Talbot earl of Tyrconnel, a most out-and-out papist, to the lieutenancy of Ireland, in 1686, and the violence of his administration gave great offence to the protestant party. The song was written in 1683 or 1684, and the king abdicated in 1688.

Ho! broder Teague, dost hear de decree?
Lilli-burlero, bullen-a-la!
Dat we shall have a new deputie?
Lilli-burlero, bullen-a-la!
Lero, lero, lilli-burlero,
Lero, lero, bullen-a-la!

Ho! by shain't Tyburn, it is de Talbote;
Lilli-burlero, bullen-a-la!
And he will cut de Englishmen's troate!
Lilli-burlero, bullen-a-la!
Lero, lero, lilli-burlero,
Lero, lero, bullen-a-la!
(Attributed to *lord Wharton.*)

*** The song is inserted in Percy's *Reliques,* ser. iii. bk. iii. 23.

Lilliput, the country of the Lilliputians, a race of pygmies of very diminutive size, to whom Gulliver appeared a monstrous giant.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

N.B.—The voyage to Lilliput is a satire on the manners and habits of George I.

Lilly, the wife of Andrew. Andrew is the servant of Charles Brisac a scholar.—*Fletcher: The Elder Brother* (1637).

Lilly (*William*), an English astrologer, who was employed during the Civil Wars by both parties; and even Charles I. consulted him about his projected

escape from Carisbrooke Castle (1602–1681). (See LENORMAND, p. 605.)

He talks of Raymond Lully [*q.v.*] and the ghost of Lilly.—*Congreve: Love for Love*, iii. (1695).

Lillyvick, the collector of water-rates, and uncle to Mrs. Kenwigs. He considered himself far superior in a social point of view to Mr. Kenwigs, who was only an ivory-turner; but he confessed him to be "an honest, well-behaved, respectable sort of a man." Mr. Lillyvick looked on himself as one of the *élite* of society. "If ever an old gentleman made a point of appearing in public shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector had borne himself like a collector, and assumed a solemn and portentous dignity, as if he had the whole world on his books, that collector was Mr. Lillyvick." Mr. Kenwigs thought the collector, who was a bachelor, would leave each of the Kenwigses £100; but he "had the baseness" to marry Miss Petowker of the Theatre Royal, and "swindle the Kenwigses of their golden expectations."—*Dickens: Nicholas Nickleby* (1838).

Lily (*The*), the French king for the time being. So called from the lilies, which, from the time of Clovis, formed the royal device of France. Tasso (*Jerusalem Delivered*) calls them *gigli d'ore* ("golden lilies"); but lord Lytton calls them "silver lilies"—

Lord of the silver lilies, canst thou tell
If the same fate await not thy descendant?
Lord Lytton: The Duchess de la Vallière (1836).

The Lily Maid of Astolat, Elaine.—*Tennyson: Idylls of the King* (1859). ("Astolat" is in Guildford, Surrey.)

The Lily of Medicine, a treatise written by Bernard Gordon, called *Lilium Medicinæ* (1480). (See GORDONIUS, p. 438.)

Limberham, a tame, foolish keeper. Supposed to be meant for the duke of Lauderdale.—*Dryden: Limberham* or *The Kind Keeper.*

Limbo (Latin, *limbus*, "an edge"), a sort of neutral land on the confines of paradise, for those who are not good enough for heaven and not bad enough for hell, or rather for those who cannot (according to the Church "system") be admitted into paradise, either because they have never heard the gospel or have never been baptized.

These of sin
Were blameless; and if aught they merited,
It profits not, since baptism was not theirs.
. . . If they before
The gospel lived, they served not God aright.
. . . For these defects
And for no other evil, we are lost.
Dante: Inferno, iv. (1300).

Limbo of the Moon. Ariosto, in his *Orlando Furioso*, xxxiv. 70, says, in the moon are treasured up the precious time misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and death-bed alms. Pope says—

There heroes' wits are kept in ponderous vases,
And beaus' in snuff-boxes and tweezer-cases;
There broken vows and death-bed alms are found,
And lovers' hearts with ends of ribbon bound;
The courtier's promises, the sick man's prayers,
The smiles of harlots, and the tears of heirs;
Cages for gnats, and chains to yoke a flea,
Dried butterflies, and tomes of casuistry.
Pope: Rape of the Lock, v. (1712).

Limbus Fatuōrum or the "Fools' Paradise," for idiots, madmen, and others who are not responsible for their sins, but yet have done nothing worthy of salvation. Milton says, from the earth fly to the Paradise of Fools

All things transitory and vain . . . the fruits
Of painful superstition and blind zeal . . .
All the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed . . .
The builders here of Babel . . .
Others come single. He who to be deemed
A god, leaped fondly into Etna's flames,
Empedoclés; and he who to enjoy
Plato's elysium, leaped into the sea . . .
Embryos and idiots, eremites and friars.
Milton: Paradise Lost, iii. 448 (1665).

Limbus Patrum, that half-way house between purgatory and paradise, where patriarchs and prophets, saints, martyrs, and confessors, await the "second coming." This, according to some, is the hadês or "hell" into which Christ descended when "He preached to the spirits in prison." Dantê places Limbo on the confines of hell, but tells us those doomed to dwell there are "only so far afflicted as that they live without hope" (*Inferno*, iv.).

I have some of them in Limbo Patrum, and there they are like to dance these three days.—*Shakespeare: Henry VIII.* act v. sc. 3 (1601).

Limbus Puerōrum or "Child's Paradise," for unbaptized infants too young to commit actual sin, but not eligible for heaven because they have not been baptized.

∴ According to Dantê, Limbo is between hell and that border-land where dwell "the praiseless and the blameless dead." (See INFERNO, p. 523.)

Limisso, the city of Cyprus, called Caria by Ptolemy.—*Ariosto: Orlando Furioso* (1516).

Lincius. (See LYNCEUS.)

Lincoln (*The bishop of*), in the court of queen Elizabeth. He was Thomas Cowper.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lincoln Green. Lincoln at one time dyed the best green of all England, and Coventry the best blue.

> . . . and girls in Lincoln green.
> *Drayton: Polyolbion*, XXV. (1622).

*** Kendal was also at one time noted for its green. Hence Falstaff speaks of "three misbegotten knaves in Kendal green."—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

> Here be a sort of ragged knaves come in,
> Clothed all in Kendale greene.
> *Playe of Robyn Hood.*

Lincolnshire Grazier (*A*). The Rev. Thomas Hartwell Horne published *The Complete Grazier* under this pseudonym (1805).

Linco'ya (3 *syl.*), husband of Co'atel, and a captive of the Az'tecas. "Once, when a chief was feasting Madoc, a captive served the food." Madoc says, "I marked the youth, for he had features of a gentler race; and oftentimes his eye was fixed on me with looks of more than wonder." This young man, "the flower of all his nation," was to be immolated to the god Tezcalipo'ca; but on the eve of sacrifice he made his escape, and flew to Madoc for protection. The fugitive proved both useful and faithful, but when he heard of the death of Coatel, he was quite heart-broken. Ayaya'ca, to divert him, told him about the spirit-land; and Lincoya asked, "Is the way thither long?"

> The old man replied, "A way of many moons."
> "I know a shorter path,' exclaimed the youth.
> And up he sprang, and from the precipice
> Darted. A moment: and Ayaya'ca heard
> His body fall upon the rocks below.
> *Southey: Madoc*, ii. 22 (1805).

Lindab'rides (4 *syl.*), a euphemism for a female of no repute, a courtezan. Lindabridês is the heroine of the romance entitled *The Mirror of Knighthood*, one of the books in don Quixote's library (pt. I. i. 6), and the name became a household word for a mistress. It occurs in two of sir W. Scott's novels, *Kenilworth* and *Woodstock*.

Lindesay, an archer in the Scotch guard of Louis XI. of France.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Lindesay (*Lord*), one of the embassy to queen Mary of Scotland.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Lindor, a poetic swain or lover *en bergère.*

> Do not, for Heaven's sake, bring down Corydon and Lindor upon us.—*Sir W. Scott.*

Lindsay (*Margaret*), the heroine of a novel by professor John Wilson, entitled *Trials of Margaret Lindsay*, a very pathetic story (1785–1854).

Linet', daughter of sir Persaunt, and sister of Lionês of Castle Perilous (ch. 131). Her sister was held captive by sir Ironside, the Red Knight of the Red Lands. Linet went to king Arthur to entreat that one of his knights might be sent to liberate her; but as she refused to give up the name of her sister, the king said no knight of the Round Table could undertake the adventure. At this, a young man nicknamed "Beaumains" (*Gareth*), from the unusual size of his hands, and who had been serving in the kitchen for twelve months, entreated that he might be allowed the quest, which the king granted. Linet, however, treated him with the utmost contumely, calling him dish-washer, kitchen knave, and lout; but he overthrew all the knights opposed to him, delivered the lady Lionês, and married her. (See LYNETTE.)—*Sir T. Malory: History of Prince Arthur*, i. 120–153 (1470).

N.B.—Some men nicknamed her "The Savage" (ch. 151). Tennyson, in his *Gareth and Lynette*, makes Gareth marry Lynette, which spoils the allegory (see p. 406).

Lingo, in O'Keefe's comedy *Agreeable Surprise* (1798).

Lingon (*Parson*), in the novel called *Felix Holt, the Radical*, by George Eliot (Mrs. J. W. Cross) (1866).

Lingua, or "the Combat of the Tongue," an allegorical play. Cromwell took the part of "Tactus" in this play (1607).

Linkinwater (*Tim*), confidential clerk to the brothers Cheeryble. A kind-hearted old bachelor, fossilized in ideas, but most kind-hearted, and devoted to his masters almost to idolatry. He is much attached to a blind blackbird called "Dick," which he keeps in a large cage. The bird has lost its voice from old age; but, in Tim's opinion, there is no equal to it in the whole world. The old clerk

marries Miss La Creevy, a miniature-painter.

Punctual as the counting-house dial . . . he performed the minutest actions, and arranged the minutest articles in his little room in a precise and regular order. Paper, pens, ink, ruler, sealing-wax, wafers, . . . Tim's hat, Tim's scrupulously folded gloves, Tim's other coat, . . . all had their accustomed inches of space. . . . There was not a more accurate instrument in existence than Tim Linkinwater.—*Dickens : Nicholas Nickleby*, xxxvii. (1838).

Linklater (*Laurie*), yeoman of the king's kitchen. A friend to Ritchie Moniplies.—*Sir W. Scott : Fortunes of Nigel* (time, James I.).

Linne (*The Heir of*), a ballad in two parts. (See under HEIR OF LINNE, p. 479.)

Lion (*A*), emblem of the tribe of Judah. The old church at Totnes contained a stone pulpit divided into compartments containing shields, decorated with the several emblems of the Jewish tribes, of which this is one.

Judah is a lion's whelp; . . . he couched as a lion, and as an old lion; who shall rouse him up?—*Gen.* xlix. 9.

The Lion, a symbol of ambition. When Dantê began the ascent of fame, he was met first by a panther (*pleasure*), and then by a lion (*ambition*), which tried to stop his further progress.

A lion came
With head erect, and hunger mad.
Dantê : Hell, I. (1300).

Lion (*The*), Henry duke of Bavaria and Saxony, son of Henry "the Proud" (1129–1195).

Louis VIII. of France, born under the sign *Leo* (1187, 1223–1226).

William of Scotland, who chose a red *lion rampant* for his cognizance (*, 1165–1214).

The Golden Lion, emblem of ancient Assyria. The bear was that of ancient Persia.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?
Where that great Persian bear, whose swelling pride
The lion's self tore out with ravʼnous jaw?
P. Fletcher : The Purple Island, vii. (1633).

The Valiant Lion, Alep Arslan, son of Togrul Beg the Perso-Turkish monarch (*, 1063–1072).

Lion Attending on Man.

(1) *Una* was attended by a lion. Spenser says that Una was seeking St. George, and as she sat to rest herself, a lion rushed suddenly out of a thicket, with gaping mouth and lashing tail; but as it drew near, it was awe-struck, licked her feet and hands, and followed her like a dog. Sansloy slew the faithful beast.—*Faërie Queene*, I. iii. 42 (1590).

N.B.—This is an allegory of the Reformation. The "lion" means England, and "Una" means truth or the reformed religion. England (*the lion*) waited on truth or the Reformation. "Sansloy" means queen Mary or false faith, which killed the lion, or separated England from truth (or the true faith). It might seem to some that Sansfoy should have been substituted for Sansloy; but this could not be, because Sansloy had been slain already.

(2) *Sir Ewain de Gallis* or *Iwain de Galles* was attended by a lion, which, in gratitude to the knight, who had delivered it from a serpent, ever after became his faithful servant, approaching the knight with tears, and rising on its hind feet.

(3) *Sir Geoffrey de Latour* was aided by a lion against the Saracens; but the faithful brute was drowned in attempting to follow the vessel in which the knight had embarked on his departure from the Holy Land.

(4) *St. Jerome* is represented as attended by a lion. The *tale* is that while St. Jerome was lecturing, a lion entered the room, and lifted up one of his paws. All the disciples fled precipitately, but St. Jerome took up the paw and saw it was wounded with a thorn. He took out the thorn and dressed the wound; and the lion showed a wish to stay with its benefactor, and, followed him about like a dog. (See ANDROCLUS, p. 42.)

Lion of God (*The*), Ali, son-in-law of Mahomet. He was called at birth "The Rugged Lion" (*al Haïdara*) (602, 655–661).

Hamza, called "The Lion of God and of His Prophet." So Gabriel told Mahomet his uncle was registered in heaven.

Lion of Janina, Ali Pasha, overthrown in 1822 by Ibrahim Pasha (1741, 1788–1822).

Lion of the North (*The*), Gustavus Adolphus (1594, 1611–1632).

Lion-Heart. Richard I. was called *Cœur de Lion* because he plucked out a lion's heart, to which beast he had been exposed by the duke of Austria, for having slain his son.

It is sayd that a lyon was put to kynge Richarde, beying in prison, . . . to devour him; and when the lyon was gapynge, he put his arme in his mouth, and pulled the lyon by the harte so hard that he slewe the lyon; and therefore . . . he is called Richarde *Cure de Lyon.—Rastal : Chronicle* (1532).

Lion King of Assyria, Arioch *al Asser* (B.C. 1927–1897).

Lion Rouge (*Le*), marshal Ney, who had red hair and red whiskers (1769–1815).

Lion-Tamer. One of the most remarkable was Ellen Bright, who exhibited in Wombwell's menagerie. She was killed by a tiger in 1850, aged 17 years.

Lion's Provider (*The*), the jackal, which often starts prey which the lion appropriates.

> . . . the poor Jackals are less fou.
> (As being the brave lion's keen providers)
> Than human insects catering for spiders.
> *Byron: Don Juan*, ix. 27 (1824).

Lions (*White and Red*). Prester John, in his letter to Manuel Comnēnus emperor of Constantinople, says his land is the "home of white and red lions" (1165).

Lionel and Clarissa, an opera by Bickerstaff (1768). Sir John Flowerdale has a daughter named Clarissa, whose tutor is Lionel, an Oxford graduate. Colonel Oldboy, his neighbour, has a daughter Diana and a son named Jessamy, a noodle and a fop. A proposal is made for Clarissa Flowerdale to marry Jessamy; but she despises the prig, and loves Lionel. After a little embroglio, sir John gives his consent to this match. Now for Diana: Harman, a guest of Oldboy's, tells him he is in love, but that the father of the lady will not consent to his marriage. Oldboy advises him to elope, lends his carriage and horses, and writes a letter for Harman, which he is to send to the girl's father. Harman follows this advice, and elopes with Diana; but Diana repents, returns home unmarried, and craves her father's forgiveness. The old colonel yields, the lovers are united, and Oldboy says he likes Harman the better for his pluck and manliness.

Lionell (*Sir*), brother of sir Launcelot, son of Ban king of Benwick (*Brittany*).

Liones (3 *syl.*), daughter of sir Persaunt of Castle Perilous, where she was held captive by sir Ironside, the Red Knight of the Red Lands. Her sister Linet went to the court of king Arthur to request that some knight would undertake to deliver her sister from her oppressors; but as she refused to give up the name of the lady, the king said no knight of the Round Table could undertake the quest. (For the rest of the tale, see LINET.)—*Sir T. Malory: History of Prince Arthur*, i. 120–153 (1470).

Li'onesse (3 *syl.*), *Lyonesse*, or *Lionēs*, a tract of land between Land's End and the Scilly Isles, now submerged "full forty fathoms under water." It formed a part of Cornwall. Thus sir Tristram de Lionēs is always called a Cornish knight. When asked his name, he tells sir Kay that he is sir Tristram de Lionēs; to which the seneschal answers, "Yet heard I never in no place that any good knight came out of Cornwall."—*Sir T. Malory: History of Prince Arthur*, ii. 56 (1470), (See LEONESSE, p. 606.)

(Respecting the knights of Cornwall, sir Mark the king of Cornwall had thrown the whole district into bad odour. He was false, cowardly, mean, and most unknightly.)

Lir. *The Death of the Children of Lir.* This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran* and *The Death of the Children of Usnach.* (See FIONNUALA, p. 369.)—*O'Flanghan: Transactions of the Gaelic Society*, i.

∴ Lir (*King*), father of Fionnuala. On the death of Fingula (the mother of his daughter), he married the wicked Aoife, who, through spite, transformed the children of Lir into swans, doomed to float on the water for centuries, till they hear the first mass-bell ring. Tom Moore has versified this legend.

> Silent, O Moyle, be the roar of thy water;
> Break not, ye breezes, your chain of repose—
> While murmuring mournfully Lir's lonely daughter
> Tells to the night-star her tale of woes.
> *Moore: Irish Melodies*, iv. ("Song of Fionnuala," 1814).

Liris, a proud but lovely daughter of the race of man, beloved by Rubi, first of the angel host. Her passion was the love of knowledge, and she was captivated by all her angel lover told her of heaven and the works of God. At last she requested Rubi to appear before her in all his glory, and, as she fell into his embrace, she was burnt to ashes by the rays which issued from him.—*Moore: Loves of the Angels*, ii. (1822).

(This is the tale of SEMELE, *q.v.*)

Lirriper's Lodgings (*Mrs.*), 81, Norfolk Street, Strand. A Christmas tale told in *All the Year Round*, by Dickens (1863). It recounts her troubles with her lodgers, and with Miss Wozenham, an opposition lodging-house keeper; but the cream of the tale is the adoption of poor Jemmy by mayor Jackman—his education

at home and his being sent to a boarding-school. It is an excellent tale. A sequel, called *Mrs. Lirriper's Legacy*, appeared in 1864.

Lisa, an innkeeper's daughter, who wishes to marry Elvi'no a wealthy farmer; but Elvino is in love with Ami'na. Suspicious circumstances make Elvino renounce his true love and promise marriage to Lisa; but the suspicion is shown to be causeless, and Lisa is discovered to be the paramour of another. So Elvino returns to his first love, and Lisa is left to Alessio, with whom she had been living previously.—*Bellini: La Sonnambula*, an opera (1831).

Lis'boa or **Lisbo'a,** Lisbon.

Lisette. *Les Infidélités de Lisette* and *Les Gueux* are the two songs which, in 1813, gained for Béranger admission to the "Caveau," a club of Paris, established in 1729 and broken up in 1749; it was re-established in 1806, and finally closed in 1817.

Les Infidélités supposes that Béranger loved Lisette, who bestowed her favours on sundry admirers; and Béranger, at each new proof of infidelity, "drowned his sorrow in the bowl."

> Lisette, ma Lisette,
> Tu m'as trompé toujours;
> Mais vive la grisette!
> Je veux, Lisette,
> Boire à nos amours.
>
> *Les Infidélités de Lisette.*

Lismaha'go (*Captain*), a superannuated officer on half-pay, who marries Miss Tabitha Bramble for the sake of her £4000. He is a hard-featured, forbidding Scotchman, singular in dress, eccentric in manners, self-conceited, pedantic, disputatious, and rude. Though most tenacious in argument, he can yield to Miss Tabitha, whom he wishes to conciliate. Lismahago reminds one of don Quixote, but is sufficiently unlike to be original.—*Smollett: The Expedition of Humphry Clinker* (1771).

Lissardo, valet to don Felix. He is a conceited high-life-below-stairs fop, who makes love to Inis and Flora.—*Mrs. Centlivre: The Wonder* (1713). (See FLIPPANTA, p. 374.)

> Lee Lewes [1740–1803] played "Lissardo" in the style of his great master [*Woodward*], and most divertingly. —*Boaden: Life of Mrs. Siddons.*

Lis'uarte (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or that pertaining to "Am'adis of Gaul." This part was added by Juan Diaz.

Literary Forgers. (See FORGERS AND FORGERIES, p. 382.)

Literary Men and their Wives. (See MARRIED MEN OF GENIUS.)

Literature (*Father of Modern French*), Claude de Seyssel (1450–1520).

Father of German Literature, Gotthold Ephraim Lessing (1729–1781).

Littimer, the painfully irreproachable valet of Steerforth; in whose presence David Copperfield feels always most uncomfortably small. Though as a valet he is propriety in Sunday best, he is nevertheless cunning and deceitful. Steerforth, tired of "Little Em'ly," wishes to marry her to Littimer; but from this lot she is rescued, and emigrates to Australia. —*Dickens: David Copperfield* (1849).

Little (*Thomas*). Thomas Moore published, in 1808, a volume of amatory poems under this name.

> 'Tis Little!—young Catullus of his day,
> As sweet but as immoral as his lay.
>
> *Byron: English Bards and Scotch Reviewers* (1809).

Little Billee. (See BILLEE, p. 120.)

Little Britain, Brittany; also called Armor'ica, and in Arthurian romance Benwicke or Benwick,

N.B.—There is a part of London called "Little Britain." It lies between Christ's Hospital (the Blue-coat School) and Aldersgate Street. It was here that Mr. Jaggers had his chambers. (See JAGGERS, p. 538.)

Little Corporal (*The*). General Bonaparte was so called after the battle of Lodi in 1796, from his youthful age and low stature.

Little Dorrit, the heroine and title of a novel by C. Dickens (1855). Little Dorrit was born and brought up in the Marshalsea prison, Bermondsey, where her father was confined for debt; and when about 14 years of age she used to do needlework, to earn a subsistence for herself and her father. The child had a pale, transparent face; quick in expression, though not beautiful in feature. Her eyes were a soft hazel, and her figure slight. The little dove of the prison was idolized by the prisoners, and when she walked out, every man in Bermondsey who passed her touched or took off his hat out of respect to her good works and active benevolence. Her father, coming into a property, was set free at length, and Little Dorrit married Arthur Clen-

nam, the marriage service being celebrated in the Marshalsea, by the prison chaplain.

Little-Endians and Big-Endians, two religious factions, which waged incessant war with each other on the right interpretation of the fifty-fourth chapter of the *Blun'decral:* "All true believers break their eggs at the convenient end." The godfather of Calin Deffar Plune, the reigning emperor of Lilliput, happened to cut his finger while breaking his egg at the *big* end, and therefore commanded all faithful Lilliputians to break their eggs in future at the *small* end. The Blefuscudians called this decree rank heresy, and determined to exterminate the believers of such an abominable practice from the face of the earth. Hundreds of treatises were published on both sides, but each empire put all those books opposed to its own views into the *Index Expurgatorius*, and not a few of the more zealous sort died as martyrs for daring to follow their private judgment in the matter.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Little Fleas have Lesser Parasites. Swift, in his *Rhapsody on Poetry*, wrote—

> So naturalists observe, a flea
> Has smaller fleas that on him prey
> And these have smaller still to bite 'em,
> And so proceed *ad infinitum.*

Little French Lawyer (*The*), a comedy by Beaumont (?) and Fletcher (1647). The person so called is La Writ, a wrangling French advocate.

(Beaumont died 1616.)

Little Gentleman in Velvet (*To the*), a favourite Jacobite toast in the reign of queen Anne. The reference is to the mole that raised the hill against which the horse of Willian III. stumbled while riding in the park of Hampton Court. By this accident the king broke his collar-bone, a severe illness ensued, and he died early in 1702.

Little John (whose surname was *Nailor*), the *fidus Achatês* of Robin Hood. He could shoot an arrow a measured mile and somewhat more. So could Robin Hood; but no other man ever lived who could perform the same feat. In one of the Robin Hood ballads we are told that the name of this free-shooter was John Little, and that William Stutely, in merry mood, reversed the names.

> "O, here is my hand," the stranger replyed;
> "I'll serve you with all my whole heart.
> My name is John Little, a man of good mettle;
> Ne'er doubt me, for I'll play my part."
> He was, I must tell you, full seven foot high,
> And maybe an ell in the waste . . .
> Brave Stutely said then . . .
> "This infant was called John Little," quoth he;
> "Which name shall be changèd anon:
> The words we'll transpose, so wherever he goes
> His name shall be called Little John."
> *Ritson: Robin Hood Ballads*, ii. 21 (before 1689).

(A bow (says Ritson) which belonged to Little John, with the name *Naylor* on it, is now in the possession of a gentleman in the west riding of Yorkshire.)

Scott has introduced Little John in *The Talisman* (time, Richard I.).

Little John (*Hugh*). John Hugh Lockhart, grandson of sir Walter Scott, is so called by sir Walter in his *Tales of a Grandfather*, written for his grandson.

Little Marlborough, count von Schwerin, a Prussian field-marshal and a companion of the duke of Marlborough (1684–1757).

Little Nell, a child distinguished for her purity of character, though living in the midst of selfishness, impurity, and crime. She was brought up by her grandfather, who was in his dotage and, having lost his property, tried to eke out a narrow living by selling lumber or curiosities. At length, through terror of Quilp, the old man and his grandchild stole away, and led a vagrant life, the one idea of both being to get as far as possible from the reach of Quilp. They finally settled down in a cottage overlooking a country churchyard, where Nell died.—*Dickens: The Old Curiosity Shop* (1840).

Little Peddlington, an imaginary place, the village of quackery and cant, egotism and humbug, affectation and flattery.—*Poole: Little Peddlington.*

Little Queen, Isabella of Valois, who was married at the age of eight years to Richard II. of England, and was a widow at 13 years of age (1387–1410).

Little Red Riding-Hood (*Le Petit Chaperon Rouge*), from *Les Contes* of Charles Perrault (1697). Ludwig Tieck reproduced the same tale in his *Volksmärchen* (*Popular Stories*), in 1795, under the German title *Leben und Tod des Kleinen Röthkappchen.* A little girl takes a present to her grandmother; but a wolf has assumed the place of the old woman, and, when the child gets into bed, devours her. The brothers Grimm have reproduced this tale in German. In

the Swedish version, Red Riding-Hood is a young woman, who takes refuge in a tree, the wolf gnaws the tree, and the lover arrives just in time to see his mistress devoured by the monster.

"O grandmama, what great eyes you have got!" "The better to see you with, my little dear." "O grandmama, what great ears you have got!" "The better to hear you with, my little dear." "O grandmama, what a great mouth you have got!" "The better to eat you up, my little dear," and so saying . . .

Littlejohn (*Bailie*), a magistrate at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Live to Please . . . Dr. Johnson, in the prologue spoken by Garrick at the opening of Drury Lane, in 1747, says—

The drama's laws the drama's patrons give,
For we that live to please must please to live.

Livingstone (*Guy*), a novel by George A. Lawrence.

Livy (*The Protestant*), John Sleidan of Cologne, who wrote a *History of the Reformation in Germany* (1506–1556).

Livy (*The Russian*), Nicholas Michaelovitch Karamzin (1765–1826).

Livy of France, Juan de Mariana (1537–1624).

Livy of Portugal, João de Barros (1496–1570).

Lizard. (See "Lizard" under the heading of SUPERSTITIONS.)

Lizard Islands, fabulous islands, where damsels, outcast from the rest of the world, find a home and welcome.—*Torquemada: Garden of Flowers.*

Lizard Point (Cornwall), a corruption of *Lazar's Point*, being a place of retirement for lazars or lepers.

Lla'ian, the unwed mother of prince Hoel. His father was prince Hoel, the illegitimate son of king Owen of North Wales. Hoel the father was slain in battle by his half-brother David, successor to the throne; and Llaian, with her young son, also called Hoel, accompanied prince Madoc to America.—*Southey: Madoc* (1805).

Llewel'lyn, son of Yorwerth, and grandson of Owen king of North Wales. Yorwerth was the eldest son, but was set aside because he had a blemish in the face, and his half-brother David was king. David began his reign by killing or banishing all the family of his father who might disturb his succession. Amongst those he killed was Yorwerth, in consequence of which Llewellyn resolved to avenge his father's death; and his hatred against his uncle was unbounded.—*Southey: Madoc* (1805).

"Blemish . . ." see KINGSHIP.

Llewellyn's Dog. (See GELERT, p. 410.)

Lloyd with an "L."

One morning, a Welsh coach-maker came with his bill to my lord [*the earl of Brentford*]. "You are called, I think, Mr. Lloyd?" "At your lordship's service, my lord." "What! Lloyd with an 'L'?" It was with an "L." "In your part of the world I have heard that Lloyd and Fllloyd are synonymous; is it so?" inquired his lordship. "Very often, indeed, my lord," was the reply. "You say that you spell your name with an 'L'?" "Always, my lord." "That, Mr. Lloyd, is a little unlucky; for I am paying my debts alphabetically, and in four or five years you might have come in with the 'F's'; but I am afraid I can give you no hopes for your 'L.' Good morning."—*Foote: The Lame Lover.*

Lloyd's Books, two enormous ledger-looking volumes, raised on desks at right and left of the entrance to Lloyd's Rooms. These books give the principal arrivals, and all losses by wreck, fire, or other accident at sea. The entries are written in a fine, bold, Roman hand, legible to all readers.

Lloyd's List is a London periodical, in which the shipping news received at Lloyd's Rooms is regularly published.

L. N. R., initialism of Mrs. Raynard, authoress of *The Book and Its Story*, *The Missing Link*, etc. Died 1879.

Loathly Lady (*The*), a hideous creature, whom sir Gaw'ain marries, and who immediately becomes a most beautiful woman.—*The Marriage of Sir Gawain* (a ballad).

The walls . . . were clothed with grim old tapestry, representing the memorable story of sir Gawain's wedding . . . with the Loathly Lady.—*Sir W. Scott.*

Loba'ba, one of the sorcerers in the caverns of Dom-Daniel, "under the roots of the ocean." These spirits were destined to be destroyed by one of the race of Hodeirah, and, therefore, they persecuted the whole of that race even to death. (For the sequel of the tale, see MOHAREB.) —*Southey: Thalaba the Destroyer* (1797).

Local Designations and Lancashire Manufactures, etc.

ASH'N [Ashton-under-Lyne], *fellows* or *fellys*.
BOWTON [Bolton], *Billy* or *trotters*.
BOWDEN [Cheshire], *downs* (*i.e.* potatoes).
BURY, *muffers*.
BURY, *cymblins*.
CHEADLE, *swingers* (a peculiar coat).
CONGLETON, *points*.
ECCLES, *cakes*.
EVERTON, *toffeys*.
GLASGOW, *callons*.
GORTON, *bull-dogs*.
LIVERPOOL, *gentlemen*.
LONDON, *genis*.

MANCHESTER, *men.*
MANCHESTER, *cottons.*
MIDDLETON, *moones.*
NOTTINGHAM, *lambs.*
ORMSKIRK, *gingerbread.*
OWDAN [Oldham], *chaps.*
PAISLEY, *bodies.*
RADCLIFFE, *napers.*
ROCHDALE, *gawbies.*
STRETFORD, *black-puddings.*
WARRINGTON, *ale.*
Manchester Guardian.

Locha'ber (*Farewell to*), a song by Allan Ramsay, set to music for three voices by Dr. Chalcott.

Farewell to Locha'ber, and farewell to Jean [*Jeen*],
Where heartsome with thee I have many days been.
These tears that I shed are all for my dear,
And not for the dangers attending on war;
Though borne on rough seas to a far-distant shore,
Maybe to return to Lochaber no more!

Lochaw. *It's a far cry to Lochaw; i.e.* his lands are very extensive. Lochaw was the original seat of the Campbells; and so extensive were their possessions, that no cry or challenge could reach from one end of them to the other. Metaphorically, it means—the subject following has no connection, or a remote one, with the subject just mentioned.

Lochiel' (2 *syl.*). Sir Evan Cameron, lord of Lochiel, surnamed "The Black" and "The Ulysses of the Highlands," died 1719. His son, called "The Gentle Lochiel," is the one referred to by Thomas Campbell in *Lochiel's Warning*. He fought in the battle of Cullo'den for prince Charles, the Young Pretender (1746).

Lochiel, Lochiel, beware of the day
When the Lowlands shall meet thee in battle array:
For a field of the dead rushes red on my sight,
And the clans of Cullo'den are scattered in fight.
Campbell: Lochiel's Warning.

And Cameron, in the shock of steel,
Die like the offspring of Lochiel.
Sir W. Scott: Field of Waterloo.

Lochinvar', a young Highlander, in love with a lady at Netherby Hall (condemned to marry a "laggard in love and a dastard in war"). Her young chevalier induced the too-willing lassie to be his partner in a dance; and, while the guests were intent on their amusements, swung her into his saddle and made off with her before the bridegroom could recover from his amazement.—*Sir W. Scott: Marmion* (1808).

Lochleven (*The lady of*), mother of the regent Murray.—*Sir W. Scott: The Abbot* (time, Elizabeth).

(Michael Bruce wrote a descriptive poem in blank verse, called *Lochleven*, which was published in 1770.)

Lochlin, the Gaelic name for Scandinavia. It generally means Denmark. —*Ossian: Fingal.*

Lockit, the jailer in Gay's *Beggar's Opera*. He was an inhuman brute, who refused to allow captain Macheath any more candles in his cell, and threatened to clap on extra fetters, unless he supplied him with more "garnish" (*jail fees*). Lockit loaded his prisoners with fetters in inverse proportion to the fees which they paid, ranging "from one guinea to ten." (See LUCY.)—*Gay: The Beggar's Opera* (1727).

The quarrel between Peachum and Lockit was an allusion to a personal collision between Walpole and his colleague lord Townsend.—*R. Chambers: English Literature*, i. 571.

Locksley, in Nottinghamshire, the birthplace of Robin Hood.

In Locksly town, in merry Nottinghamshire,
In merry, sweet Locksly town,
There bold Robin Hood was born and was bred,
Bold Robin of famous renown.
Ritson: Robin Hood, ii. 1 (1795).

Locksley, *alias* "Robin Hood," an archer at the tournament (ch. xiii.). Said to have been the name of the village where the outlaw was born.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Locksley Hall. The lord of Locksley Hall loves his cousin Amy, but Amy, at her father's instigation, marries a rich clown. The lord of Locksley Hall, indignant, says he will leave Europe, where all are slaves to gold, and marry some iron-jointed savage; but on reflection he says there can be no sympathy of mind in such a union; and he resolves to continue at Locksley Hall, for "better fifty years of Europe than a cycle of Cathay." —*Tennyson: Locksley Hall.*

Locrin (2 *syl.*), father of Sabri'na, and eldest son of the mythical Brutus king of ancient Britain. On the death of his father, Locrin became king of Loe'gria (*England*).—*Geoffrey: Brit. Hist.*, ii. 5.

Locusta, a by-word of infamy. She lived in the early part of the Roman empire. Locusta poisoned Claudius and Britannicus, and attempted to destroy Nero, but, being found out, was put to death.

Loda or **Cruth-Loda,** a Scandinavian god, which dwelt "on the misty top of U-thorno . . . the house of the spirits of men." Fingal did not worship at the "stone of this power," but looked on it as hostile to himself and friendly to his foes. Hence, when Loda appeared to him on one occasion, Fingal knew it was with no friendly intent, and with his sword he cleft the intrenchant spirit in

twain. Whereupon it uttered a terrible shriek, which made the island tremble; and, "rolling itself up, rose upon the wings of the wind," and departed. (See MARS WOUNDED.)—*Ossian: Carric-Thura.*

(In *Oina-Morul*, "Loda" seems to be a place—

They stretch their hands to the shells *in* Loda.)

Lodbrog, king of Denmark (eighth century), famous for his wars and victories. He was also an excellent scald or bard, like Ossian. Falling into the hands of his enemies, he was cast into jail, and devoured by serpents.

Lodging. "My lodging is on the cold ground."—*Rhodes: Bombastes Furioso* (1790).

Lodois'ka (4 *syl.*), a beautiful Polish princess, in love with count Floreski. She is the daughter of prince Lupauski, who places her under the protection of a friend (baron Lovinski) during a war between the Poles and Tartars. Here her lover finds her a prisoner at large; but the baron seeks to poison him. At this crisis, the Tartars arrive and invade the castle. The baron is killed, the lady released, and all ends happily.—*J. P. Kemble: Lodoiska* (a melodrame).

Lodo'na, a nymph, fond of the chase. One day, Pan saw her, and tried to catch her; but she fled, and implored Cynthia to save her. Her prayer was heard, and she was instantly converted into "a silver stream, which ever keeps its virgin coolness." Lodona is an affluent of the Thames.—*Pope: Windsor Forest* (1713).

Lodore (2 *syl.*), a cataract three miles from Greta Hall, Keswick, rendered famous by Southey's piece of word-painting called *The Cataract of Lodore* (1820). This and Edgar Poe's *Bells* are the best pieces of word-painting in the language, at least of a similar length.

Lodovi'co, kinsman to Brabantio the father of Desdemona.—*Shakespeare: Othello* (1611).

Lodovico and Piso, two cowardly gulls.—*Beaumont and Fletcher: The Captain* (1613).

Lodowick, the name assumed by the duke of Vienna, when he retired for a while from State affairs, and dressed as a friar, to watch the carrying out of a law recently enforced against prostitution.—*Shakespeare: Measure for Measure* (1603).

Loe'gria (4 *syl.*), England, the kingdom of Logris or Locrine, eldest son of Brute the mythical king of Britain.

Thus Cambria [*Wales*] to her right that would herself restore,
And rather than to lose Loëgria, looks for more.
Drayton: Polyolbion, iv. (1612).

Il est écrit qu'il est une heure,
Où tout le royaume de Logres
Qui jadis fut la terre ès ogres
Sera détruit par cette lance.
Chrétien de Troyes: Parzival (1170).

Lofty, a detestable prig, always boasting of his intimacy with people of quality.—*Goldsmith: The Good-natured Man* (1767).

Lofty (*Sir Thomas*), a caricature of lord Melcombe. Sir Thomas is a man utterly destitute of all capacity, yet sets himself up for a Mecænas; and is well sponged by needy scribblers, who ply him with fulsome dedications.—*Foote: The Patron* (1764).

Log (*King*), a *roi fainéant.* The frogs prayed to Jove to send them a king, and the god threw a log into the pool, the splash of which terribly alarmed them for a time; but they soon learnt to despise a monarch who allowed them to jump upon its back, and never resented their familiarities. The croakers complained to Jove for sending them so worthless a king, and prayed him to send one more active and imperious; so he sent them a stork, which devoured them.—*Æsop's Fables.* (See STORK.)

Logic (*Bob*), the Oxonian, in Pierce Egan's *Life in London* (1824).

Logistil'la, a good fairy, sister of Alci'na the sorceress. She taught Ruggie'ro (3 *syl.*) to manage the hippogriff, and gave Astolpho a magic book and horn. Logistilla is human reason personified.—*Ariosto: Orlando Furioso* (1516).

Logothete (*The*), or chancellor of the Grecian empire.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Logres (2 *syl.*). England is so called from Logris or Locrine, eldest son of the mythical king Brute.

. . . le royaume de Logres,
Qui jadis fut la terre ès ogres.
Chrétien de Troyes: Parzival (1170).

Logria, England. (See LOGRES.)

Logris or **Locris,** same as Locrin or Locrine, eldest son of Brute the mythical king of Britain.

Logris, England.

I am banished out of the country of Logris for ever; that is to say, out of the country of England.—*Sir T. Malory: History of Prince Arthur*, iii. 19 (1470).

Lohengrin, "Knight of the Swan," son of Parzival. He came to Brabante in a ship drawn by a swan; and, having liberated the duchess Elsen who was a captive, he married her, but declined to reveal his name. Not long after this, he went against the Huns and Saracens, performed marvels of bravery, and returned to Germany covered with glory. Elsen, being laughed at by her friends for not knowing the name of her husband, resolved to ask him of his family; but no sooner had she done so than the white swan reappeared and carried him away. —*Wolfram von Eschenbach* (a minnesinger, thirteenth century).

L'Oiseleur ["*the bird-catcher*"], the person who plays the magic flute.—*Mozart: Die Zauberflöte* (1791).

Loki, the god of strife and spirit of all evil. His wife is Angerbode (4 *syl.*), *i.e.* "messenger of wrath," and his three sons are Fenris, Midgard, and Hela. Loki gave the blind god Höder an arrow of mistletoe, and told him to try it; so the blind Höder discharged the arrow and slew Baldr (the Scandinavian Apollo). This calamity was so grievous to the gods, that they unanimously agreed to restore him to life again.—*Scandinavian Mythology.* (See LAMECH'S SONG, p. 588.)

Lokman, an Arabian contemporary with David and Solomon. Noted for his *Fables.*

Lolah, one of the three beauties of the harem into which don Juan in female disguise was admitted. She "was dusk as India and as warm." The other two were Katin'ka and Dudù.—*Byron: Don Juan,* vi. 40, 41 (1824).

Lollius, an author often referred to by writers of the Middle Ages, but probably a "Mrs. Harris" of Kennahtwhar.

Lollius, if a writer of that name existed at all, was a somewhat somewhere.—*Coleridge.*

London, a poem by Dr. Johnson, in imitation of the *Third Satire* of Juvenal (1738).

London Antiquary (*A*). John Camden Hotten published his *Dictionary of Modern Slang, etc.,* under this pseudonym.

London Bridge is Built on Woolpacks. In the reign of Henry II., Pious Peter, a chaplain of St. Mary Colechurch, in the Poultry, built a stone bridge in lieu of the wooden one which had been destroyed by fire. The king helped him by a *tax on wool,* and hence the saying referred to above.

London Spy (*The*), by Ned Ward (1698–1700). (See *Old and New London,* vol. i. p. 423.)

Long (*Tom*), the hero of an old popular tale entitled *The Merry Conceits of Tom Long the Carrier, etc.*

Long Peter, Peter Aartsen, the Flemish painter. He was so called from his extraordinary height (1507–1573).

Long-Sword (*Richard*), son of the "fair Rosamond" and Henry II. His brother was Geoffroy archbishop of York.

Long-sword, the brave son of beauteous Rosamond.
Drayton: Polyolbion, xviii. (1613).

Long-Sword, William I. of Normandy, son of Rollo, assassinated by the count of Flanders (920–943).

Long Tom Coffin, a sailor of heroic character and most amiable disposition, introduced by Fenimore Cooper of New York in his novel called *The Pilot* (1823). Fitzball has dramatized the story.

Longaville (3 *syl.*), a young lord attending on Ferdinand king of Navarre. He promises to spend three years in study with the king, during which time no woman is to approach the court; but no sooner has he signed the compact than he falls in love with Maria. When he proposes to her, she defers his suit for twelve months, and she promises to change her "black gown for a faithful friend" if he then remains of the same mind.

A man of sovereign parts he is esteemed;
Well fitted in arts, glorious in arms:
Nothing becomes him ill; that he would well,
The only soil of his fair virtue's gloss . . .
Is a sharp wit matched with too blunt a will;
Whose edge . . . none spares that come within his power.
Shakespeare: Love's Labour's Lost, act ii. sc. 1 (1594).

Longchamp, bishop of Ely, high justiciary of England during the absence of king Richard Cœur de Lion.—*Sir W. Scott: The Talisman* (time, Richard I.).

Longevity. Lord Bacon cites the cases of persons who have died between the ages of 150 and 160 years, and asserts that the citations rest on the most satisfactory evidence.

¶ The *Manchester Iris* (October 11, 1823) speaks of a couple then "living," the husband 128 and the wife 126 years of age. (See *Notes and Queries,* February 21, 1891, p. 144.)

The following is a list of persons of note in Great Britain, who have exceeded 100 *years :—*

(1) BOWELS (*James*), of Killingworth, Warwickshire, died November, 1756, at the age of 153.

(2) CARN (*Thomas*), according to the parish register of St. Leonard's Church, Shropshire, died January 22, 1588, at the age of 207!! If this entry is correct, he was born in the age of Richard II., and died in that of Elizabeth.

(3) CATHARINE, countess of Desmond (fifteenth century), died at the age of 140.

(4) EVANS (*Henry*), a Welshman, died at the age of 129 (1642–1771).

(5) FINCH (*Margaret*) died at the age of 109. (See MARGARET FINCH.)

(6) GIBSON (*Margaret*) died at the age of 136 or 141. (See MARGARET GIBSON.)

(7) HASTINGS (*Henry*), Charles I.'s forester, died at the age of 102 (1537–1639).

(8) LAUGHER (*Thomas*), of Markley, Worcestershire, died at the age of 107 (1700–1807).

His mother reached the age of 108.

(9) LUFKIN (*The Rev.*) died at the age of 111, and was rector of Offord 57 years (1621–1678). He did "duty" to the last, and preached the Sunday before his death.—*Parish Register.*

(10) JENKINS (*Henry*) died at the age of 169 (1591–1670, October 8).

Ufland, professor of medicine in Jena University, investigated this case.

(11) KIRTON (*George*), of Yorkshire, died at the age of 125. (See *Notes and Queries*, January 28, 1893, p. 66.)

(12) MACKLIN or MACLAUGHLIN (*Charles*), playwright and actor, died at the age of 107 (1690–1797).

(13) PARR (*Thomas*), of Atterbury, in Shropshire, an agricultural labourer, died at the age of 152 (1483–1635). He married his second wife when he was 122 years old, and had a son. Old Parr lived in the reigns of ten sovereigns.

There were four others of the same family, the youngest of whom died at the age of 123; and what is still more marvellous is that his son-in-law, John Newell, also reached the age of 127.

(14) PATTEN or BATTEN (*Margaret*), of Glasgow, died at the age of 134 (1603–1737). She was buried at St. Margaret's, Westminster; and a portrait of her was hung at St. Margaret's Workhouse.

(15) SCRIMSHAW (*Jane*) died at the age of 127 (1584–1711). She lived in the reigns of eight sovereigns.

The next two are from tablets in St. Andrew's Church, Shiffnal, Salop—

(16) WAKLEY (*William*) died at the age of 124. He was baptized at Idsall, otherwise Shiffnal, May 1, 1590, and was buried at Adbaston, November 28, 1714. He lived in the reigns of eight sovereigns.

(17) YATES (*Mary*), wife of Joseph Yates of Lizard Common, Shiffnal, died at the age of 127 (1649–1776, August 7). She walked to London just after the Great Fire of 1666; and she married her third husband when she was 92 years of age.

Almost all these persons lived in the sixteenth and seventeenth centuries, and from what I have seen of these early registers, the entries are neither uniform nor regular. The present Registration Act did not come into operation till 1874. With the present registers in duplicate, it would be well-nigh impossible to make a mistake of baptism or death.

Longevity in France.

On the tenth anniversary of the taking of the Bastile (July 14, 1799), the First Consul admitted into the Hôtel des Invalides two new members, one of whom was 106 and the other 107 years of age.

BEAUPRIN (*Dr.*) married, at the age of 80, his second wife, by whom he had 16 children! He died at the age of 117 (A.D. 1805).

DUFOURNET (*Dr.*) also married, at the age of 80, his second wife (A.D. 1810), and died at the age of 120 (A.D. 1850).

JACOB (*The patriarch*) entered the French Assembly, October 28, 1779. He was then 120 years of age, and all the members rose instantly to salute and receive him.

Longevity in Germany, Austria, etc.

TUISCO, a German prince (according to Tacitus), lived to the age of 175. In Danzic, we are told, a person reached the age of 184; in Salzberg, George WUNDER died (December 12, 1761) at the age of 186. The case was searched into by Dr. Ufland, of Prussia, who was satisfied with the evidence brought forward. In 1840 a person died in Wallachia at the age of 184.

Longevity in the Roman empire.

When Vespasian was emperor, in a census made A.D. 74, the following statement is made of persons from 100 years of age and upwards.—*Gregon : De Longevis.*

129	persons	had passed	the	age	of	100
114	,,	were	between	100	and	110
2	,,	,,	,,	110	,,	125
4	,,	,,	,,	125	,,	130
6	,,	,,	,,	130	,,	135
3	,,	,,	,,	135	,,	145

Longevity in Russia.

The Greek Church is noted for its careful registration of births and deaths. From these authenticated documents we learn that in the year 1835 there were 416 persons between the ages of 100 and upwards, the oldest being 135.

From official accounts in 1839 we learn that in the Russian empire there were 850 persons between the ages of 100 and 105; 126 persons between the ages of 110 and 115; 130 persons between the ages of 115 and 120; and 3 persons between the ages of 120 and 130.

Longevity in the United States of America.

Dr. Fitch, in his treatise *On Consumption*, mentions the following instances :—

ALICE, of Philadelphia, reached the age of 116 (1686–1802).

FRANCISCO (*Henry*) died at Whitehall, New York, at the age of 134.

HIGHTOWER (*John*) died in Marengo County, Albania, in 1845, at the age of 134.

He gives examples from other states of persons dying between the ages of 111 and 136.

Longevity of men of learning.

It is said that three of the seven sages of Greece, viz. Pittachos, Solon, and Thales (*2 syl.*), all reached the age of 100, and the other four reached a good old age. According to Lucian, Democ'ritos the philosopher reached the age of 104. Gorgias, the sophist reached the age of 108 (B.C. 485–377). Isoc'ratês (*4 syl.*) reached a great age, some say as much as 102 years. Juvenal the satirist is supposed to have lived out an entire century. Fabius Maximus the Roman augur died at the age of 100. Fohi, founder of the Chinese empire, is said to have died at the age of 115. Some say Sophocles, the tragic poet, lived above a century, but his age is generally given B.C. 495–405.

(The dates of the Greeks and Romans cannot be depended on, as there is no fixed starting-point, as we have had since the commencement of the Christian era.)

Longius, the name of the Roman soldier who pierced the crucified Saviour with a spear. The spear came into the possession of Joseph of Arimathæa.—*Sir T. Malory : History of Prince Arthur*, i. 41 (1470). Often called Longînus.

Longomonta'nus (*Christian*), of Jutland, a Danish astronomer (1562–1647).

What did your Cardan [*an Italian astronomer*], and your Ptolemy, your Messahalah, and your Longomontanus, your harmony of chiromancy with astrology — *Congreve : Love for Love*, iv. (1695).

Lonna, that is, Colonna, the most southern point of Attica, called "Sunium's marbled steep." Here once stood

a temple to Minerva, called by Falconer, in *The Shipwreck*, "Tritonia's sacred fane." The ship *Britannia* struck against "the cape's projecting verge," and was wrecked.

Yes, at the dead of night, by Lonna's steep,
The seaman's cry was heard along the deep.
Campbell: The Pleasures of Hope, ii. (1799).

Loose-Coat Field. The battle of Stamford (1470). So called because the men led by lord Wells, being attacked by the Yorkists, threw off their coats, that they might flee the faster.

Cast off their county's coats, to haste their speed away.
Which "Loose-Coat Field" is called e'en to this day.
Drayton: Polyolbion, xxii. (1622).

Lo'pe de Vega (*Felix*), a Spanish poet, born at Madrid. He was one of those who came in the famous "Armada" to invade England. Lope (2 *syl.*) wrote altogether 1800 tragedies, comedies, dramas, or religious pieces called *autos sacramentales* (1562–1635).

Her memory was a mine. She knew by heart
All Calderon and greater part of Lopé.
Byron: Don Juan, i. 11 (1819).

Lopez, the "Spanish curate."—*Fletcher: The Spanish Curate* (1622).

Lopez (*Don*), a Portuguese nobleman, the father of don Felix and donna Isabella.—*Mrs. Centlivre: The Wonder* (1714).

Lorbrul'grud, the capital of Brobdingnag. The word is humorously said to mean "Pride of the Universe."—*Swift: Gulliver's Travels* ("Voyage to Brobdingnag," 1726).

Lord, a hunchback. (Greek, *lordos*, "crooked.")

Lord Peter. The pope is so called in Dr. Arbuthnot's *History of John Bull.* Swift, in his *Tale of a Tub*, introduces the three brothers Peter, John, and Martin, meaning the pope, Calvin, and Luther.

Lord Strutt. Charles II. of Spain is so called by Dr. Arbuthnot, in his *History of John Bull* (1712).

Every one must remember the paroxysm of rage into which poor lord Strutt fell, on hearing that his runaway servant Nic Frog, his clothier John Bull, and his old enemy Lewis Baboon, had come with quadrants, poles, and ink-horns, to survey his estate, and to draw his will for him.—*Macaulay.*

Lord Thomas and Annet had a lovers' quarrel; whereupon lord Thomas, in his temper, went and offered marriage to the nut-brown maid, who had houses and lands. On the wedding day, Annet went to the church, and lord Thomas gave her a rose, but the nut-brown maid killed her with a "bodkin from her head-gear." Lord Thomas, seeing Annet fall, plunged his dagger into the heart of the murderess, and then stabbed himself. Over the graves of lord Thomas and the fair Annet grew "a bonny briar, and by this ye may ken that they were lovers dear." In some versions of this story Annet is called "Elinor."—*Percy: Reliques, etc.*, III. iii. (See BODKIN, p. 133.)

Lord Ullin's Daughter, a ballad by Campbell (1809). The lady eloped with the chief of Ulva's Isle, and was pursued by her father with a party of retainers. The lovers reached a ferry, and promised to give the boatman "a silver pound" to row them across Lochgyle. The waters were very rough, and the father reached the shore just in time to see the boat capsize, and his daughter drowned.

'Twas vain: the loud waves lashed the shore,
Return or aid preventing:
The waters wild went o'er his child,
And he was left lamenting.

Lord of Burleigh (*The*), a ballad by Tennyson (1842).

Lord of Crazy Castle, John Hall Stevenson, author of *Crazy Tales* (in verse). He lived at Skelton Castle, which was nicknamed "Crazy Castle" (1718–1785).

Lord of the Isles, Donald of Islay, who in 1346 reduced the Hebridês under his sway. The title of "lord of the Isles" had been borne by others for centuries before, was borne by his (Donald's) successors, and is now one of the titles of the prince of Wales.

(Sir W. Scott has a metrical romance entitled *The Lord of the Isles*, 1815.)

Loredani (*Giacomo*), interpreter of king Richard I.—*Sir W. Scott: The Talisman* (time, Richard I.).

Loreda'no (*James*), a Venetian patrician, and one of the Council of Ten. Loredano was the personal enemy of the Fos'cari.—*Byron: The Two Foscari* (1820).

Lorelei (3 *syl.*) or **Lurlei,** a siren of German legend, who haunted a rock of the same name on the right bank of the Rhine, half-way between Bingen and Coblenz. She combed her hair with a golden comb, and sang a wild song, which enticed fishermen and sailors to destruction on the rocks and rapids.

Loren'zo, a young man with whom Jes'sica, the daughter of the Jew Shylock, elopes.—*Shakespeare: The Merchant of Venice* (1698).

Lorenzo, an atheist and reprobate, whose remorse ends in despair.—*Young: Night Thoughts* (1742–6).

(Some affirm that Lorenzo is meant for the poet's own son.)

Lorenzo (*Colonel*), a young libertine in Dryden's drama, *The Spanish Fryar* (1680).

Loretto (*The House of*). The Santa Casa is the reputed house of the virgin Mary at Nazareth. It was "miraculously" translated to Fiume, in Dalmatia, in 1291, thence to Recana'ti in 1294, and finally to Macera'ta, in Italy, to a plot of land belonging to the lady Loretto.

Our house may have travelled through the air, like the house of Loretto, for aught I care.—*Goldsmith: The Good-natured Man*, iv. 1 (1768).

Loretto of Austria, Mariazel ("Mary in the cell"), in Styria. So called from the miracle-working image of the Virgin. The image is old and very ugly. Two pilgrimages are made to it yearly.

Loretto of Switzerland, Einsiedlen, a village containing a shrine of the "Black Lady of Switzerland." The church is of black marble, and the image of ebony.

Lorimer, one of the guard at Ardenvohr Castle.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Loriot, "the *confidante* and *servante*" of Louis XV. Loriot was the inventor of lifts, by which tables descended, and rose again covered with viands and wines.

The shifting sideboard plays its humble part,
Beyond the triumphs of a Loriot's art.
Rogers: Epistle to a Friend (1798).

Lorma, wife of Erragon king of Sora, in Scandinavia. She fell in love with Aldo, a Caledonian officer in the king's army. The guilty pair escaped to Morven, which Erragon forthwith invaded. Erragon encountered Aldo in single combat, and slew him; was himself slain in battle by Gaul son of Morni; and Lorma died of grief.—*Ossian: The Battle of Lora.*

Lorn (*M'Dougal of*), a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lorraine (*Mrs. Felix*), a clever, vain woman in *Vivian Grey*, a novel by Disraeli [lord Beaconsfield] (1826–7). It is said that lady Caroline Lamb served for the model of Vivian Grey.

Lorrequer (*Harry*), the hero and title of a military novel by Charles Lever (1839).

Lor'rimite (3 *syl.*), a malignant witch, who abetted and aided Ar'valan in his persecutions of Kail'yal the beautiful and holy daughter of Ladur'lad.—*Southey: Curse of Kehama*, xi. (1809).

Lorry (*Jarvis*), one of the firm in Tellson's bank, Temple Bar, and a friend of Dr. Manette. Jarvis Lorry was orderly, precise, and methodical, but tender-hearted and affectionate.

He had a good leg, and was a little vain of it . . . and his little sleek, crisp, flaxen wig looked as if it was spun silk. . . . His face, habitually suppressed and quiet, was lighted up by a pair of moist bright eyes.—*Dickens: A Tale of Two Cities*, i. 4 (1859).

Losberne (2 *syl.*), the medical man called in by Mrs. Maylie to attend Oliver Twist, after the attempted burglary by Bill Sikes and his associates.—*Dickens: Oliver Twist* (1837).

Lost Island. Cephalo'nia is so called because "it was only by chance that those who visited it could find it again." It is sometimes called "The Hidden Island."

Lost Leader (*The*), by Browning. A poem suggested by the abandonment of Wordsworth, Southey, and others of the liberal cause.

Lost Pleiad (*The*), a poem by Letitia E. Landon (1829).

Lost Tales of Mile'tus, by lord Lytton. A series of legends in unrhymed metre (1866).

Lot, consul of Londonesia, and afterwards king of Norway. He was brother of Urian and Augusel, and married Anne (own sister of king Arthur), by whom he had two sons, Walgan and Modred.—*Geoffrey: British History*, viii. 21; ix. 9, 10 (1142).

N.B.—This account differs so widely from that of Arthurian romance, that it is not possible to reconcile them. In the *History of Prince Arthur*, Lot king of Orkney marries Margawse the "sister of king Arthur" (pt. i. 2). Tennyson, in his *Gareth and Lynette*, says that Lot's wife was Bellicent. Again, the sons of Lot are called, in the *History*, Gaw'ain, Aravain, Ga'heris, and Gareth; Mordred is their half-brother, being the son of king Arthur and the same mother.—*Malory:*

History of Prince Arthur, i. 2, 35, 36 (1470).

Lot, king of Orkney. According to the *Morte d'Arthur*, king Lot's wife was Margawse or Morgawse, sister of king Arthur, and their sons were sir Gaw'ain, sir Ag'ravain, sir Ga'heris, and sir Gareth. —*Sir T. Malory: History of Prince Arthur*, i. 36 (1470).

Once or twice Elaine is called the wife of Lot, but this is a mistake. Elaine was Arthur's sister by the same mother, and was the wife of sir Nentres of Carlot. Mordred was the son of Morgawse by her brother Arthur, and consequently Gawain, Agravain, Gaheris, and Gareth were his half-brothers.

Lot, king of Orkney. According to Tennyson, king Lot's wife was Bellicent, daughter of Gorloïs lord of Tintag'el Castle, in Cornwall, and Lot was the father of Gaw'ain (2 *syl.*) and Modred. This account differs entirely from the *History of Prince Arthur*, by sir T. Malory. There the wife of Lot is called Margawse or Morgawse (Arthur's sister). Geoffrey of Monmouth, on the other hand, calls her Anne (Arthur's sister). The sons of Lot, according to the *History*, were Gawain, Agravain, Gaheris, and Gareth; Modred or Mordred being the offspring of Morgawse and Arthur. This ignoble birth the *History* assigns as the reason of Mordred's hatred to king Arthur, his adulterous father and uncle. Lot was subdued by king Arthur, fighting on behalf of Leodogran or Leodogrance king of Cam'eliard. (See *Tennyson: Coming of Arthur.*)

Lot's Wife, Wâhela, who was confederate with the men of Sodom, and gave them notice when any stranger came to lodge in the house. Her sign was smoke by day and fire by night. Lot's wife was turned into a pillar of salt.—*Jallalod'din: Al Zamakh.*

Lothair, a novel by Disraeli [lord Beaconsfield] (1871).

The Oxford professor is meant for Goldwin Smith.

Grandison	„	„	cards. Manning & Wiseman.
Lothair	„	„	the marquis of Bute.
Catesby	„	„	Mons. Capel.
The duke & duchess	„		duke & duchess of Abercorn.
The bishop	„	„	bishop Wilberforce
Corisande	„	„	one of the ladies Hamilton.

Lothario, a noble cavalier of Florence, the friend of Anselmo. Anselmo induced him to put the fidelity of his wife Camilla to the test, that he might rejoice in her incorruptible virtue; but Camilla was not trial-proof, and eloped with Lothario. Anselmo then died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote*, I. iv. 5, 6 ("Fatal Curiosity," 1605).

Lothario, a young Genoese nobleman, "haughty, gallant, gay, and perfidious." He seduced Calista, daughter of Sciol'to (3 *syl.*) a Genoese nobleman, and was killed in a duel by Altamont the husband. This is the "gay Lothario," which has become a household word for a libertine and male coquette.—*Rowe: The Fair Penitent* (1703).

> Is this the haughty, gallant, gay Lothario?
> *Rowe: The Fair Penitent.*

(*The Fair Penitent* is taken from Massinger's *Fatal Dowry*, in which Lothario is called "Novall, Junior.")

Lothian (Scotland). So called from Llew, second son of Arthur; also called Lotus, and Lothus. Arthur's eldest son was Urian, and his youngest Arawn.

∴ In some legends, Lothian is made the father of Modred or Medraut, leader of the rebellious army which fought at Camlan, A.D. 537, in which Arthur received his death-wound; but in Malory's collection, called *The History of Prince Arthur*, Modred is called the son of Arthur by his own sister the wife of king Lot.

Lothrop (*Amy*), the assumed name of Anna B. Warner, younger sister of Susan Warner, who published *The Wide Wide World* under the name of Elizabeth Wetherell.

Lotte (2 *syl.*), a young woman of strong affection and domestic winning ways, the wife of Albert a young German farmer. Werther loved Lotte when she was only betrothed to Albert, and continued to love her after she became a young wife. His mewling and puling after this "forbidden fruit," which terminates in suicide, make up the sum and substance of the tale, which is told in the form of letters addressed to divers persons.—*Goethe: Sorrows of Werther* (1774).

("Lotte" was Charlotte Buff, who married Kestner, Goethe's friend, the "Albert" of the novel. Goethe was in love with Charlotte Buff, and her marriage with Kestner soured the temper of his over-sensitive mind.)

Lotus-Eaters or *Lotoph'agi*, a people who ate of the lotus tree, the effect of which was to make them forget their friends and homes, and to lose all desire of returning to their native land. The lotus-eater only cared to live in ease and idleness.—*Homer: Odyssey*, xi.

(Tennyson has a poem called *The Lotos-Eaters*, a set of islanders who live in a dreamy idleness, weary of life, and regardless of all its stirring events.)

Louis, duc d'Orléans.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Louis de Bourbon, the prince-bishop of Liège [*Le-aje*].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Louis IX. The sum of the figures which designate the birth-date of this king will give his titular number. Thus, he was born in 1215, the sum of which figures is 9. This is true of several other kings. The discovery might form an occasional diversion on a dull evening. (See LOUIS XVIII.)

Louis XI. of France is introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

(In *Quentin Durward* he appears disguised as Maitre Pierre, a merchant.)

Louis XIII. of France, "infirm in health, in mind more feeble, and Richelieu's plaything."—*Lord Lytton: Richelieu* (1839).

Louis XIV. It is rather remarkable that the number 14 is obtained by adding together the figures of his age at death, the figures which make the date of his coronation, and the figures of the date of his death. For example—

Age 77, which added together = 14.
Crowned 1643, which added together = 14.
Died 1715, which added together = 14.

Louis XIV. and La Vallière. Louis XIV. fell in love with La Vallière, a young lady in the queen's train. He overheard the ladies chatting. One said, "How handsome looks the duke de Guiche to-night!" Another said, "Well, to my taste, the graceful Grammont bears the bell from all." A third remarked, "But, then, that charming Lauzun has so much wit." But La Vallière said, "I scarcely marked them. When the king is by, who can have eyes, or ears, or thought for others?" and when the others chaffed her, she replied—

Who spoke of love?
The sunflower, gazing on the lord of heaven,
Asks but its sun to shine. Who spoke of love?
And who would wish the bright and lofty Louis
To stoop from glory?
Lord Lytton: The Duchess de Vallière, act i. 5 (1836).

Louis degraded this ethereal spirit into a "soiled dove," and when she fled to a convent to quiet remorse, he fetched her out and took her to Versailles. Wholly unable to appreciate such love as that of La Vallière, he discarded her for Mme. de Montespan, and bade La Vallière marry some one. She obeyed the selfish monarch in word, by taking the veil of a Carmelite nun.—*Lord Lytton: The Duchess de la Vallière* (1836).

Louis XIV. and his Coach. It was lord Stair and not the duke of Chesterfield whom the *Grand Monarque* commended for his tact in entering the royal carriage before his majesty, when politely bidden by him so to do.

Louis XVIII., nicknamed *De-sh-uî tres*, because he was a great feeder, like all the Bourbons, and was especially fond of oysters. Of course, the pun is on *dixhuit* (18).

N.B.—As in the case of Louis IX. (*q.v.*), the sum of the figures which designate the birth-date of Louis XVIII. give his titular number. Thus, he was born 1755, which added together equal 18.

Louis Philippe of France. It is somewhat curious that the year of his birth, or the year of the queen's birth, or the year of his flight, added to the year of his coronation, will give the year 1848, the date of his abdication. He was born 1773, his queen was born 1782, his flight was in 1809; whence we get—

1830	1830	1830	year of coronation.
1	1	1	
7	7	8	
7	8	0	flight.
3	queen's birth.	9	
birth.	2		
1848	1848	1848	year of abdication.

(See NAPOLEON III. for a somewhat similar coincidence.)

Louisa, daughter of don Jerome of Seville, in love with don Antonio. Her father insists on her marrying Isaac Mendoza, a Portuguese Jew, and, as she refuses to obey him, he determines to lock her up in her chamber. In his blind rage, he makes a great mistake, for he locks up the duenna, and turns his daughter out of doors. Isaac arrives, is introduced to the locked-up lady, elopes with her, and marries her. Louisa takes refuge in St. Catherine's Convent, and

writes to her father for his consent to her marriage with the man of her choice. As don Jerome takes it for granted she means Isaac the Jew, he gives his consent freely. At breakfast-time it is discovered by the old man that Isaac has married the duenna, and Louisa has married don Antonio; but don Jerome is well pleased and fully satisfied. — *Sheridan: The Duenna* (1775).

(Mrs. Mattocks (1745–1826) was the first "Louisa.")

Louisa, daughter of Russet bailiff to the duchess. She was engaged to Henry, a private in the king's army. Hearing a rumour of gallantry to the disadvantage of her lover, she consented to put his love to the test by pretending that she was about to marry Simkin. When Henry heard thereof, he gave himself up as a deserter, and was condemned to death. Louisa then went to the king to explain the whole matter, and returned with the young man's pardon just as the muffled drums began the death march.—*Dibdin: The Deserter* (1770).

Louise (2 *syl.*), the glee-maiden.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Louise [de Lascours], wife of Ralph captain of the *Uran'ia*, and mother of Martha (afterwards called Orgari'ta). Louise de Lascours sailed with her husband and infant daughter in the *Urania*. Louise and the captain were drowned by the breaking up of an iceberg; but Martha was rescued by some wild Indians, who brought her up, and called her name Orgarita ("withered wheat").—*Stirling: Orphan of the Frozen Sea* (1856).

Loupgarou, leader of the army of giants in alliance with the Dipsodes (2 *syl.*). As he threatened to make mincemeat of Pantag'ruel, the prince gave him a kick which overthrew him; then, lifting him up by his ankles, he used him as a quarter-staff. Having killed all the giants in the hostile army, Pantagruel flung the body of Loupgarou on the ground, and, by so doing, crushed a tom-cat, a tabby, a duck, and a brindled goose.—*Rabelais: Pantag'ruel*, ii. 29 (1533).

Loup-garou, a wehr-wolf. These creatures had to pass through the purgatory of nine years as wolves before they could resume their human forms. (See *Pliny: Natural History*, viii. 31.)

Louponheight (*The young laird of*), at the ball at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Lourdis, an idiotic scholar of the Sorbonne.

> De la Sorbonne un Docteur amoureux
> Disoit ung jour à sa dame rebelle:
> "Je ne puis rien meriter de vous, belle" . . .
> Arguo sic: "Si magister Lourdis
> De sa Catin meriter ne peut rien;
> Ergo ne peut meriter paradis,
> Car, pour le moins, paradis la vaut bien."
> *Marot: Epigram.*

> When Doctor Lourdis cried, in humble spirit,
> The hand of Kath'rine he could never merit,
> "Then heaven to thee," said Kate, "can ne'er be given,
> For less my worth, you must allow, than heaven."
> *E. C. B.*

Lourie (*Tam*), the innkeeper at Marchthorn.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Lousiad (*The*), an heroi-comic poem in five cantos, by John Wolcot (*Peter Pindar*), founded on the appearance of a louse creeping over some green peas served to George III. at dinner. In consequence thereof, an order was issued that all servants in the king's kitchen must have their heads shaved (1786–89).

Louvre (*The*), a corruption of *lupara*, as it is called in old title-deeds. Dagobert built here a hunting-box, the nucleus of the future pile of buildings.

The Louvre of St. Petersburg, the Hermitage, an imperial museum.

LOVE, a drama by S. Knowles (1840). The countess Catherine is taught by a serf named Huon, who is her secretary, and falls in love with him; but her pride struggles against such an unequal match. The duke, her father, hearing of his daughter's love, commands Huon, on pain of death, to marry Catherine a freed serf. He refuses; but the countess herself bids him obey. He plights his troth to Catherine, supposing it to be Catherine the quondam serf, rushes to the wars, obtains great honours, becomes a prince, and then learns that the Catherine he has wed is the duke's daughter.

Love, or rather affection, according to Plato, is disposed in the liver.

> Within, some say, Love hath his habitation;
> Not Cupid's self, but Cupid's better brother;
> For Cupid's self dwells with a lower nation,
> But this, more sure, much chaster than the other.
> *Phin. Fletcher: The Purple Island* (1633).

Love. "*Man's* love is of man's life a thing apart; 'tis *woman's* whole existence."—*Byron: Don Juan*, i. 194 (1819).

Love.

It is better to have loved and lost,
Than never to have loved at all.
Tennyson: In Memoriam, xxvii.

Thomas Moore, in his *Irish Melodies*, expresses an opposite opinion—

Better far to be
In endless darkness lying,
Than be in light and see
That light for ever flying.
Moore: All that's Bright must Fade.

Love. *All for Love or the World Well Lost*, a tragedy by Dryden, on the same subject as Shakespeare's *Antony and Cleopatra* (1679).

Love à-la-Mode, by C. Macklin (1779). The "love *à-la-mode*" is that of fortune-hunters. Charlotte Goodchild is courted by a Scotchman "of ponderous descent," an Italian Jew broker of great fortune, and an Irishman in the Prussian army. It is given out that Charlotte has lost her money through the bankruptcy of sir Theodore Goodchild, her guardian. Upon this, the *à-la-mode* suitors withdraw, and leave sir Callaghan O'Brallaghan, the true lover, master of the situation. The tale about the bankruptcy is of course a mere myth.

Love Cannot Die.

They sin who tell us Love can die.
With life all other passions fly . . .
They perish where they have their birth
But love is indestructible.
Its holy flame for ever burneth;
From heaven it came, to heaven returneth . . .
It soweth here in toil and care;
But the harvest-time of Love is there.
Southey: Curse of Kehama, x (1809).

Love-Chase (*The*), a drama by S. Knowles (1837). Three lovers chased three beloved ones with a view to marriage. (1) Waller loves Lydia, lady's-maid to Widow Green, but in reality the sister of Trueworth. She quitted home to avoid a hateful marriage, and took service for the nonce with Widow Green. (2) Wildrake loves Constance, daughter of sir William Fondlove. (3) Sir William Fondlove, aged 60, loves Widow Green, aged 40. The difficulties to be overcome were these: The social position of Lydia galled the aristocratic pride of Waller, but love won the day. Wildrake and Constance sparred with each other, and hardly knew they loved till it dawned upon each that the other might prefer some one else, and then they felt that the loss would be irreparable. Widow Green set her heart on marrying Waller; but as Waller preferred Lydia, she accepted sir William for better for worse.

Love Doctor (*The*), *L'Amour Médecin*, a comedy by Molière (1665). Lucinde, the daughter of Sganarelle, is in love, and the father calls in four doctors to consult upon the nature of her malady. They see the patient, and retire to consult together, but talk about Paris, about their visits, about the topics of the day; and when the father enters to know what opinion they have formed, they all prescribe different remedies, and pronounce different opinions. Lisette then calls in a "quack" doctor (Clitandre, the lover), who says that he must act on the imagination, and proposes a seeming marriage, to which Sganarelle assents, saying, "Voila un grand médecin." The assistant being a notary, Clitandre and Lucinde are formally married.

(This comedy is the basis of the *Quack Doctor*, by Foote and Bickerstaff; but in the English version Mr. Ailwood is the patient.)

Love for Love, a most successful comedy by Congreve (1695).

Love in a Village, an opera by Isaac Bickerstaff (1762). It contains two plots: (1) the loves of Rosetta and young Meadows; and (2) the loves of Lucinda and Jack Eustace. The entanglement is this: Rosetta's father wanted her to marry young Meadows, and sir William Meadows wanted his son to marry Rosetta; but as the young people had never seen each other, they turned restive and ran away. It so happened that both took service with justice Woodcock—Rosetta as chamber-maid, and Meadows as gardener. Here they fell in love with each other, and ultimately married, to the delight of all concerned.

The other part of the plot is this: Lucinda was the daughter of justice Woodcock, and fell in love with Jack Eustace while nursing her sick mother, who died. The justice had never seen the young man, but resolutely forbade the connection; whereupon Jack Eustace entered the house as a music-master, and, by the kind offices of friends, all came right at last.

Love Makes a Man, a comedy concocted by Colley Cibber (1694) by welding together two of the comedies of Fletcher, viz. the *Elder Brother* and the *Custom of the Country*. (For the plot, see CARLOS, No. 1.)

Love-Producers.

(1) It is a Basque superstition that yellow hair in a man is irresistible with women; hence every woman who set eyes on Ezkabi Fidel, the golden-haired, fell in love with him.

(2) It is a West Highland superstition that a beauty spot cannot be resisted; hence Diarmaid (*q.v.*) inspired masterless love by a beauty spot.

(3) In Greek fable, a cestus worn by a woman inspired love; hence Aphroditê was irresistible on account of her cestus.

(4) In the Middle Ages, love-powders were advertised for sale, and a wise senator of Venice was not ashamed to urge on his reverend brethren, as a fact, that Othello had won the love of Desdemona "by foul charms," drugs, minerals, spells, potions of mountebanks, or some dram "powerful o'er the blood" to awaken love.

(5) Theocritos and Virgil have both introduced in their pastorals women using charms and incantations to inspire or recover the affection of the opposite sex.

(6) Gay, in the *Shepherd's Week*, makes the mistress of Lubberkin spend all her money in buying a love-powder Froissart says that Gaston, son of the count de Foix, received a bag of powder from his uncle (Charles the Bad) for restoring the love of his father to his mother. The love of Tristram and Ysold is attributed to their drinking on their journey a love-potion designed for king Mark, the intended husband of the fair princess.

(7) An Irish superstition is that if a lover will run a hair of the object beloved through the fleshy part of a dead man's leg, the person from whom the hair was taken will go mad with love.

(8) We are told that Charlemagne was bewitched by a ring, and that he followed any one who possessed this ring as a needle follows a loadstone (see p. 196).

(To do justice to this subject would require several pages, and all that can be done here is to give a few brief hints and examples.)

Love will Find out the Way, a lyric inserted by Percy in his *Reliques*, series iii. bk. iii. 3.

(*The Constant Maid*, reset by T. B., and printed in 1661, is called *Love will Find out the Way.*)

(See *Love Laughs at Locksmiths*, in the Appendix.)

Love's Labour's Lost. Ferdinand king of Navarre, with three lords named Biron, Dumain, and Longaville, agreed to spend three years in study, during which time no woman was to approach the court. Scarcely had they signed the compact, when the princess of France, attended by Rosaline, Maria, and Katharine, besought an interview respecting certain debts said to be due from the king of France to the king of Navarre. The four gentlemen fell in love with the four ladies: the king with the princess, Biron with Rosaline, Longaville with Maria, and Dumain with Katharine. In order to carry their suits, the four gentlemen, disguised as Muscovites, presented themselves before the ladies; but the ladies, being warned of the masquerade, disguised themselves also, so that the gentlemen in every case addressed the wrong lady. However, it was at length arranged that the suits should be deferred for twelve months and a day; and if, at the expiration of that time, they remained of the same mind, the matter should be taken into serious consideration.—*Shakespeare: Love's Labour's Lost* (1594).

Love's White Star, the planet Venus, which is silvery white.

> Till every daisy slept, and Love's white star
> Beamed thro' the thickened cedar in the dusk.
> *Tennyson: The Gardener's Daughter.*

Loves of the Angels, the stories of three angels, in verse, by T. Moore (1822). The stories are founded on the Eastern tale of *Harût and Marût*, and the rabbinical fictions of the loves of *Uzziel and Shamchazai.*

(1) The first angel fell in love with Lea, whom he saw bathing. She returned love for love, but his love was carnal, hers heavenly. He loved the woman, she loved the angel. One day, the angel told her the spell-word which opens the gates of heaven. She pronounced it, and rose through the air into paradise, while the angel became imbruted, being no longer an angel of light, but "of the earth, earthy."

(2) The second angel was Rubi, one of the seraphs. He fell in love with Liris, who asked him to come in all his celestial glory. He did so; and she, rushing into his arms, was burnt to death; but the kiss she gave him became a brand on his face for ever. (See SEMELE, who was destroyed by the effulgence of Jupiter.)

(3) The third angel was Zaraph, who

loved Nama. It was Nama's desire to love without control, and to love holily; but as she fixed her love on a creature, and not on the Creator, both she and Zaraph were doomed to live among the things that perish, till this mortal is swallowed up of immortality, when Nama and Zaraph will be admitted into the realms of everlasting love.

Lovegold, the miser, an old man of 60, who wants to marry Mariana, his son's sweetheart. In order to divert him from this folly, Mariana pretends to be very extravagant, and orders a necklace and ear-rings for £3000, a petticoat and gown from a fabric £12 a yard, and besets the house with duns. Lovegold gives £2000 to be let off the bargain, and Mariana marries the son.—*Fielding: The Miser* (a *réchauffé* of *L'Avare*, by Molière).

John Emery [1777–1822] made his first appearance at Covent Garden Theatre in the year 1798, in very opposite characters, "Frank Oakland" in *A Cure for the Heartache* [by Morton], and in "Lovegold." In both which parts he obtained great applause.—*Memoir* (1822).

Love'good (2 *syl.*), uncle to Valentine the gallant who will not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1639).

LOVEL, once the page of lord Beaufort, in love with lady Frances; but he concealed his love because young Beaufort "cast his affections first upon the lady."—*Murphy: The Citizen* (1757).

Lovel (*Lord*). (See MISTLETOE BOUGH.)

Lovel (*Lord*), in Clara Reeve's tale called *The Old English Baron*, appears as a ghost in the obscurity of a dim religious light (1777).

Lovel (*William*), the assumed name of lord Geraldine (*q.v.*).—*Sir W. Scott: The Antiquary* (time, George III.).

Lovel (*Peregrine*), a wealthy commoner, who suspects his servants of wasting his substance in riotous living. (See HIGH LIFE BELOW STAIRS, p. 491, for the tale.)

Lovel (*William*), the hero of a German novel so called, by Ludwig Tieck (1773–1853). (See LOVELL.)

Lovel the Widower, a novel by Thackeray, which came out in the *Cornhill Magazine*.

Love'lace (2 *syl.*), the chief male character in Richardson's novel of *Clarissa Harlowe*. He is rich, proud, and crafty; handsome, brave, and gay; the most unscrupulous but finished libertine; always self-possessed, insinuating, and polished (1748).

"Lovelace" is as great an improvement on "Lothario," from which it was drawn, as Rowe's hero [in the *Fair Penitent*] had been on the vulgar rake of Massinger.—*Encyclopædia Britannica* (article "Romance").

Lovelace (2 *syl.*), a young aristocrat, who angles with flattery for the daughter of Mr. Drugget, a rich London tradesman. He fools the vulgar tradesman to the top of his bent, and stands well with him; but, being too confident of his influence, demurs to the suggestion of the old man to cut two fine yew trees at the head of the carriage drive into a Gog and Magog. Drugget is intensely angry, throws off the young man, and gives his daughter to a Mr. Woodley.—*Murphy: Three Weeks after Marriage* (1776).

Love'less (*The Elder*), suitor to "The Scornful Lady" (no name given).

The Younger Loveless, a prodigal.—*Beaumont and Fletcher: The Scornful Lady* (1616).

Loveless (*Edward*), husband of Amanda. He pays undue attention to Berinthia, a handsome young widow, his wife's cousin; but, seeing the folly of his conduct, he resolves in future to devote himself to his wife with more fidelity.—*Sheridan: A Trip to Scarborough* (1777).

Lovell (*Benjamin*), a banker, proud of his ancestry, but with a weakness for gambling.

Elsie Lovell, his daughter, in love with Victor Orme the poor gentleman.—*Wybert Reeve: Parted.*

Lovell (*Lord*). Sir Giles Overreach (*q.v.*) fully expected that his lordship would marry his daughter Margaret; but he married lady Allworth, and assisted Margaret in marrying Tom Allworth, the man of her choice. (See LOVEL.)—*Massinger: A New Way to Pay Old Debts* (1628).

Lovely Obscure (*The*), Am'adis of Gaul. Same as Belten'ebros.

The great Amādis, when he assumed the name of "The Lovely Obscure," dwelt either eight years or eight months, I forget which, upon a naked rock, doing penance for some unkindness shown him by the lady Oria'na. [*The rock is called "The Poor Rock."*]—*Cervantes: Don Quixote*, I. iii. 1 (1605).

Love'more (2 *syl.*), a man fond of gaiety and pleasure, who sincerely loves his wife; but, finding his home dull, and that his wife makes no effort to relieve

its monotony, seeks pleasure abroad, and treats his wife with cold civility and formal politeness. He is driven to intrigue, but, being brought to see its folly, acknowledges his faults, and his wife resolves "to try to keep him" by making his home more lively and agreeable.

Mrs. Lovemore (2 *syl.*), wife of Mr. Lovemore, who finds if "she would keep her husband" to herself, it is not enough to "be a prudent manager, careless of her own comforts, not much given to pleasure; grave, retired, and domestic; to govern her household, pay the tradesmen's bills, and love her husband;" but to these must be added some effort to please and amuse him, and to make his home bright and agreeable to him.—*Murphy: The Way to Keep Him* (1760).

Lovers and Favourites of noted persons.

(1) ALFIERI and *Louisa*, countess of Albany.
(2) ARISTOTLE and *Hepyllis*.
(3) BOCCACCIO and *Maria Fiammetta*, daughter of Robert of Naples.
(4) BURNS and *Highland Mary* [either Mary Campbell or Mary Robinson].
(5) BYRON and *Teresa Guicciola*.
(6) CATULLUS and the *lady Clodia*, called "Lesbia."
(7) CHARLES I. of England and *Editha de la Pole*, by whom he had a son.
(8) CHARLES II. of England (after his restoration) and (1) *Barbara Villiers* (duchess of Cleveland); (2) *Louise Renée de Kerouaille* (duchess of Portsmouth); and (3) *Nell Gwynne*. In exile his favourite lady was *Lucy Walters* (called "Barlow"), mother of the duke of Monmouth. (See also PEGG, *Katharine*.)
(9) CHARLES VII. of France and *Agnes Sorel*.
(10) CHARLES EDWARD, the Young Pretender, and *Miss Walkenshaw*.
(11) THE CID and the *fair Ximêna*, afterwards made his wife
(12) CLARENCE (*The duke of*) and *Mrs. Jordan* (whose proper name was "Dora Phillips." She first appeared as "Miss Frances").
(13) COLERIDGE and *Mary Evans*, a milliner. This was a Cambridge love-affair.
(14) DANTE (2 *syl.*) and *Beatrice Portinari*.
(15) EDWARD III., after the death of his wife Philippa, and *Alice Perriers* or *Pierce*.
(16) ELIZABETH queen of England and the *earl of Essex*.
(17) EPICU'ROS and *Leontium*.
(18) FRANCOIS I. and the duchess d'Etampes (*Mlle. d' Heilly*).
(19) FREDERICK WILLIAM of Prussia and *Euke* (2 *syl.*), daughter of a court musician. She subsequently married Rietz, a valet de chambre, was called the countess of Lichtenai, and died in 1820.
(20) FREDERICK duke of York and *Mary Anne Clarke*, whose brother was a tinman.
(21) GALLUS and *Lycoris*, of whom Ovid wrote—

> Gallus et Hesperiis, et Gallus notus Eöis,
> Et sua cum Gallo nota Lycoris erit.

(22) GEORGE I. and *Herengard Melrose Melusina von Schulemberg*, created duchess of Kendal and of Munster (nicknamed the Maypole); the *baroness Kilmansegge*; and the *countess Platen*. The last two were very fat women.
(23) GEORGE II. and *Henrietta Hobart*, countess of Suffolk; and the *countess of Walmoden*, created countess of Yarmouth.
(24) GEORGE III. and the fair quakeress *Hannah Lightfoot*.
(25) GEORGE IV. and *Miss Mary Darby Robinson*, called "Perdita" (1758–1799). (See PERDITA.) *Mrs. Fitzherbert*, a catholic, to whom he was privately married in 1780; and the *countess of Jersey*.
(26) GOETHE and the *frau von Stein*.
(27) HABINGTON, the poet, and Castara [*lad Herbert*], daughter of lord Powis, afterwards hi wife.
(28) HAROLD and *Editha*, "the swan-necked."
(29) HAZLITT and *Sarah Walker*.
(30) HENRI II. and *Diane of Poitiers*.
(31) HENRI IV. and *La belle Gabrielle* [d'Estrées]. (See GABRIELLE.)
(32) HENRY I. and *Nesta*, noted for her beauty. She subsequently married Gerald lord of Carew; and at his death she married Caradoc a Welsh prince.
(33) HENRY II. and the fair Rosamond [*Jane Clifford*]. (See ROSAMOND.)
(34) HORACE the Roman poet and *Lesbia*.
(35) JOHN OF GAUNT and *Catherine Swynford*, whose son was created bishop of Winchester.
(36) DR. JOHNSON and *Mrs. Thrale*.
(37) LAMARTINE and *Elvire* the Creole girl.
(38) LOUIS XIV. and *Mlle. de la Valhère*; then *Mme. de Montespan*; then *Mme. de Fontage*
(39) LOVELACE and the divine Althêa, also called Lucasta [*Lucy Sacheverell*].
(40) METASTASIO and *Mariana*, an actress.
(41) MIRABEAU and *Mme. Nehra*.
(42) MONMOUTH (*The duke of*) [already married] and *Henrietta Wentworth*, baroness Wentworth of Nettlestede.
(43) MONTAINE and *Mmlle. de Gournay*, who was called his "adopted daughter."
(44) NELSON and *lady Hamilton*.
(45) PERICLES (3 *syl.*) and *Aspasia*.
(46) PETER THE GREAT and *Catherine*, widow of a Swedish dragoon. He married her.
(47) PETRARCH and *Laura* (wife of Hugues de Sade).
(48) PLATO and *Archianassa*.
(49) PRIOR and *Chloe* or *Cloe*, the cobbler's wife of Linden Grove.
(50) PROPERTIUS and *Cynthia*.
(51) RAPHAEL and *Julie Fornarina*, a baker's wife.
(52) ROUSSEAU and Julie [*la comtesse d'Houdetot*].
(53) SCARRON and *Mme. Maintenon*, afterwards his wife. On the death of Scarron, she became the wife of Louis XIV., whom she outlived.
(54) SIDNEY and Stella [*Penelope Devereux*].
(55) SPENSER and Rosalind [*Rose Lynde*] of Kent.
(56) STERNE (in his old age) and Eliza [*Mrs. Draper*].
(57) STERSICHOROS [*Ster-sic'-o-ros*] and *Heméra*.
(58) SURREY (*Henry Howard, earl of*) and *Geraldine*, who married the earl of Lincoln. (See GERALDINE.)
(59) SWIFT had two romantic love-affairs: (1) with Stella (i.e. *Hester Johnson*); and the other with Vanessa (i.e. *Esther Vanhomrigh*).
(60) TASSO and *Leonora* or *Eleanora d'Este*.
(61) THEOC'RITOS and *Myrto*.
(62) VANDYKE and *Margaret Lemon*.
(63) VOLTAIRE and the "divine Emilie" (i.e. *Mme. Châtelet*.)
(64) WALLER and Sacharissa (i.e. *lady Dorothea Sidney*).
(65) WILLIAM III. and *Elizabeth Villiers* or *Villers*, created countess of Orkney, with an allowance of £25,000 a year.
(66) WILLIAM IV., when duke of Clarence, was devotedly attached to *Mrs. Jordan* [either *Dora Bland* or Dora Phillips, and called "Miss Francis"].
(67) WOLSEY and *Mistress Winter*.
(68) WYATT and Anna [*Anne Boleyn*], said to be purely Platonic affection.

Lovers Struck by Lightning, John Hewit and Sarah Drew of Stanton Harcourt, near Oxford (July 31, 1718). Gay gives a full description of the incident in one of his letters. On the morning that they obtained the consent of their parents to the match, they went together into a field to gather wild flowers, when a thunderstorm overtook them and both were killed. Pope wrote their epitaph.

N.B.—Probably Thomson had this incident in view in his tale of Celadon and Amelia. (See *Seasons*, "Summer," 1727.)

Lovers' Leap. The leap from the Leuca'dian promontory into the sea. This promontory is in the island of Leucas or Leucadia, in the Ionian Sea. Sappho threw herself therefrom when she found her love for Phaon was not returned.

*** A precipice on the Guadalhorce (4 *syl.*), from which Manuel and Laila cast themselves, is also called "The Lovers' Leap." (See LAILA, p. 587.)

Lovers' Vows, altered by Mrs. Inchbald from Kotzebue's drama (1800). Baron Wildenham, in his youth, seduced Agatha Friburg, and then forsook her. She had a son Frederick, who in due time became a soldier. While on furlough, he came to spend his time with his mother, and found her reduced to abject poverty and almost starved to death. A poor cottager took her in, while Frederick, who had no money, went to beg charity. Count Wildenhaim was out with his gun, and Frederick asked alms of him. The count gave him a shilling; Frederick demanded more, and, being refused, seized the baron by the throat. The keepers soon came up, collared him, and put him in the castle dungeon. Here he was visited by the chaplain, and it came out that the count was his father. The chaplain, being appealed to, told the count the only reparation he could make would be to marry Agatha and acknowledge the young soldier to be his son. This advice he followed, and Agatha Friburg, the beggar, became the baroness Wildenhaim of Wildenhaim Castle.

Love'rule (*Sir John*), a very pleasant gentleman, but wholly incapable of ruling his wife, who led him a miserable dance.

Lady Loverule, a violent termagant, who beat her servants, scolded her husband, and kept her house in constant hot water, but was reformed by Zakel Jobson the cobbler.—*Colley: The Devil to Pay* (died 1745). (See DEVIL TO PAY, p. 275.)

Loves. (See p. 633.)

Love'well, the husband of Fanny Sterling, to whom he has been clandestinely married for four months.—*Colman and Garrick: The Clandestine Marriage* (1766).

Loving-Land, a place where Neptune held his "nymphall" or feast given to the sea-nymphs.

[*He*] his Tritons made proclaim, a nymphall to be held
In honour of himself in Loving-land, where he
The most selected nymphs appointed had to be.
Drayton: Polyolbion, xx. (1622).

Lovinski (*Baron*), the friend of prince Lupauski, under whose charge the princess Lodois'ka (4 *syl.*) is placed during a war between the Poles and the Tartars. Lovinski betrays his trust by keeping the princess a virtual prisoner because she will not accept him as a lover The count Floreski makes his way into the castle, and the baron seeks to poison him, but at this crisis the Tartars invade the castle, the baron is slain, and Floreski marries the princess.—*J. P. Kemble: Lodoiska* (a melodrame).

Low-Heels and High-Heels, two factions in Lilliput. The High-heels were opposed to the emperor, who wore low heels and employed Low-heels in his cabinet. Of course, the Low-heels are the whigs and low-church party, and the High-heels the tories and high-church party. (See LITTLE-ENDIANS, p. 619.) —*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Lowestoffe [=*Low-stiff*] (*Reginald*), a young Templar.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Lowther (*Jack*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Loyal Subject (*The*), Archas general of the Muscovites, and the father of colonel Theodore.—*Beaumont* (?) *and Fletcher: The Loyal Subject* (1618).

(Beaumont died 1616.)

Loyale Epée (*La*), "the honest soldier," that is, marshal de MacMahon (1808, president of France from 1873 to 1879, died 1893).

Loys (2 *syl.*) **de Dreux,** a young Breton nobleman, who joined the Druses, and was appointed their prefect.

Loys (2 *syl.*) the boy stood on the leading prow,
Conspicuous in his gay attire.
R. Browning: The Return of the Druses, I.

Luath (2 *syl.*), Cuthullin's "swift-footed hound."—*Ossian: Fingal*, ii.

Fingal had a dog called "Luath" and another called "Bran."

In Robert Burns's poem, called *The Twa Dogs*, the poor man's dog which represents the peasantry is called "Luath," and the gentleman's dog is "Cæsar."

Lubar, a river of Ulster, which flows between the two mountains Cromleach and Crommal.—*Ossian.*

Lubber-Land or Cockagne (*2 syl.*), London.

The golden age was represented in the same ridiculous . . . mode of description as the *Pays de la Cocagne* of the French minstrels, or the popular ideas of "Lubber-land" in England.—*Sir W. Scott: The Drama.*

Lucan (*Sir*), sometimes called "sir Lucas," butler of king Arthur, and a knight of the Round Table.—*Sir T. Malory: History of Prince Arthur* ("Lucan," ii. 160; "Lucas," ii. 78; 1470).

Lucan's *Pharsalia.* (See PHARSALIA.)

Lucasta, whom Richard Lovelace celebrates, was Lucy Sacheverell. (*Lucy-casta* or *Lux casta,* "chaste light.")

Lucca, a city of Italy, noted for its *volto santo,* a wooden crucifix, on the cathedral, to which a peculiar veneration is paid. The ordinary oath of William Rufus was, "By the sacred face of Lucca!" (See OATHS.)

Lucentio, son of Vicentio of Pisa. He marries Bianca sister of Katharina "the Shrew" of Padua.—*Shakespeare: Taming of the Shrew* (1594).

Lucetta, waiting-woman of Julia the lady-love of Protheus (one of the heroes of the play).—*Shakespeare: The Two Gentlemen of Verona* (1594).

Lu'cia, daughter of Lucius (one of the friends of Cato at Utĭca, and a member of the mimic senate). Lucia was loved by both the sons of Cato, but she preferred the more temperate Porcius to the vehement Marcus. Marcus, being slain, left the field open to the elder brother.—*Addison: Cato* (1713).

Lu'cia, in *The Cheats of Scapin,* Otway's version of *Les Fourberies de Scapin,* by Molière. Lucia, in Molière's comedy, is called "Zerbinette;" her father Thrifty is called "Argante;" her brother Octavian is "Octave;" and her sweetheart Leander son of Gripe is called by Molière "Léandre son of Géronte."

Lu'cia (*St.*). *Struck on St. Lucia's thorn,* on the rack, in torment, much perplexed and annoyed. St. Lucia was a virgin martyr, put to death at Syracuse in 304. Her *fete*-day is December 13. The "thorn" referred to is in reality the point of a sword, shown in all paintings of the saint, protruding through the neck.

If I don't recruit . . . I shall be struck upon St. Lucia's thorn.—*Cervantes: Don Quixote,* II. i. 3 (1615).

Lucia di Lammermoor, called by sir W. Scott "Lucy Ashton," sister of lord Henry Ashton of Lammermoor. In order to retrieve the broken fortune of the family, lord Henry arranged a marriage between his sister and lord Arthur Bucklaw, *alias* Frank Hayston laird of Bucklaw. Unknown to the brother, Edgardo (*Edgar*) master of Ravenswood (whose family had long had a feud with the Lammermoors) was betrothed to Lucy. While Edgardo was absent in France, Lucia (*Lucy*) is made to believe that he is unfaithful to her, and in her temper she consents to marry the laird of Bucklaw, but on the wedding night she stabs him, goes mad, and dies.—*Donizetti: Lucia di Lammermoor* (an opera, 1835); sir W. Scott's novel *The Bride of Lammermoor* (time, William III.).

Lucia'na, sister of Adrian'a. She marries Antipholus of Syracuse.—*Shakespeare: Comedy of Errors* (1593).

Lu'cida, the lady-love of sir Ferramont.—*Spenser: Faërie Queene,* iv. 5 (1596).

Lucifer is described by Dantê as a huge giant, with three faces: one red, indicative of anger; one yellow, indicative of envy; and one black, indicative of melancholy. Between his shoulders, the poet says, there shot forth two enormous wings, without plumage, "in texture like a bat's." With these "he flapped i' the air," and "Cocy'tus to its depth was frozen." "At six eyes he wept," and at every mouth he champed a sinner. —*Dante: Hell,* xxxiv. (1301).

Lucifer is one of the characters in Bailey's *Festus.* Hepworth Dixon says that Bailey's Festus is not a *bold bad man,* like Marlowe's; nor a *proud defiant* one, like Milton's; nor a *sneering sarcastic* one, like Goethe's; but the "principle of evil" personified.

Lucif'era (*Pride*), daughter of Pluto and Proser'pĭna. Her usher was Vanity. Her chariot was drawn by six different beasts, on each of which was seated one of the queen's counsellors. The foremost beast was an ass, ridden by Idleness who resembled a monk; paired with the ass was a swine, on which rode Gluttony clad in vine leaves. Next

came a goat, ridden by Lechery arrayed in green; paired with the goat was a camel, on which rode Avarice in threadbare coat and cobbled shoes. The next beast was a wolf, bestrid by Envy arrayed in a kirtle full of eyes; and paired with the wolf was a lion, bestrid by Wrath in a robe all blood-stained. The coachman of the team was Satan.

Lo! underneath her scornful feet was lain
A dreadful dragon, with a hideous train;
And in her hand she held a mirror bright,
Wherein her face she often viewëd fain.
Spenser: Faërie Queene, i. 4 (1590).

Lucille, a poem by Robert Bulwer-Lytton, lord Lytton (1860). His best.

Lucinda, the daughter of opulent parents, engaged in marriage to Cardenio, a young gentleman of similar rank and equal opulence. Lucinda was, however, promised by her father in marriage to don Fernando, youngest son of the duke Ricardo. When the wedding day arrived, the young lady fell into a swoon, and a letter informed don Fernando that the bride was married already to Cardenio. Next day she left the house privately, and took refuge in a convent, whence she was forcibly abducted by don Fernando. Stopping at an inn, the party found there Dorothea the wife of don Fernando, and Cardenio the husband of Lucinda, and all things arranged themselves satisfactorily to the parties concerned.—*Cervantes: Don Quixote*, I. iv. (1605).

Lucinda, the bosom friend of Rosetta; merry, coquettish, and fit for any fun. She is the daughter of justice Woodcock, and falls in love with Jack Eustace. (For the tale, see EUSTACE, *Jack*, p. 345.) —*Bickerstaff: Love in a Village* (1762).

Lucinda, referred to by the poet Thomson, in his *Spring*, was Lucy Fortescue, daughter of Hugh Fortescue of Devonshire, and wife of lord George Lyttelton.

O Lyttelton . . .
Courting the Muse, thro' Hagley Park thou strayst. . .
Perhaps thy loved Lucinda shares thy walk,
With soul to thine attuned.
Thomson: The Seasons ("Spring," 1728).

Lucinde (2 *syl.*), daughter of Sganarelle. As she has lost her spirit and appetite, her father sends for four physicians, who all differ as to the nature of the malady and the remedy to be applied. Lisette (her waiting-woman) sends in the mean time for Clitandre, the lover of Lucinde, who comes under the guise of a mock doctor. He tells Sganarelle the disease of the young lady must be reached through the imagination, and prescribes the semblance of a marriage. As his assistant is in reality a notary, the mock marriage turns out to be a real one.—*Molière: L'Amour Médecin* (1665).

Lucinde (2 *syl.*), daughter of Géronte (2 *syl.*). Her father wanted her to marry Horace, but as she was in love with Léandre, she pretended to have lost the power of articulate speech, to avoid a marriage which she abhorred. Sganarelle, the faggot-maker, was introduced as a famous dumb doctor, and soon saw the state of affairs; so he took with him Léandre as an apothecary, and the young lady received a perfect cure from "pills matrimoniac."—*Molière: Le Médecin Malgré Lui* (1666).

Lu'cio, not absolutely bad, but vicious and dissolute. He is "like a wave of the sea, driven by the wind and tossed," and has no abiding principle.—*Shakespeare: Measure for Measure* (1603).

Lucip'pe (3 *syl.*), a woman attached to the suite of the princess Calis (sister of Astorax king of Paphos).—*Beaumont* (?) *and Fletcher: The Mad Lover* (1618). (Beaumont died 1616.)

Lu'cius, son of Coillus; a mythical king of Britain. Geoffrey says he sent a letter to pope Eleutherius (177–193), desiring to be instructed in the Christian religion, whereupon the pope sent over Dr. Faganus and Dr. Duvanus for the purpose. Lucius was baptized, and "people from all countries" with him. The pagan temples in Britain were converted into churches, the archflamens into archbishops, and the flamens into bishops. So there were twenty-eight bishops and three archbishops.—*British History*, iv. 19 (1470).

He our flamens' seats who turned to bishops' sees,
Great Lucius, that good king to whom we chiefly owe
This happiness we have—Christ crucified to know.
Drayton: Polyolbion, viii. (1612).

(Nennius says that king Lucius was baptized in 167 by Evaristus; but this is a blunder, as Evaristus lived a century before the date mentioned.)

The archflamens were those of London, York, and Newport (the City of Legions or Caerleon-on-Usk).

Drayton calls the two legates "Fugatius and St. Damian."

Those goodly Romans . . . who . . .
Wan good king Lucius first to embrace the Christian faith:
Fugatius and his friend St. Damian . . .
. . . have their remembrance here.
Drayton: Polyolbion, xxiv. (1622).

(After baptism, St. Lucius abdicated, and became a missionary in Switzerland, where he died a martyr's death.)

Lucius (*Caius*), general of the Roman forces in Britain in the reign of king Cym'beline (3 *syl.*).—*Shakespeare: Cymbeline* (1605).

(There is a Lucius in *Timon of Athens*, and in *Julius Cæsar* also.)

Lucius Tiberius, general of the Roman army, who wrote to king Arthur, commanding him to appear at Rome to make satisfaction for the conquests he had made, and to receive such punishment as the senate might think proper to award. This letter induced Arthur to declare war with Rome. So, committing the care of government to his nephew Modred, he marched to Lyonaise (in Gaul), where he won a complete victory, and left Lucius dead on the field. He then started for Rome; but being told that Modred had usurped the crown, he hastened back to Britain, and fought the great battle of the West, where he received his death-wound from the hand of Modred.—*Geoffrey: British History*, ix. 15–20; x. (1142).

> Great Arthur did advance
> To meet, with his allies, that puissant force in France
> By Lucius thither led.
> *Drayton: Polyolbion*, iv. (1612).

Luck of Roaring Camp (*The*), the best of the prose sketches of Bret Harte of America. It describes the ameliorating influence of a little child on a set of ruffians (1870).

(It has been dramatized. See SILAS MARNER, a tale somewhat similar, by George Eliot (Mrs. J. W. Cross), 1816.)

Lucre'tia, daughter of Spurius Lucretius prefect of Rome, and wife of Tarquinius Collati'nus. She was dishonoured by Sextus, the son of Tarquinius Superbus. Having avowed her dishonour in the presence of her father, her husband, and their friends Junius Brutus and Valerius, she stabbed herself.

N.B.—This subject has been dramatized in *French* by Ant. Vincent Arnault, in a tragedy called *Lucrèce* (1792); and by François Ponsard in 1843. In *English*, by Thomas Heywood, in a tragedy entitled *The Rape of Lucrece* (1630); by Nathaniel Lee, entitled *Lucius Junius Brutus* (seventeenth century); and by John H. Payne, entitled *Brutus* or *The Fall of Tarquin* (1820). Shakespeare selected the same subject for his poem entitled *The Rape of Lucrece* (1594).

¶ Tennyson wrote a dramatic monologue called *Lucretius*.

Lucrezia di Borgia, daughter of pope Alexander VI. She was thrice married, her last husband being Alfonso duke of Ferra'ra. Before this marriage, she had a natural son named Genna'ro, who was brought up by a Neapolitan fisherman. When grown to manhood, Gennaro had a commission given him in the army, and in the battle of Rim'ini he saved the life of Orsini. In Venice he declaimed freely against the vices of Lucrezia di Borgia, and on one occasion he mutilated the escutcheon of the duke by knocking off the B, thus converting Borgia into Orgia. Lucrezia insisted that the perpetrator of this insult should suffer death by poison, but when she discovered that the offender was her own son, she gave him an antidote, and released him from jail. Scarcely, however, was he liberated, than he was poisoned at a banquet given by the princess Neg'roni. Lucrezia now told Gennaro that he was her own son, and died as her son expired. —*Donizetti: Lucrezia di Borgia* (an opera, 1834).

(Victor Hugo has a drama entitled *Lucrèce Borgia*.)

Lucullus, a wealthy Roman, noted for his banquets and self-indulgence. On one occasion, when a superb supper had been prepared, being asked who were to be his guests, he replied, "Lucullus will sup to-night with Lucullus" (B.C. 110–57). (See GLUTTON, p. 431.)

> Ne'er Falernian threw a richer
> Light upon Lucullus' tables.
> *Longfellow: Drinking Song.*

Luc'umo, a satrap, chieftain, or khedive among the ancient Etruscans. The over-king was called *lars*. Servius the grammarian says, "Lŭcŭmo *rex* sonat linguâ Etruscâ;" but it was such a king as that of Bavaria in the empire of Germany, where the king of Prussia is the *lars*.

> And plainly and more plainly
> Now might the burghers know,
> By port and vest, by horse and crest,
> Each warlike lucumo.
> *Macaulay: Lays of Ancient Rome*
> ("Horatius," xxiii., 1842).

Lucy, a dowerless girl betrothed to Amidas. Being forsaken by him for the wealthy Philtra, she threw herself into the sea, but was saved by clinging to a chest. Both being drifted ashore, it was found that the chest contained great treasures, which Lucy gave to Bracidas, the brother of Amidas, who married her.

In this marriage, Bracidas found "two goodly portions, and the better she."—*Spenser: Faërie Queene*, v. 4 (1596).

Lucy, daughter of Mr. Richard Wealthy, a rich London merchant. Her father wanted her to marry a wealthy tradesman, and as she refused to do so, he turned her out of doors. Being introduced as a *fille de joie* to sir George Wealthy "the minor," he soon perceived her to be a modest girl who had been entrapped, and he proposed marriage. When the facts of the case were known, Mr. Wealthy and sir William (the father of the young man) were delighted at the happy termination of what might have proved a most untoward affair.—*Foote: The Minor* (1760).

Lucy [Lockit], daughter of Lockit the jailer. A foolish young woman, who, decoyed by captain Macheath under the specious promise of marriage, effected his escape from jail. The captain, however, was recaptured, and condemned to death; but being reprieved, confessed himself married to Polly Peachum, and Lucy was left to seek another mate.

How happy could I be with either [*Lucy or Polly*],
Were t'other dear charmer away!
Gay: The Beggar's Opera, ii. 2 (1727).

(Miss Fenton (duchess of Bolton) was the original "Lucy Lockit," 1708–1760.)

Lucy Deane, in the novel called *The Mill on the Floss*, by George Eliot (Mrs. J. W. Cross) (1860).

Lucy Goodwill, a girl of 16, and a child of nature, reared by her father who was a widower. "She has seen nothing," he says; "she knows nothing, and, therefore, has no will of her own." Old Goodwill wished her to marry one of her relations, that his money might be kept in the family; but Lucy had "will" enough of her own to see that her relations were boobies, and selected for her husband a big, burly footman named Thomas.—*Fielding: The Virgin Unmasked* (1740).

Lucy and Colin. Colin was betrothed to Lucy, but forsook her for a bride "thrice as rich as she." Lucy drooped, but was present at the wedding; and when Colin saw her, "the damps of death bedewed his brow, and he died." Both were buried in one tomb, and many a hind and plighted maid resorted thither, "to deck it with garlands and true-love knots."—*Tickell: Lucy and Colin* (1720).

(Vincent Bourne translated this ballad into Latin verse.)

Through all Tickell's works there is a strain of ballad-thinking. . . . In this ballad [*Lucy and Colin*] he seems to have surpassed himself. It is, perhaps, the best in our language.—*Goldsmith: Beauties of English Poetry* (1767).

Lucyl'ius (B.C. 148–103), the father of Roman satire.

I have presumed, my lord for to present
With this poore Glasse, which is of trustie Steele [*satire*],
And came to me by wil and testament
Of one that was a Glassmaker [*satirist*] indeede:
Lucylius this worthy man was namde.
Gascoigne: The Steele Glas (died 1577).

Lud, son of Heli, who succeeded his father as king of Britain. "Lud rebuilt the walls of Trinovantum, and surrounded the city with innumerable towers . . . for which reason it was called Kaer-lud, Anglicized into Lud-ton, and softened into London. . . . When dead, his body was buried by the gate . . . Parthlud, called in Saxon Ludes-gate."—*Geoffrey: British History*, iii. 20 (1142).

. . . that mighty Lud, in whose eternal name
Great London still shall live (by him rebuilded).
Drayton: Polyolbion, viii. (1612).

("Parth-lud," in Latin *Porta-Lud.*)

Lud (*General*), leader of the distressed and riotous artisans in the manufacturing districts of England, who, in 1811, endeavoured to prevent the use of power-looms.

Luddites (2 *syl.*), the riotous artisans who followed the leader called general Lud.

Above thirty years before this time, an imbecile named Ned Lud, living in a village in Leicestershire, being tormented by some boys, . . . pursued one of them into a house, and . . . broke two stocking-frames. His name was taken by those who broke power-looms.—*H. Martineau.*

Lud's Town, London, as if a corruption of Lud-ton. Similarly, Ludgate is said to be Lud's-gate; and Ludgate prison is called "Lud's Bulwark." Of course, the etymologies are only fit for fable.

King Lud, repairing the city, called it after his name, "Lud's town;" the strong gate which he built in the west part he named "Lud-gate." In 1260 the gate was beautified with images of Lud and other kings. Those images, in the reign of Edward VI., had their heads smitten off. . . . Queen Mary did set new heads upon their old bodies again. The 28th of queen Elizabeth, the gate was newly beautified with images of Lud and others, as before.—*Stow: Survey of London* (1598).

Ludov'ico, chief minister of Naples. He heads a conspiracy to murder the king and seize the crown. Ludovico is the craftiest of villains, but, being caught in his own guile, he is killed.—*Sheil: Evadne* or *The Statue* (1820).

Ludovico in Shakespeare's *Othello* (1602).

Ludwal or **Idwal,** son of Roderick the Great, of North Wales. He refused to pay Edgar king of England the tribute which had been levied ever since the time of Æthelstan. William of Malmesbury tells us that Edgar commuted the tribute for 300 wolves' heads yearly; the wolf-tribute was paid for three years, and then discontinued, because there were no more wolves to be found.

O Edgar! who compelledst our Ludwal hence to pay
Three hundred wolves a year for tribute unto thee.
Drayton: Polyolbion, ix. (1612).

Lufra, Douglas's dog, "the fleetest hound in all the North."—*Sir W. Scott: Lady of the Lake* (1810).

Ellen, the while, with bursting heart,
Remained in lordly bower apart . . .
While Lufra, crouching at her side,
Her station claimed with jealous pride.
Sir W. Scott: Lady of the Lake, vi. 23 (1810).

Luggnagg, an island where the inhabitants never die. Swift shows some of the evils which would result from such a destiny, unless accompanied with eternal youth and freshness.—*Swift: Gilliver's Travels* (1726).

Lu'gier, the rough, confident tutor of Oriana, etc., and chief engine whereby "the wild goose" Mirabel is entrapped into marriage with her.—*Fletcher: The Wild-goose Chase* (1652).

Luke, brother-in-law of "the City madam." He was raised from a state of indigence into enormous wealth by a deed of gift of the estates of his brother, sir John Frugal, a retired merchant. While dependent on his brother, lady Frugal ("the City lady") treated Luke with great scorn and rudeness; but when she and her daughter became dependent on him, he cut down the superfluities of the fine lady to the measure of her original state—as daughter of Goodman Humble, farmer.—*Massinger: The City Madam* (1639).

Massinger's best characters are the hypocritical "Luke" and the heroic "Marullo."—*Spalding.*

Luke, patriarch's nuncio, and bishop of the Druses. He terms the Druses

. . . the docile crew
My bezants went to make me bishop of.
R. Browning: The Return of the Druses, v.

Luke (*Sir*), or SIR LUKE LIMP, a tuft-hunter, a devotee to the bottle, and a hanger-on of great men for no other reason than mere snobbism. Sir Luke will "cling to sir John till the baronet is superseded by my lord; quitting the puny peer for an earl, and sacrificing all three to a duke."—*Foote: The Lame Lover* (1770).

Luke's Bird (*St.*), the ox.

Luke's Iron Crown. George and Luke Dosa headed an unsuccessful revolt against the Hungarian nobles in the sixteenth century. Luke was put to death by a red-hot iron crown, in mockery of his having been proclaimed king.

This was not an unusual punishment for those who sought regal honours in the Middle Ages. Thus, when Tancred usurped the crown of Sicily, kaiser Heinrich VI. of Germany set him on a red-hot iron throne, and crowned him with a red-hot iron crown (twelfth century).

It was not *Luke* but *George* Dosa who suffered this punishment. (See IRON CROWN, p. 528.)

N.B.—The "iron crown of Lombardy" must not be mistaken for an iron crown of punishment. The former is said to be one of the nails used in the Crucifixion, beaten out into a thin rim of iron, magnificently set in gold, and adorned with jewels. Charlemagne and Napoleon I. were both crowned with it.

Luke's Summer (*St.*), or *L'été de S. Martin*, a few weeks of fine summerly weather, which occur between St. Luke's Day (October 18) and St. Martin's Day (November 11).

In such St. Luke's short summer lived these men,
Nearing the goal of three score years and ten.
W. Morris: The Earthly Paradise ("March").

Lully (*Raymond*), an alchemist who searched for the philosopher's stone by distillation, and made some useful chemical discoveries. He was also a magician and a philosophic dreamer. Generally called *Doctor Illuminâtus* (1235–1315).

He talks of Raymond Lully and the ghost of Lilly (*q.v.*).—*Congreve: Love for Love*, iii. (1695).

Lulu, the love-name of the prince imperial, son of Napoleon III., slain in the Zulu war. His full name was Napoleon Eugéne Louis Jean Joseph (1856–1879).

Lumbercourt (*Lord*), a voluptuary, greatly in debt, who consented, for a good money consideration, to give his daughter to Egerton McSycophant. Egerton, however, had no fancy for the lady, but married Constantia, the girl of his choice. His lordship was in alarm lest this *contretemps* should be his ruin; but sir Pertinax told him the bargain should still remain good if Egerton's younger brother, Sandy, were accepted by his

lordship instead. To this his lordship readily agreed.

Lady Rodolpha Lumbercourt, daughter of lord Lumbercourt, who, for a consideration, consented to marry Egerton McSycophant; but as Egerton had no fancy for the lady, she agreed to marry Egerton's brother Sandy on the same terms.

"As I ha' nae reason to have the least affection till my cousin Egerton, and as my intended marriage with him was entirely an act of obedience till my grandmother, provided my cousin Sandy will be as agreeable till her ladyship as my cousin Charles here would have been, I have nae the least objection till the change. Ay, ay, one brother is as good to Rodolpha as another." —*Macklin: The Man of the World*, v. (1764).

Lumbey (*Dr.*), a stout, bluff-looking gentleman, with no shirt-collar, and a beard that had been growing since yesterday morning. The doctor was very popular, and the neighbourhood prolific. —*Dickens: Nicholas Nickleby* (1838).

Lumley (*Captain*), in the royal army under the duke of Montrose.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Lumon, a hill in Inis-Huna, near the residence of Sulmalla. Sulmalla was the daughter of Conmor (king of Inis-Huna) and his wife Clun'galo.—*Ossian: Temora.*

Where art thou, beam of light? Hunters from the mossy rock, saw you the blue-eyed fair? Are her steps on grassy Lumon, near the bed of roses? Ah me! I beheld her bow in the hall. Where art thou, beam of light?

(Bishop has selected these words from *Temora* for a glee of four voices.)

Lumpkin (*Tony*), the rough, good-natured booby son of Mrs. Hardcastle by her first husband. Tony dearly loved a practical joke, and was fond of low society, where he could air his conceit and self-importance. He is described as "an awkward booby, reared up and spoiled at his mother's apron-string" (act i. 2); and "if burning the footman's shoes, frighting [*sic*] the maids, and worrying the kittens, be humorous," then Tony was humorous to a degree (act i. 1). —*Goldsmith: She Stoops to Conquer* (1773).

I feel as Tony Lumpkin felt, who never had the least difficulty in reading the outside of his letters, but who found it very hard work to decipher the inside.—*Boyd.*

Quick's great parts were "Isaac," "Tony Lumpkin," "Spado," and "sir Christopher Curry."—*Records of a Stage Veteran.*

Quick [1748-1831] was the original "Tony Lumpkin." "Acres," and "Isaac Mendoza."—*Memoir of John Quick* (1832).

("Isaac" in *The Duenna*, by Sheridan; "Spado" in *The Castle of Andalusia*, by O'Keefe; "sir C. Curry" in *Inkle and Yarico*, by Colman.)

Lun. So John Rich called himself when he performed "harlequin." It was John Rich who introduced pantomime (1681–1761).

On one side Folly sits, by some called Fun;
And on the other his archpatron Lun.
Churchill.

Luna (*Il conte di*), uncle of Manri'co. He entertains a base passion for the princess Leonōra, who is in love with Manrico; and, in order to rid himself of his rival, is about to put him to death, when Leonora promises to give herself to him if he will spare her lover. The count consents; but while he goes to release his captive, Leonora poisons herself.—*Verdi: Il Trova'torè* (an opera, 1853).

Lundin (*Dr. Luke*), the chamberlain at Kinross.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Lundin (*The Rev. sir Louis*), town clerk of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Lunsford (*Sir Thomas*), governor of the Tower. A man of such vindictive temper that the name was used as a terror to children.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.
S. Butler: Hudibras, iii. 2, line 1112 (1678).

From Fielding and from Vavasore,
Both ill-affected men;
From Lunsford eke deliver us,
That eateth childēren.

Lupauski (*Prince*), father of princess Lodois'ka (4 *syl.*).—*J. P. Kemble: Lodoiska* (a melodrame).

Lu'pin (*Mrs.*), hostess of the Blue Dragon. A buxom, kind-hearted woman, ever ready to help any one over a difficulty. —*Dickens: Martin Chuzzlewit* (1844).

Lu'ria, a noble Moor, single-minded, warm-hearted, faithful, and most generous; employed by the Florentines to lead their army against the Pisans (fifteenth century). Luria was entirely successful; but the Florentines, to lessen their obligation to the conqueror, hunted up every item of scandal they could find against him; and, while he was winning their battles, he was informed that he was to be brought to trial to answer these floating censures. Luria was so disgusted at this, that he took poison, to relieve the state by his death of a debt of gratitude which the republic felt too heavy to be borne.—*R. Browning: Luria.*

Lu'siad, the adventures of the Lusians (*Portuguese*), under Vasquez da Gama,

in their discovery of India. Bacchus was the guardian power of the Mohammedans, and Venus or Divine Love of the Lusians. The fleet first sailed to Mozambique, then to Quil'oa, then to Melinda (in Africa), where the adventurers were hospitably received and provided with a pilot to conduct them to India. In the Indian Ocean, Bacchus tried to destroy the fleet; but the "silver star of Divine Love" calmed the sea, and Gama arrived at India in safety. Having accomplished his object, he returned to Lisbon.—*Camoëns: The Lusiad*, in ten books (1572).

N.B.—Vasquez da Gama sailed thrice to India: (1) In 1497, with four vessels. This expedition lasted two years and two months. (2) In 1502, with twenty ships. In this expedition he was attacked by Zamorin king of Calicut, whom he defeated, and returned to Lisbon the year following. (3) When John III. appointed him viceroy of India. He established his government at Cochin, where he died in 1525. The story of *The Lusiad* is the first of these expeditions.

*** This really classic epic in ten books, worthy to be ranked with Virgil's *Æneid*, has been translated into English verse by Auberton in 1878; Fanshawe in 1655; and by Mickle in 1775.

(English versions by Fanshawe in 1655; by Mickle (in heroic rhyming metre) in 1775; by Auberton in 1878; and by Burton in 1880.)

Lusignan [D'Outremer], king of Jerusalem, taken captive by the Saracens, and confined in a dungeon for twenty years. When 80 years old, he was set free by Osman the sultan of the East, but died within a few days.—*A. Hill: Zara* (adapted from Voltaire's tragedy).

Lusita'nia, the ancient name of Portugal; so called from Lusus, the companion of Bacchus in his travels. This Lusus colonized the country, and called it "Lusitania," and the colonists "Lusians."—*Pliny: Historia Naturalis*, iii. 1.

Lute'tia (4 *syl.*), ancient Latin name of Paris (*Lutetia Parisiorum*, "the mud-town of the Parisii").

Luther (*Martin*), at the age of 40, married Katharine Borê or Bora, a nun (1520).

What is called *Luther's Hymn* is the hymn beginning thus: "Great God, what do I see and hear?" but in Germany it is *Ein feste Burg ist unser Gott*, translated by Carlyle, "A safe stronghold our God is He."

Luther (*The Danish*), Hans Tausen. There is a stone in Viborg called "Tausensminde," with this inscription: "Upon this stone, in 1528, Hans Tausen first preached Luther's doctrine in Viborg."

Lutin, the gipsy page of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Lux Mundi, Johann Wessel; also called *Magister Contradictionum*, for his opposition to the Scholastic philosophy. He was the predecessor of Luther (1419–1489).

Luz, a bone which the Jews affirm remains uncorrupted till the last day, when it will form the nucleus of the new body. This bone Mahomet called *Al ajb* or the rump-bone.

Eben Ezra and Manasseh ben Israil say this bone is in the rump.

> The learned rabbins of the Jews
> Write, there's a bone, which they call luez (1 *syl.*)
> I' the rump of man.
> *S. Butler: Hudibras*, iii. 2 (1678).

Lyæus ["*spleen-melter*"], one of the names of Bacchus.

> He perchance the gifts
> Of young Lyæus, and the dread exploits,
> May sing.
> *Akenside: Hymn to the Naiads* (1767).

Lyb'ius (*Sir*), a very young knight, who undertook to rescue the lady of Sinadone. After overcoming sundry knights, giants, and enchanters, he entered the palace, when the whole edifice fell to pieces, and a horrible serpent coiled about his neck and kissed him. The spell being broken, the serpent turned into the lady of Sinadone, who became sir Lybius's bride.—*Libeaux* (a romance).

Lyca'on, king of Arcadia, instituted human sacrifices, and was metamorphosed into a wolf. Some say all his sons were also changed into wolves, except one named Nictimus. Oh that

> Of Arcady the beares
> Might plucke awaye thine ears;
> The wilde wolfe, Licãon',
> Bite asondre thy backe-bone!
> *Skelton: Philip Sparow* (time, Henry VIII.).

> For proof, when with Lycã'on's tyranny
> Man durst not deal, then did Jove . . .
> Him fitly to the greedy wolf transform.
> *Brooke: Declination of Monarchy* (1633).

Lyce'um, a gymnasium on the banks of the Ilissus, in Attica, where Aristotle taught philosophy as he paced the walks.

> Guide my way
> Through fair Lyceum's walks.
> *Akenside: Pleasures of Imagination*, i. 715 (1744).

Lychor'ida, nurse of Mari'na who

was born at sea. Marina was the daughter of Pericles prince of Tyre and his wife Thais'a.—*Shakespeare: Pericles Prince of Tyre* (1608).

Lyc'idas, the name under which Milton celebrates the untimely death of Edward King, Fellow of Christ's College, Cambridge. Edward King was drowned in the passage from Chester to Ireland, August 10, 1637. He was the son of sir John King, secretary for Ireland.

(Lycidas is the name of a shepherd in Virgil's *Eclogue*, iii.)

Lycome'des (4 *syl.*), king of Scyros, to whose court Achillês was sent, disguised as a maiden, by his mother Thetis, who was anxious to prevent his going to the Trojan war.

Lycore'a (*He has slept on Lycorēa*), one of the two chief summits of mount Parnassus. Whoever slept there became either inspired or mad.

Lydford Law. "First hang and draw, then hear the cause by Lydford law." Lydford, in the county of Devon.

> I oft have heard of Lydford law,
> How in the morn they hang and draw,
> And sit in judgment after.
> *A Devonshire poet* (anon.).

¶ Jedburgh Justice, Cupar Justice, and Abingdon Law, mean the same thing.

¶ Lynch Law, Burlaw, Mob Law, and Club Law, mean summary justice dealt to an offender by a self-constituted judge.

Lydia, daughter of the king of Lydia, was sought in marriage by Alcestês a Thracian knight. His suit being rejected, he repaired to the king of Armenia, who gave him an army, with which he besieged Lydia. He was persuaded to raise the siege, and the lady tested the sincerity of his love by a series of tasks, all of which he accomplished. Lastly, she set him to put to death his allies, and, being powerless, mocked him. Alcestês pined and died, and Lydia was doomed to endless torment in hell.—*Ariosto: Orlando Furioso*, xvii. (1516).

Lydia, lady's-maid to Widow Green. She was the sister of Trueworth, ran away from home to avoid a hateful marriage, took service for the nonce, and ultimately married Waller. She was "a miracle of virtue, as well as beauty," warm-hearted, and wholly without artifice.—*Knowles: The Love-Chase* (1837).

Lydia Languish, niece and ward of Mrs. Malaprop. She had a fortune of £30,000, but, if she married without her aunt's consent, forfeited the larger part thereof. She was a great novel-reader, and was courted by two rival lovers—Bob Acres, and captain Absolute whom she knew only as ensign Beverley. Her aunt insisted that she should throw over the ensign and marry the son of sir Anthony Absolute, and great was her joy to find that the man of her own choice was that of her aunt's, *nomine mutato*. Bob Acres resigned all claim on the lady to his rival.—*Sheridan: The Rivals* (1775).

Lydian Poet (*The*), Alcman of Lydia (fl. B.C. 670).

Lygo'nes, father of Spaco'nia.—*Beaumont and Fletcher: A King or No King* (1611).

Lying Traveller (*The*), sir John Mandeville (1300–1372).

Lying Valet (*The*), Timothy Sharp, the lying valet of Charles Gayless. He is the Mercury between his master and Melissa, to whom Gayless is about to be married. The object of his lying is to make his master, who has not a sixpence in the world, pass for a man of fortune.—*Garrick: The Lying Valet* (1741).

Lyle (*Annot*), daughter of sir Duncan Campbell the knight of Ardenvohr. She was brought up by the M'Aulays, and was beloved by Allan M'Aulay; but she married the earl of Menteith.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lyn'ceus, one of the Argonauts; so sharp-sighted that he could discern objects at a distance of 130 miles. Varro says he could "see through rocks and trees;" and Pliny, that he could see "the infernal regions through the earth."

> Strange tale to tel: all officers be blynde,
> And yet their one eye, sharpe as Lin'ceus' sight.
> *Gascoigne: The Steele Glas* (died 1577).

Lynch (*Governor*) was a great name in Galway (Ireland). It is said that he hanged his only son out of the window of his own house (1526). The very window from which the boy was hung is carefully preserved, and still pointed out to travellers.—*Annals of Galway.*

Lynch Law, law administered by a self-constituted judge. Webster says James Lynch, a farmer of Piedmont, in Virginia, was selected by his neighbours (in 1688) to try offences on the frontier summarily, because there were no law courts within seven miles of them.

Lynchno'bians, lantern-sellers, that is, booksellers and publishers. Rabelais says they inhabit a little hamlet near Lantern-land. — *Rabelais: Pantag'ruel,* v. 33 (1545).

Lyndon (*Barry*), an Irish sharper, whose adventures are told by Thackeray. The story is full of spirit, variety, and humour, reminding one of *Gil Blas.* It first came out in *Fraser's Magazine.*

Lynette, sister of lady Lyonors of Castle Perilous. She goes to king Arthur, and prays him to send sir Lancelot to deliver her sister from certain knights. The king assigns the quest to Beaumains (the nickname given by sir Kay to Gareth), who had served for twelve months in Arthur's kitchen. Lynette is exceedingly indignant, and treats her champion with the utmost contumely; but, after each victory, softens towards him, and at length marries him.—*Tennyson: Idylls of the King* ("Gareth and Lynette").

N.B.—This version of the tale differs from that of the *History of Prince Arthur* by sir T. Malory (1470) in many respects. (See LINET, p. 615.)

*** Tennyson describes Linette thus—

> A damsel of high lineage; and a brow
> May-blossom; and a cheek of apple-blossom;
> Hawk-eyes; and lightly was her tender nose,
> Tip-tilted like the petal of a flower.

Lyon (*Rufus*), the dissenting minister in the novel *Felix Holt,* by George Eliot (Mrs. J. W. Cross) (1866).

Lyonnesse (3 *syl.*), west of Camelot. The battle of Lyonnesse was the "last great battle of the West," and the scene of the final conflict between Arthur and sir Modred. The land of Lyonnesse is where Arthur came from, and it is now submerged full "forty fathoms under water."

> Until king Arthur's table [*knights*], man by man,
> Had fallen in Lyonnesse about their lord.
> *Tennyson: Morte d'Arthur.*

Lyonors, daughter of earl Sanam. She came to pay homage to king Arthur, and by him became the mother of sir Borre (1 *syl.*), one of the knights of the Round Table.—*Sir T. Malory: History of Prince Arthur,* i. 15 (1470).

*** Lionês, daughter of sir Persaunt, and sister of Linet of Castle Perilous, married sir Gareth. Tennyson calls this lady "Lyonors," and makes Gareth marry her sister, who, we are told in the *History,* was married to sir Gaheris (Gareth's brother).

Lyonors, the lady of Castle Perilous, where she was held captive by several knights, called Morning Star *or* Phosphŏrus, Noonday Sun *or* Merid'ies, Evening Star *or* Hesperus, and Night *or* Nox. Her sister Lynette went to king Arthur, to crave that sir Lancelot might be sent to deliver Lyonors from her oppressor. The king gave the quest to Gareth, who was knighted, and accompanied Lynette, who used him very scornfully at first; but at every victory which he gained she abated somewhat of her contempt; and married him after he had succeeded in delivering Lyonors. The lot of Lyonors is not told. (See LIONES, p. 617.)—*Tennyson: Idylls of the King* ("Gareth and Lynette").

N.B.—According to the collection of tales edited by sir T. Malory, the lady Lyonors was quite another person. She was daughter of earl Sanam, and mother of sir Borre by king Arthur (pt. i. 15). It was Lionês who was the sister of Linet, and whose father was sir Persaunt of Castle Perilous (pt. i. 153). The *History* says that Lionês married Gareth, and Linet married his brother, sir Gaheris. (See GARETH, p. 405.)

Lyric Poets. There were only nine poets recognized as lyrists in the time of Horace. They were all Greeks: Alcæos, Alcman, Anacreon, Bacchilidês, Ilysos, Pindar, Sappho, Simonidês, and Stenchoros. Horace is the only one among the Romans.

> Quod si me Lyricis vatibus inseres,
> Sublimi feriam sidera vertice.
> *Horace: 1 Odes* i. vers. 35, 36.

Lyrists (*Prince of*), Franz Schubert (1797–1828).

Lysander, a young Athenian, in love with Hermia daughter of Egēus (3 *syl.*). Egeus had promised her in marriage to Demētrius, and insisted that she should either marry him or suffer death "according to the Athenian law." (For the rest of the tale, see DEMETRIUS, p. 270.)—*Shakespeare: A Midsummer Night's Dream* (1592).

Lysim'achus, governor of Metali'nê, who marries Mari'na the daughter of Per'iclês prince of Tyre and his wife Thais'a.—*Shakespeare: Pericles Prince of Tyre* (1608).

Lysimachus, the artist, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

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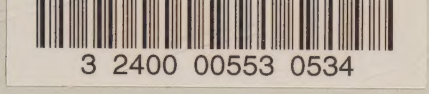

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